



UNIVERSITY OF AGDER  
FACULTY OF FINE ARTS

HOW TO MAKE PEOPLE BECOME  
**Ambassadors of Jazz**

- A Comparative Case Study of Voluntary  
Jazz Concert Promoters in Agder

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*This master's thesis is carried out as a part of the education at the University of Agder and is therefore approved as a part of this education. However, this does not imply that the University answers for the methods that are used or the conclusions that are drawn.*

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## ABSTRACT

This study observes the comparative cases of two jazz clubs in the region of Agder, South of Norway. The cases investigated are the Non-Profit Organisations (NPOs) and voluntary associations (VOs); Kristiansand Jazzvesen (KJV) and Arendal Jazzklubb (AJ), that has slightly different organisational structures and environments. The main objective has been to unveil if there is a need for ambassadors of jazz, or jazz enthusiasts, in order for these jazz concert promoters to ‘thrive’, improve their live jazz concert experiences and recruit new volunteers. Then, how this can be achieved in a fast-changing digitalised “festivalised” society is examined. The research is based on both qualitative and quantitative research from interdisciplinary research fields, and is inspired by a Mixed Methods methodology developed from the Chicago School. Results shows that there is a need of more jazz ambassadors in Agder for jazz concert promoters to thrive. Other important success factors consist of the following; ‘high quality products’, ‘trustworthiness’, ‘loyal audiences’, ‘live concert experiences’, ‘promotion’, ‘good reputation’, increased numbers of ‘voluntary enthusiasts’, ‘jazz culture’ the development of the Agder Jazz communities, ‘good service’, ‘economical funding’ and ‘communication’ both artistically and on a business level. Also, organisations that are managed or driven by volunteers are very important part of the Norwegian Music Business.

Key Words: Jazz Club, Concert Promoters, Non-Profit Organisations, Jazz Ambassadors, Live Concerts, Audience Experiences.

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# PART I

## INTRODUCTION

### 1.1 Background

*The Music Economy* has been more focused on the live market since the peak of the record sales in 1999 (Wikström, 2013). Music business conferences and scholars at music business and management departments, have reported that (above<sup>1</sup>) 50% of the ‘entire music economy’ is accounted for by the ‘live economy’ (Sørveiv conference, 2017; Kellog 2014, Nordgård, 2017) A consequence of the increasing importance of the live market, has been a “baby boom” of new concert promoters and festivals the last decade. Only the city of Kristiansand, I have registered that there has arisen (at least) 10 new concert promoters, since 2008, and there were also established a few new concert promoters that only lasted for a short period or a few years within this period<sup>2</sup>. In addition, at least three major concert houses or stages has been built or upgraded since 2008 (*Kilden*; 2012, *Q42*; 2016, and *Agder teater*; 2017), and several major festivals has come into to being (*Palmesus*; 2008, *Sørveiv* 2010, *Måkeskrik*; 2012, *Den Internasjonale Kulturfestivalen*; 2013, *Ravnedalen Live*; 2015, *Bris*; 2015).

At the same time, there has been a growth in the global ticketing industry, especially in the event, sport and live market, where also secondary ticketing has given increased profit to leading vendors like Ticket Master Entertainment (Chapple, 2017; Technavio.com, 2016). Nevertheless, the majority of revenue streams flow into the for-profit sector, where the big businesses have gained most. The fact there are more individuals that are willing to pay more for experiences and entertainment, appears to be a positive effect for any concert promoter, but the growth has resulted in a market situation with increased competition. Smaller voluntary organisations have been experiencing that it is harder to promote themselves, attract new customers, and reach their target market (Pope, 2009). As claimed by Jennifer Pope, there has been a tremendous growth of non-profit organizations (NPOs) the last four decades, that has brought with it a greater interest in the importance of marketing in the non-profit sector. She refers to Clarke and Mount, that already in

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<sup>1</sup> *Music in Numbers*: Nordmann (2015) reports that 52% of revenues in the music industry is accounted for by live concerts.

<sup>2</sup> In the absence of any other documentation, I have contacted people in the business, and done online research, in order to get an overview of the amount of concert promoters in Kristiansand and the year each of them was established. See Appendix 1, *Mapping of Concert Promoters in Kristiansand*

2000 pointed out that traditional marketing strategies, which is referred to as a ‘dominant exchange paradigm’ at the time was ‘ill-equipped’ for use ‘in particular the voluntary non-profit sector’ (2009, p.186). It is argued that one obvious reason for why such strategies doesn’t fit, is because ‘NPOs have three *target markets* to which they must appeal: *clients* or *customers*, *volunteers*, and *donors* or *fundors*’ (Pope, 2009, p.186, referring to; Helmig et al., 2004, Padanyi and Gainer, 2004). Therefore, it is argued that there is a need of developing multiple marketing strategies targeted at markets that are radically different.

A strategy that has worked for Disney and other business brands, has been to develop ambassadors of their brand or company (Loeffler & Church, 2015; Andersson & Ekman, 2009), which is aimed to affect all these three target groups. According to Loeffler & Church (2015), Disney’s success story has been achieved by turning people into ambassadors of their product, in order to ‘promote and attract new customers, and keep them’. By this means, focusing on internal improvement where enterprise for quality in all activities has been important, in order to create a welcoming environment which employees, (or volunteers), customers and investors (or donors and funders) could be proud of promoting and being devoted to.

The fast changes of structure that digitisation has caused, has made marketing more complex. Henceforth, NPOs and especially voluntary associations (VAs) without organisational employees, have suffered in order to adapt towards the changes. Peter Tschmuck (2017) points out that the digital revolution has transformed the music industry fundamentally and reshaped its value-added network. (Edited by Wikström & Defillippi, 2017, p. 13) Before, ‘Concerts were regarded as promotional tools for record sales’ but now, it has turned the other way around, where records have become a promotional tool in promotion and marketing of concert tours. (2017, p.15). By this means, concert promoters have been increasingly important in order for artist and musicians to make a living. Leader of Norwegian Jazz Forum (NJF), Gry Bråtømyr, substantiates this by affirming that from what we can see at the time, it is certainly not the records that bring most revenues, but the tours. Therefore, the existence of small concert promoters has been crucial in order to sustain the livelihood of local and national jazz musicians. ‘For jazz musicians in particular’, she continues by specifying that ‘this genre has probably rarely been controlled by record sales’ (personal communication Bråtømyr, G., May, 2018). Jørn Størkson, leader of Southern Norway Jazz Center (SNJS), utters that ‘this leads to the fact that Live performances has become more important to the musician’s income base’, and supplements that ‘for some musicians, an important part of the record sale actually happens at the venue after concerts, even though it’s not always large volumes’. Apart from that, he explains that physical records to some extent have gained similar functions of a business card (personal communication Størkson, J., May, 2018).

Because of this development, having a sufficient number of concert venues and promoters that books jazz music, is considered by both Bråtømyr and Størkson to be increasingly important. Størkson argues that ‘the more venues to perform, the more potential jobs or concert bookings will be’ (personal communication, May, 2018).

Based on the above arguments, I observe that there is a need of jazz concert promoters in Agder, in order to sustain the operation and livelihood of Norwegian Jazz musicians. The cases of KJV (Kristiansand Jazzvesen) and AJK (Arendal Jazzklubb) seem to both be facing competition in order to attract new customers, volunteers, and donors or funders (or public support). Though AJK has more experience, through many years of operation, than KJV, how to reach younger audiences could be a greater issue in Arendal than Kristiansand. KJV seems to have greater issues of targeting the adult audience that has higher economical capacity. In order to keep concert promoters like these running in Agder, turning people into *ambassadors of jazz*, could be a solution and therefore prompted this study. In addition, to find answers to that, my ambition is to organise research results and test *how* the investigated jazz clubs can improve their skills and knowledge, then turn it into action on their pathway to improvement.

## 1.2 Motivation

Why I ended up writing a thesis about this topic, reasons back to 2014 when I initiated start-up meetings of a new jazz club in Kristiansand. The former jazz club liquidated around ten years before that, and several musicians, teachers, professors and the leader of Southern Norway Jazz Center (SNJS) had in advance of the meetings announced that there was a demand for a jazz scene in Kristiansand.

The main inspiration and beginning of my jazz promoter story, came from the experience I had throughout the Spring and Summer of 2014, when my twin sister and I received the opportunity to take part in a concert production program for young people through the regional jazz centres of Norway, in our case through SNJS. At the time, I was studying popular music, trombone and teaching at the *University of Agder (UiA)*, while *Young Producers* (‘Unge Produsenter’) was offered, a program organised by the Northern Norway Jazz Centre (NNJS) together with the Molde Jazz festival. Our final product would be a full concert production, that were going to be presented at the festival. Before the summer holiday took off, there had been an initiative by some of the teachers at the *Department of Popular Music (UiA)* of starting up a new jazz club *UjAzz*, which I looked forward to contributing with. Unfortunately, when coming back to the studies, filled up with great experiences from the jazz festival and new knowledge of concert

production, I got a disappointing answer, when I curiously asked what was going on with the new jazz club. I was told that there were not enough interested students, and the particular teacher had not enough resources to lead another project. That's when I was asked to do it. I had never thought of leading a jazz club before, but soon I accepted the challenge, and journey had begun.

Since January 2015, Kristiansand Nye Jazzklubb, or soon named as Kristiansand Jazzvesen (KJV), was running, arranging and promoting jazz concerts. While leading the board, my goal has always been to improve, attract new audiences, keep the old audience, and create a thriving community of volunteers and musicians in the city. Though I, as a 21-year-old music student, had little experience of leading an organisation or to sit in a board, when the club was initiated, the music business people in the city (SØRF) and the jazz folks from the national and regional jazz organisations (NJF and SNJS) have been there guiding us in small or big assignments along the way. There has been an environment of learning, and the board members has been holding much experience and knowledge of the field.

At the same time, I was having the other foot in a completely different environment, namely a missionary church, which I will share a little bit of, in order to help the reader better understand the researchers' background. In this environment, I have learned that the best way of promoting something is to make people *fall in love* with the thing you want to promote. During conversations with the former *Pink Floyd* manager, Peter Jenner, he recognised that the challenge of getting people to show up at concerts, could be comparable with the challenge of getting people to church. (Jenner, personal communication, January 2018). In relation to *ambassadors* and the thesis' title, I would therefore like to draw an analogy of this comparison.

### 1.3 Analogy

In a live jazz concert setting, the "thing" we want people to "fall in love with" is obvious the *jazz music*. In a Christian setting, what people would fall in love with is *Jesus*. In those settings, there is talked about being *ambassadors* of Christ (2. Corinthians 5:20). It might not be the best comparison, but despite the faults of a picture, I would use it to guide the us on a track or idea, that can help understanding my later arguments.

When people have had a great experience of something like an exceptional good concert, the first thing they would do when they come home from such an event, which has had a great impact on them, is to tell their friends and family about it. Then one might suggest that they could accompany one next time. By making good productions and a social environment that engage people, there would be *natural promotion*. Then future good concert experiences could be shared

with ones' friends. When the word is spread like this, in a positive and natural way, the board members of the jazz club could focus on making good productions that delivers good experiences rather than focusing too much on striving to reach new potential customers. The social aspect is important in both church settings and concert communities. The social environment and relations between volunteers of the Jazz club, or members of the church, and the relations between audience and musicians and leaders, and other workers, helps to build a positive social experience. The environment that is created around the *phenomena* (Jazz or Jesus) could be compared with a well-functioning *body*, or a *value chain*. Every part of the body, or the value chain, is important in order for the community to flourish, whether performing on stage or cleaning toilets.

## 1.4 Objective

### 1.4.1 Purpose and objective of study

The purpose of the study is to see whether the use of jazz ambassadors could be applicable to jazz concert promotion in Southern Norway to improve jazz music business, reach out to audiences, retain old audiences, and recruit volunteers. This study is further developed to provide more insight into the jazz music business to boosting jazz music interest in the Agder region. However, the objective is to make people become *ambassadors of jazz*.

### 1.4.2 Problem definition

Viewing the title: *How to make people become ambassadors of Jazz – a comparative case study of Jazz concert promoters in Agder*, might stir questions like ‘is the Jazz business in a struggle, or a in hard period?’ or ‘Is there a need for more ambassadors of jazz in the market today?’, and ‘What is meant with ambassadors of jazz?’ Consequently, other research and literature regarding jazz concert promotion in Agder have been approached to finding answers to such questions. As Loeffler and Church (2015) show to Disney’s success by turning people into ambassadors of their brand and products, I presume that, this could be applicable to other parts of the cultural industries, for instance a jazz concert promoter. From observations, I recognized that several jazz concert promoters in Norway have been having a hard time finding the people who would be willing to put down their time and resources to keep their jazz clubs running. Therefore, I conceive that lack of jazz enthusiast, could be issues and higher competition in the cultural industries and competition for people’s attention. Also, there is too much bureaucratic work (or paper work) required to achieve economic support from public funds. However, a good atmosphere is needed to create exceptional good concert experiences. If that is achieved, it would be easier to recruit volunteers

to making people become ambassadors of jazz. To shed light into these observations and determine whether they can be achieved, this study is developed.

### **1.4.3 Research Gap**

Today, music in general, is a big-name affair that employs sex and show as the best revenue advantages. Consequently, it presents a problem for jazz music, which has fallen so far out of sync with popular culture that it has ranked very low in annual album sales the last couple of years. One of the genre's elder statesmen and few true present-day stars, Wynton Marsalis, has long recognized this troubling trend and is trying to revitalize what was once known as America's music (Camerota, 2017). The same trend is known for jazz in Norway. If jazz music would be revived, the question is how could this be done? Recognizing the fact that jazz music is no longer popular and need such attention from the research community is a gap to fill. Therefore, this study determines to conduct a research to investigate whether people in Agder community in Norway can be attracted to jazz music and turn them to its ambassadors. It suggests that how to turn people to ambassador of jazz music in Agder is a gap that has not been researched sufficiently. Consequently, this study focuses on how to make people become ambassadors of jazz music in Agder as a comparative case study.

### **1.4.4 Research problem**

Can people become ambassadors of jazz music in Agder?

To respond to this question, the research problem is further dived to the following questions:

*RQ1: Why have the Jazz communities in Agder developed the way they have, and how are they working today?*

*RQ2: Why are ambassadors of jazz and jazz enthusiasts essential to create thriving jazz communities?*

*RQ3: How can Kristiansand Jazzvesen and Arendal Jazzklubb improve their live jazz concert experiences and recruit new voluntary jazz enthusiasts?*

## **1.5 Outline of the thesis**

This thesis includes the following chapters:

### **PART I: INTRODUCTION**

In the initial part includes introduction to the background of the study, motivation for research and an analogy of how to create ambassadors of jazz. This leads the focus area of the thesis, the main objective and research questions. Abbreviations and definitions are also presented in this part.

### **PART II: THEORETICAL GROUNDWORK**

This chapter contributes to the research from different theoretical fields that have been considered to be relevant to this thesis. Findings from the theoretical groundwork will be used in the discussion and analysis of the research questions.

### **PART III LITERATURE REVIEW**

For this part secondary literature, additional to the theory, and information gathered from other media and secondary sources, e.g. review of jazz history relating to the case studies is involved.

### **PART IV: RESEARCH DESIGN**

The Research Design and Methodology used to attain the purpose of this thesis, is given in the fourth chapter. Here the process of how the project is designed and planned, together with views on choice of methods is explained as well as how data has been gathered and interviews conducted.

### **PART V: RESULTS AND ANALYSIS**

This chapter includes the case study findings from conducted surveys, interviews and other utilised data sources. Case study findings from each different data source is presented separately, and categorised below relevant topics, before it is summarised before discussed in the next part.

### **PART VI DISCUSSION AND CONCLUSION**

Findings and evidence from the analysed data, are triangulated and discussed in coherence with theory and secondary literature. A brief summary of results is provided and analysed to see whether it match the purpose of the thesis according to the objective and research questions. Possible future achievements of the investigated cases' every day operation, if recommended actions are applied, is dwelled upon. Finally, limitations of this study and suggestions for future research is presented.

## 1.6 Abbreviations

KJV – Kristiansand Jazzvesen

AJK – Arendal Jazzklubb

SØRF – Sørnorsk kompetansesenter for musikk (Southern Norwegian Business Development Centre for Music)

SNJS – Sørnorsk Jazzsenter (Southern Norway Jazz Center)

NJF – Norsk Jazzforum (Norwegian Jazz Forum)

ACN – Kulturrådet (Arts Council Norway)

UiA – Universitetet i Agder (University of Agder)

RTC – Round Table Conference

NPO – Non-Profit Organisation

VA – voluntary association

DIY- Do-it-Yourself

## 1.7 Definitions

The purpose with this thesis is not to define notions of Jazz. Therefore, I don't use too much time on that, but in order to introduce the reader to a sense of common understanding of the most relevant notions, I would like to present a few definitions that my research is founded on.

### 1.7.1 Jazz

What is *jazz*, and how should we define it? There are many definitions of *jazz* created by dictionaries, highly credited scholars and *jazz* musicians. I would like to present a few definitions I think describes *Jazz*, as music, culture and social community. Then, in order to have a clear understanding of the concept, I would like to explain how I have chosen to use the notion in this particular research.

The Norwegian etymological dictionary describes the word *jazz* and its origin like this: 'Music form that originated in the USA among the black population in the southern parts, with an especially rhythmical character, syncopated rhythms and improvisation as important elements' (De Carpona, 2013). Continuously the dictionary states that *jazz* has a debated origin. Some of the motions suggests that the word comes from *Jasm* "energy", or led from *Jas*, a black musician's nickname named *Charles*. 'It could also be of West African origin, cf. *jaja* "getting (someone) to dance" in Chiluba language, or descend from American slang from New Orleans with the original meaning "being excited" '(p.663).



Dictionary.com gives 15 different versions of *jazz* definitions (31.01.2018), here are some of them;

1. Music origination in New Orleans around the beginning of the 20<sup>th</sup> century and subsequently developing through various increasingly complex styles, generally marked by intricate, propulsive rhythms, polyphonic ensemble playing, improvisatory, virtuosic solos, melodic freedom, and harmonic idiom ranging from simple diatonicism through chromaticism to atonality.
2. A style of dance music, popular especially in the 1920s, arranged for a large band and marked by some of the features of jazz.
3. Dancing or a dance performed to such music, as violent bodily motions and gestures.
4. *Slang*. Liveliness; spirit; excitement.
5. *Slang*. Insincere, exaggerated, or pretentious talk.
6. *Slang*. Similar or related but unspecified things, activities.

Academics of Jazz music and musicologist working with popular music, need to define jazz in their research because of its wide term that includes many sub-genres and fusions. Fredrik Sahlander (2017) describe Jazz as an umbrella concept where some Jazz styles is defined as popular music and some not. He lingers on the question if jazz is defined to be popular music today as well as swing jazz was in its 1930s golden-era, but argues that here have been excellent jazz musicians adding to the popular music through almost the entire 20<sup>th</sup> century. He refers to Dybo (2013) who shows that *jazz-rock* became popular in the end of 1960s with bands like *Weather Report*, *Mahavishnu Orchestra*, and *Miles Davis' Bithces Brew* and *In a Silent Way* led to new commercial progress of jazz music. According to Frith's definition of *popular music*, 'jazz meets the criteria for the definition of popular music' (Frith, 2011, p. 9) Sahlander again argue that *free-jazz* has never been and should not be classified as popular music.

My definition of *jazz* in this thesis, is centred around the case studies of Kristiansand Jazzvesen (KJV) and Arendal Jazzklubb (AJK) that strives to book a variety of jazz music. By arranging tribute concerts and jam sessions, the large *jazz history icons* are reserved and exposed to both elder and younger generations. In addition to that, these jazz clubs have regularly been inviting some of the most popular Norwegian, (and occasionally international) jazz musicians to their stages, and the venues has been overfilled with people on some of the most *commercial jazz* concerts. Because the booking profiles of these jazz clubs varies, I include sub-genres like, *swing jazz*, *traditional jazz*, *cool jazz*, *be-pop*, *hard-bop*, *soul/funk*, *smooth jazz*,

*free jazz and electronic jazz*. Other similar music genres with an *improvisational character* could also be included, and I regard the *live format* as an essential part of jazz music.

### **1.7.2 Ambassador**

Bruce Loeffler and Brian T. Church (2015) writes about the five principles of Disney Service, I. C.A.R.E, and how they are working to improve their customer relationships and customer experience. The book is a guide to organisations on how to develop and improve their culture of service. In the preface of their book, Dr. Spencer Craig writes: 'It is so important that companies and every person within those organisations understand how each individual is responsible for the “Impression” they create, the “Connection” that is formed, the “Attitude” they possess, their “Response” in the face of trials, and how well they deliver on the “Exceptionals” of serving their fellow cast members (employees)’ (Hisrich, Peters & Shephard, 2013, p.91). Most of these principles concerns communicational and relational tools to improve service to customers. By implementing these principles, some of the 50 sub principles, and building ‘relational experiences’ the author describes this book as a tool to create ambassadors for organisations. (2013, p.91) The author is focusing on Ambassadors, which became my beginning inspiration to dig into the roles of ambassadors. What is the roles of an ambassador, and who uses this title?

According to De Caprona (2013), an ambassador is referred to as an official, high-ranking diplomat that represent a state. Continuously the word is described as a loanword from French led through old Latin, diverted by Gallic, *Ambacatos* ‘servant, messenger, the one who is sent round about.’ (2013, p.1013). According to the introductory analogy of this thesis, the comparison of ambassadors and missionaries have been done. Let us now take a look at two articles from the Vienna Convention (1961) referred to by *Norwegian office for foreign affairs*.

Article 3 1. The functions of a diplomatic mission consist, inter alia, in: (a) Representing the sending State in the receiving State; (b) Protecting in the receiving State the interests of the sending State and of its nationals, within the limits permitted by international law; (c) Negotiating with the Government of the receiving State; (d) Ascertaining by all lawful means conditions and developments in the receiving State, and reporting thereon to the Government of the sending State; (e) Promoting friendly relations between the sending State and the receiving State, and developing their economic, cultural and scientific relations.

When loaning a term from another field, it is important to have an understanding of the original meaning. As seen from article 3.1 above, the ambassador is a representative of a state, that is sent out to protect and promote the interests of whom he/she is sent out from. The ambassador has a role of developing good relations towards the receiving part on an economic, cultural and scientific level. Further, article 14.1 illuminates that ambassadors are one class of the *Heads of mission's* three classes.

Article 14 1. Heads of mission are divided into three classes, namely: (a) That of ambassadors or nuncios accredited to Heads of State, and other heads of mission of equivalent rank; (b) That of envoys, ministers and internuncios accredited to Heads of State; (c) That of chargés d'affaires accredited to Ministers for Foreign Affairs.

Although *Ambassadors* is mostly recognised with spokesmen for a country, the notion has also been loaned to the business language, where the term *brand ambassador* has become more common as new technologies mature. Let us see if that term is more suitable to this research.

### **1.6.3 Brand Ambassadors**

A study made particularly for practitioners (Andersson and Ekman, 2009), but as written, is intended to also be a contribution to the academic research, states that the phenomenon of using brand ambassadors in promoting places, has been coming quite recently, 'even in the business world' (2009, p.41). The use of 'brand ambassadors' was earlier not common in the branding of towns, regions, cities or nations, but Andersson and Ekman observed that positions like these, or so-called 'brand evangelists' was increasing in 2009, following after pioneers on this type of promotion. The consumer brands *Sony*, *Microsoft* and *Jet Blue* was early on the trend of using brand ambassadors to 'promote their products and services' (2009, p.41). The development has been noticed as a broader movement while places have been making use of marketing techniques from the business world (Kotler et al., 1999; Gold & Ward, 1994; Andersson and Ekman, 1994; Kavaratzis, 2004). An example where jazz has become a brand, (here together with the nickname; *The Town of Roses*) is the minor city, Molde, lying on the west coast of Norway. Their annual jazz festival, *Molde Jazz*, has been arranged every summer since 1961, (Mosnes, 1980) and has been an important celebration which attracts thousands of tourists, consumers and sellers to the city before and after this period. *Brand ambassadors* have been associated with the digital age, but the function has probably been there since beginning of business. A *brand ambassador* is, as

an *ambassador* that either promotes a brand, a product or a place and is negotiating on behalf of the business or brand. Oxford Dictionary defines *brand ambassador* as ‘a famous person who is paid to promote the products or services of a particular company’ (Oxford Advances Learners Dictionaries, 2018). I would define a non-paid worker that volunteers for a non-government association as a *brand ambassador* if that person has the same function as the other who is paid to do the same tasks.

#### 1.7.4 Ambassadors of Jazz or Jazz Ambassadors

‘Ambassadors of jazz’ seems to be a complex social phenomenon. The combination of *jazz* and *ambassadors* is something I have chosen to put together, because I consider it to be a more exact description and has a deeper meaning than just *jazz promoter*, *jazz curator*, *jazz influencer*, *jazz enthusiast* or *jazz lover*. My definition, includes all of these latter word combinations. *Jazz ambassadors* is comparable to *brand ambassadors*, and could also be thought of as *jazz brand ambassadors*. *Jazz ambassadors* is in plural form, but indicates that there is a group of individuals. An *ambassador of jazz* is not dependent of being in a territorial jazz community, but could be sent out to reach new audiences, and still be a part of the relational jazz community that is a part of a global shared culture. Drawing lines to the introductory analogy, an *ambassador of jazz* is in a way ‘preaching the gospel of jazz’. *Gospel* simply means *good news* (from Greek, *euangelion*, Oxforddictionaries.com, 2018).

Based on the presented definitions of *jazz*, *ambassadors* and *brand ambassadors*, my definition for ‘*ambassadors of jazz*’ would therefore be sounding as the following:

An *ambassador of jazz* is an influential person who *loves jazz* (or a narrowed sub-genre of jazz) and is *enthusiastic* about spreading *the good news* of everything that is associated with the specific style of music. The jazz ambassador is promoting the *brand of jazz* in itself, and could be a representative for a *jazz promoter*, *jazz festival*, *jazz ensemble* or any *jazz audience*. An ambassador of jazz could be a *worker* in the music business, or an engaged *volunteer* somewhere in the jazz music value chain. Being an ambassador of jazz is a *lifestyle choice*, and it is not only a role in itself, since it is often a key part of the person’s *identity*. Reaching new people is done by through *friendship* and by building relationships around the *jazz experience*. A well performing ambassador of jazz is acting as a *guide*, showing the people how to enjoy and engage in the various jazz communities. The ambassador of jazz should be a *diplomat* reaching out towards the state and media, *promoting the interest of jazz* and the group he/she is representing.

### **1.7.5 Cultural Community**

In order to define *cultural community*, I would start by using some other words that are relating to the concept. *Territorial community* (such as a city or neighbourhood) is different from *relational community* (based on common interest, like people working and collaborating from different places around the world) (Hongladarom, 1999; Griswold, 1999). Hongladarom gives an example of the song *Yesterday*, how it has awakened strong memories to people not only in Great Britain, but because of its spread through digital technology, over almost the whole earth. Continuously he states, referring to Griswold that ‘Music binds things together in a shared set of meanings which is culture’ (p, 448) and culture defined as shared histories and myths is therefore binding a community together. Cultures is in almost every case changing to some kind of extend, but ‘a culture that changes does not lose its identity. Nor, for the same reason, does it become something else either’ (Hongladarom, 1999) Terje Mosnes suggested a new unit to describe the international cultural environment with his *cultural mile*, when he in 1980 published a book of the history of Molde Jazz. (Mosnes, 1980). This was written as a response to the festival how it operated before the internet era, but nevertheless it describes how strong bonds a music style and culture can create towards destinations that are far away in geographic miles, like New Orleans, Molde and New York. I define *cultural community* by using some attributes of the mentioned notions. Today (2018), living in the fast changing, international and communicative world, a *cultural community* is both territorial and relational. I also submit to a definition by Drexel University saying; ‘populations associated with a specific culture, nationality, ethnicity, tribe, or religion’ (retrieved from diversitypreparedness.org, 23.02.2018)

### **1.7.6 Concert Promoter**

Though concert promoters in way curates the music that is presented, there is a difference between a ‘concert promoter’ and ‘concert curator’. In the Norwegian music business, ‘concert curator’ is ‘not a notion used in *live music*’ performances (retrieved from conversations, Nordgård, 2018). ‘Concert promoters’ is the most commonly used translation for the Norwegian term *konsert arrangører*, which is the term that will be utilised in this thesis. According to the author of *Artist Management*, (a book for the music business), Paul Allen (2015) utters that ‘The promoter is an entrepreneur’. He explains how concert promoters often have to pay all production and marketing costs of the live performances, and ‘as a result also takes all financial risk’ (p.116). In this thesis, a concert promoter is defined as a person, or an organisation that is responsible for booking and production of live a concert.



## PART II

### THEORETICAL DEVELOPMENT

In this chapter I present theory from multiple disciplines. Literature is gathered from Popular Music Research, Business and management Research, Market research and Marketing, Musicology, Sociomusicology, Phenomenology and Ethnomusicology and other primary source research reports. The theoretical material that are brought up in this chapter is later utilised to discuss central topics of the research.

#### **2.1 Underpinning the sociological stand**

According to music sociologist, Christopher Small, audiences are involved, with the “musicking” during a live concert performance. He notes that every musical performance has a social meaning, and focus his attention on the ‘entire set of relationships that constitutes a performance’ (Small, 1998, p.8) His well-known definition, used in research (sociomusicology-, musicology- and ethnomusicology) tells; ‘To “music” is to take part, in any capacity, in a musical performance, whether by performing, by listening, by rehearsing or practicing, by providing material for performance (what is called composing) or by dancing’ (Small, 1998, p.9). With this, he argues that there should be a verb form of the word “music”. Subsequently, McPherson et al. (1997), note that jazz performances generally contains all ‘five types of musical performance’: ‘performing rehearsed music’, ‘sight reading’, ‘playing from memory’, ‘playing by ear’ and ‘improvising’, depending on type of event (Jam-sessions, traditional concerts, et. al) or jazz genre. Monson, (2009) claims that music making, creates community, and that ‘jazz occurs within the context of an international music industry’ (1996). The jazz community has been one of the first “colour blind” societies, where people of different races interacted through different activities. Those activities happen in combination with jazz gigs or concerts. Therefore, there is interaction between jazz musicians, promoters, agents and producers, who, as other listeners, are audience members as well. Even the managers or agents, could be a wife or relative of a musician. (Monson, 1996, p.15-16).

During a live concert, musicians (such as jazz music performers) can gain a lot of influence from the perspective of an audience (Woody, 2012). Lamont (2011) identifies three important influential elements that contributes to peak performance in a live concert. These elements as identified are the music, the person and the situation. These three factors interact to create unique and powerful *value* for live music. This implies the excitement of actual vocal and instrumental production, the visuals on stage and around the concert venue, and the social perspective involving

performers and audience members. The sound properties of the music that enables expression include timbre, rhythm, pitch, tempo, dynamics, and articulation (Woody, 2012). Performers must try to master their instruments to allow expressive musical instruments to be put into action with control and accuracy. Anything that disturbs how the audience members receive the sounds and sights of the performance can be very important. Therefore, a lot of time must be spent on pre-concert activities to check sound quality to guarantee the best acoustics given the physical design of a venue (Woody, 2012).

Among musically sophisticated audience members, perception of musical quality is always influenced by things like performer's attractiveness, wardrobe, and stage behaviour. Audiences don't describe many aspects of live performance. Frequently, an intense response to music (e.g., jazz music) is not about the music but more about the person consuming it. The peak experiences induced by music, for instance, jazz music can always be liberating in nature, characterized by the feeling of releasing something within (Woody, 2012). Same as in jazz music, 'music does not create or change emotion; rather it allows a person access to the experience of emotions that are somehow already 'on the agenda' for that person, but not fully apprehended or dealt with' (Sloboda, 1992, p. 35). The most successful performers (also applicable to jazz music) try to know the type of people in attendance in their concert. They go beyond practicing notes prepared for stage performance by factoring in other elements (physical and social factors) that will affect the audience's perception and emotional engagement (Woody, 2012).

## **2.2 Influence through brand quality and trust**

Hisrich, Peters & Shephard (2013) suggest that to influence people (e.g., toward becoming Jazz lovers), trust is a powerful tool. If the manager is trusted to lead his or her people in the right direction, they would respond to authority and uphold his or her commitments (p. 105). The fundamentals to cultivating trust in a business (for instance, jazz music business) are described in the following three steps; first, 'Be honest', second, 'Be consistent in what you say and do' and third, 'Do not cut corners under any circumstances' (2013, p.105). Based on results from multiple studies, Hisrich et al. (2013) claim that 'work environments built on trust are more productive' than others. Other researchers confirm that the relationship between the brand such as Jazz music as a product and the customer, consumer or other important influencers is important for both branding and marketing. (Hankinson, 2003; Wood, 2002; Ambler, 1993) The term 'brand equity' is both used in marketing and economics, and Wood (2000) describes the issues of different definitions within these professions. She explains that marketers have used "brand equity" as an



effort to describe the relationships between the brands (e.g., jazz music) and the customers, but accountants could have a wider definition which also includes the term as the ‘total value of a brand’ like if it’s up for sale, how attached the customers are to the brand, or the description of consumers ‘associations and beliefs’ about the brand. ‘A brand's value is determined by the degree of brand loyalty, as this implies a guarantee of future cash flows (Wood, 2000, p.662).

Listening to music (for example, jazz music) can produce shivers or Goosebumps in the listeners (Pätynen & Lokki, 2016). Accordingly, considerable weaker reactions can be observed from the differences in the electrical skin conductance in listeners. "Some interpretations of a same music piece can evoke stronger emotions than others. Subsequently, the quality of hall’s acoustics plays an important role in the overall emotional impact. This means that the acoustics of the room affects the way the sound reaches to the audience (Pätynen & Lokki, 2016). During live concert when music, for example when jazz music is performed, the room acoustics helps the artistic expression by providing support to the acoustic instruments' sound, connecting successive notes together, spreading the sound wider in space, or making the instruments sound more expressive and impressive (Pätynen & Lokki, 2016). Nevertheless, different acoustics have substantial outcome on the psychophysiological responses as well as subjective impact on listeners (Pätynen & Lokki, 2016). In line with the above, the quality of marketing, branding and entrepreneurial thinking during concert promotion is important for both musicians and venues in the last decade to attracting potential audience, for example, to jazz music concert.

### **2.3 Promotional influence**

Laing (2003, p.561) describes music promoter as the person or company responsible for the physical organization and presentation of a concert or festival. The music promoter ‘hirers venues, arrange stages, sorts out public-address systems and lighting, employs caterers and security personnel, advertises the show and coordinates the sale of tickets’ (Negus, 1992, p.130). Consequently, the promoter is responsible for organizing the technical issues concerning the show (for instance, jazz music concert) as noted by some researchers (e.g. Beattie, 2007; Reynolds, 2008). The promoter coordinates the artists and the public during the concert (Music Managers Forum, 2003), as well as almost all the economic risk in organizing the concert (Competition Commission, 2007).

On issues relating to music concerts (for example, jazz music concerts), ‘The bigger the audience, the more enjoyable the experience’ (Connolly & Krueger, 2005). Hence, concerts are an experience good and therefore the value of a concert cannot be measured before but after the event

is over or consumed (Connolly & Krueger, 2005). Making costumers and insiders of an organization ambassadors of the company is one of the most effective and competitive ways to improve promotional practice (Loeffler & Church, 2015). Based on this, ‘Ambassadors come in all forms. Many of them are consumers who like to share the experiences they have had with your product, company, or service. Some are employees who proudly carry the flag of the company and have a vested interest in your success. But they all share one thing in common: they are ordained to evangelize the world for your endeavors’ (Loeffler & Church, 2015, p.5). According to Connolly and Krueger (2005), concert promoters and fans tends to treat concerts as social events. Linking Connolly and Krueger’s (2005), ‘The bigger the audience, the more enjoyable the experience’ notion, with Patrick Wikström’s (2013), media engine (that the media presence affects the audience reach, which affects the audience approval and eventually affects the audience action), a concert (e.g., jazz music concert) that is well promoted and has sold many tickets is likely to sell more because the audience could assume that bigger audience at the concert may give them better experience.

Jarenwattanon (2011) argues that a new way to market jazz is needed if the jazz promoters want to reach out to a younger audience (defined as under 46 years old). A research done by Telemarksforskning (2016) of Notodden as a blues city and the blues’ status in Norway, has compared the challenges some blues communities has with carrying on the blues to younger generations. It is argued that the cultural schools and higher music educations play a big role of the recruiting of young people to the blues milieu. Looking to Jazz as an example, where more young people has assumed to jazz because of education opportunities as such (Telemarksforskning, Heian & Ålsund, 2016, p.40).

## 2.4 Music Industry Value Chain

The traditional value chain of the music industry has been disrupted by digitalisation and has gone through radical changes in the last 20 years (Wikström & DeFillippi, 2016, Hesmondhalgh, 2013, Nordgård, 2017). Peter Tsmuck describes that musicians have changed their business models, and focused more on their brand and narrative through the DIY- approach, by thinking more like ‘entrepreneurs’ than ‘dependent contractors’. Susann Coulson (2011) agrees by stating that musicians are “accidental entrepreneurs” (p. 146). Subsequent, *audience* and *musicians* is measured as essential parts of the music business’ *value chain*. Hence, for musicians to reach their target audience, *networking* is an important entrepreneurial skill (2011, p. 151). As already seen by Monson (1996), jazz musicians attract their network to concerts, and musicians spend much

time on networking to build relationships with bookers and promoters, as a strategy to achieve more live gigs. The growing amount of user-generated content and remixes of professional musicians' recorded works indicates that fan-bases increasingly are amateur musicians. This according to Wikström (2013) has been an effect of the digitalisation and technological development where costs for reaching professional recording equipment has been vastly lowered, and the 'bottlenecks' for 'production' and 'distribution' nearly has gone. Issues of copyright has been focused greatly on after P2P (peer-to-peer) networks and file sharing became common at the beginning of the 2000's (Wikström, 2013), however side-effects of this new movements have been increased concert activity, and new market entrants have engaged their businesses within the live music economy through digital content, events and festivals.

Changes of the value-chain in another part of the music industry, namely the *Recording Industry*, which also has effect on the *Live Music Industry*. Frith reminds us (2004, p.172) that copyright of live music has not only been an issue in the digital age, but it was an issue 150 year ago as well. He describes a group of French composers at a coffee shop (now more than 160 years ago), that recognised that *their* music was played by the house orchestra. They had to figure out 'what kind of control composers should have over the use of their music by other entrepreneurs' (p.173). He raises the question, of what people are paying for, why they came to this coffee shop, and want us to pin point the value of the music performance. The main topic which was discussed at the Sørveiv Conference and Round Table Conference (RTC), 'closed conference for invited stakeholders within and around the international music industries'. (Nordgård, 2017), was the issue of how to bring revenue streams back to the music business again. Inclusive copyright laws, and international regulators, artist's health in relation to touring and social media profiles and marketing, were also discussed. (Notes from conference, 2017) However, Nordgård presents convincing arguments showing that the growth primarily benefits the big artists (Tjora, 2013).

John P. Kellogg, professor in music business and management at Berkley College of Music, utters in an interview at the podcast series by Yann Ilunga, *The Jazz Spotlight Podcast: Music Business* (Kellogg, 2017) that the music industry consists of 90% business and 10% music. He underlines that those 10 % of music is very important, because there would not be any music business at all, if the music was omitted, but everything else on the business side, is very important to bring out the music. (Kellogg, 2017). Continuously. Kellogg considers these factors as important to succeed as an artist; 1. Having a *powerful product*, where the product has a potential of growing in value, 2. *Having a proper prespective*, by being patient and not expecting immediate success, and 3. *Having a professional attitude* by approaching people well.

## 2.5 Festival Development

Editor Aksel Tjora (2013) and his fellow authors has written a book regarding the ‘festivalisation’ in Norway the last 15 to 20 years. It’s been said that the increased number of festivals has been of the most visible and pronounced changes in the cultural field this period. According to Amundsen (2018), during the jazz club period of the early 70’s, three or four cultural events in southern Norway that were held in the same week, was called ‘Culture Week – without anyone knowing it’ or the like in the newspaper. The offers were somewhat scater that time. ‘Nowadays it’s a cultural week 52 weeks a year, measured after that time’s standard (Amundsen, B., unpublished document, 2018, see appendix). Music festivals are described as more effective than other concert situations, because the festivals present exclusive opportunities for engagement with music (Snell, 2005) During the festivals, which typically, take place for many days, many participants are camping on the festival site and consequently become completely engrossed with the festival context. The influence festivals have on the local community is according to Yngvar Kjus (Tjora, 2013) innovation, network collaboration, revive of ethnical identification, economic growth, festival experience and break with everyday life, symbolic and mythological pictures, sub culture festival identity, interplay between audience, performer, genre, music industry, and the relation between mass media and festivals. In a review, Heidi Stavrum (2014) questions Tjora’s positive view on the festival development. She ponders if the huge growth in festivals only is good, or if there is another side of the coin. Stavrum argues that festivals attract volunteer workers, and asks what is happening with volunteering when continuously more and more people choose to engage within the detached festivals, instead of whole-year concert promoters or other organizations that operates regularly.

Daniel Nordgård (2016) also describes the festival development in his publication *Festivalisation of cultural production: experimentation, spectacularisation and immersion*. His research explains how digitalisation has influenced the whole music business, in general, toward a big change, which has affected music festivals and concert promoters. Nordgård, who is now working as an associate professor at the University of Agder, has been doing research on this topic for several years, since he overtook the leadership of the *Quart Festival*, that was located in Kristiansand, before its bankruptcy in 2008. Through engaging with the international music business *Round Table Conference* (RTC), that as well has been arranged in Kristiansand for several years since 2007 (Nordgård, 2017), he worked to increase knowledge on how the music industry can adapt to the technological changes that has come around, a hot topic that has been repetitively

discussed at the RTC's the last years (2017). The experienced rise of several new festivals in Norway, and how a competitive market has led to harder times for some old or established festivals, has been key issues, that also has affected smaller concert audience and all-year concert promoters.

## **2.6 Audience Development**

The music industry is a social business, where interactivity between musicians and fans are decisive. (Wikström, 2013). The “fan” or “follower”, and “artist” or “influencer” are terms that have increased in popularity through the internet culture of blogs, social media, streaming services and podcasts. Social media, like Facebook is one of the most common communication channels for concert promoters, and is the platform most used by KJV, in communication with audiences. The technological changes have for a long time ‘affected the business dimensionsof music production and consumption’ (Tschmuck, Pearce & Campbell, 2013). Consumers are constantly changing (Cochoy, 2014; Cova and Cova, 2012; Ekström and Brembeck, 2004; Holbrook, 1987), and in this digital age where self-serving has become a standardized method among supermarkets and stores (Taylor, 2016), the lines between consumers and producers is blurred as well as the lines between professional musicians and amateur musicians (wikström, 2013, Hesmondhalg, 2015), and professionally music industry workers or unpaid jazz enthusiast's which works on a professional level.

Michael Saren (referred to in Beech & Gilmore, 2009) states that it is not new that ‘the consumer/customer has always played a key role to the behaviour of organisations’ (2009, p.114). He also refers to Coda and Dalli (2009, p. 321) who argues that customers can influence companies through negotiation and complains, and this ‘creates circumstances to which companies can/must respond’. The term “Sovereign customers” is frequently mentioned in the service-oriented businesses. Coda and Dalli notify that there is a hidden ‘value’ of the “work” done by consumers each time they do something for the company. This could be to give feedback on a product or serve themselves using “Swipers” in supermarket self-checkouts (Taylor, 2016) When consumers end up doing valuable work for a company or a brand, they become “prosumers” (p121). Pearce (2013) uses an analogy of food and the structures around restaurants as comparison to the music community. He argues that food before was a necessity, which it still is, but with better economy and greater selections, consumers could in a larger extend choose the food they want to ‘experience’. When purchasing of a type of product or service, appearance and localisation all is reflected by the ‘mental, physical and social world’ of the consumer (, p.5).



## PART III

### LITERATURE REVIEW

#### 3.1 Jazz History and Concerts in Agder

As written in *Sigaretstomp – Jazz i Norge 1940-1950* ‘The smiling stretches of coast’ (“den blide kyststripa”) has never had any great place in Norwegian Jazz. There have only been small puffs of activity and a minority of musicians without any stable environment around them’ (Stendahl, 1991, p.139). There are not many written sources that portrays the Agder jazz history, but by digging in to the publications of the *Norwegian Jazz Archive*, one of the most important authors for Norwegian Jazz History, Bjørn Stendahl, was able to provide to this thesis, relevant excerpts from the publications regarding Kristiansand and Arendal. The following paragraphs, contains information from both published and unpublished excerpts<sup>4</sup> regarding the investigated cities and historical information retrieved from interviews constructed for this particular research.

##### 3.1.1 Norwegian Jazz History

Historians has lingered on the questions of who and when Jazz came to Norway. While looking back to when this style of music first appeared, it has also been a discussion of whether it was “jazz” or not. Stendahl & Bergh (1987) and Angell, Vold & Økland (1975) agree that the first jazz events in Norway must have happened around 1919 and the early twenties. Already in 1920 dance became common at restaurants in Kristiania (Oslo), and a couple of sources refers to the jazz orchestra at the Christmas prom at the School of Kristiania in 1920 as one of the first live jazz events (1987, 1975). Nevertheless, it is a question of definitions, because the music that was called “jazz” then, probably would be another style than what we regard as *jazz* today. A recording from 1925, was by defined by Johs Bergh (1987) as ‘light syncopated dance music without improvisation, including a mix of funny percussion effects’ (p, 165). This was the first orchestra recording in Norway that was labelled ‘jazz’, or where the word ‘jazz’ first occurred written on the disc. The band recorded was *Original Oslo Jazzband* which was established after Kristiania changed its name to Oslo (Stendahl & Bergh, 1987). The musicians on the recording were a

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<sup>4</sup> The excerpts are assembled texts from both published and unpublished materials regarding the jazz history of Arendal and Kristiansand. It is sent by e-mail, and permission of usage is given by the authors themselves. See appendix10,11.

combination of Norwegian café- and revue musicians. The restaurant and café orchestras became more and more common in the 1930's. It stood as a popular meeting point going into the swing era that had its top in Norway in the 1940s. (Stendahl & Berg, 1987)

Vold, Angell & Økland (1987) consider 1938 as the year where the first Norwegian 'conscious jazz' 78' disc was made (from chart "Jazz Goes Graphic"). According to this chart (p,127), 1960 was the year with the highest jazz club activity in Norway with 31 jazz clubs.<sup>5</sup> Already five years later, in 1965, there had been a constant fall from 31 to 25 jazz clubs, and the year after that a huge drop. Kristiansand was probably a part of the places that did not continue its jazz club activity that period, and in 1966 Norway stood back with less than 10 Jazz clubs (p. 127). Slowly the numbers of jazz clubs rose again after that dip until 1974, where the chart ends.

### 3.1.2 History of Jazz in Kristiansand

The Jazz community in Kristiansand has the last 50 years shifted between being big and small, and have had several "dead" periods. The foundation of Norwegian Jazz Association (Norsk Jazzforbund, today; Norsk jazzforum (NJF)), which was initiated by representatives from Kristiansand, took place in 1953, and only a few years afterwards, *Kristiansand Jazzklubb* was established the of autumn 1958 (Stendahl, 1987). The club is referred to as unstable before it began a companionship with Arendal in 1963, as 'Sørlandets Jazzklubb' (p, 126). This companionship was centered in Arendal, and it seems like it only lasted for a few years. According to Carl Mentz Rynning-Tønnesen, the city's former police chief, Kristiansand was compared with a middle sized American cemetery, just twice as dead (Amundsen, B., unpublished document, see appendix 9). The city is described to be experiencing a cultural awakening with a crowd of young people in the early 70s. At that time, the counterculture experiment theatre *Fix* was established, which was presenting different types of art, theatre, exhibitions of photographs, sculptures and other visual arts, in addition to concerts. They arranged pop, rock and folk concerts and even, or naturally, a mini-Woodstock in the beautiful nature of *Ravnedalen*. The first jazz concert Fix Experiment Theater organised was, with the American alto saxophonist and pianist Jaki Byard (Amundsen, 2018, see appendix 9). This was the forerunner to the jazz club that has been spoken of as the legendary jazz club in Kristiansand, *Blew Jazzklubb*. Blew was located in *Downown Key Clubs'* localities at the hotel *Fergatten* in Dronningens gate, and according to the leader Bjørn Magne

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<sup>5</sup> The authors acknowledge that the undertakings have not been precise enough, but the chart gives us after all, a good picture of the interest level.



Amundesen, the jazz club existed between 1972 to 1975. After that, the jazz club activity was on hold, until some of the same people tried again in the mid 80's. Now, the city was not longer 'the dark landmass' as local newspaper Fedrelandsvennen posted. Still, the city was pictured as a "dead" Jazz city, when Knut Borge questions in *Jazznytt* (2'1980) how it can be that a great name like Sigurd Køhn began his carrier here. Køhn told that *Blew Jazzklubb* was open for avant-garde jazz, but when they gave inn, there was no jazz jobs for him, and he moved to Oslo (retrieved from e-mail communication, Stendahl, 2018.)



Blew 1975 Jan Garbarek kvartett foto Geir Vraa Dagbladet Sørlandet

The next jazz club that came up in the early 80s' were located at a basement storey in Vestre Strandagate, in collaboration with Moron, a more 'punked' club (Personal communication, Amundsen, B., January 2018). As noted by Amundsen, Blew Jazzklubb existed in a golden era in Norwegian jazz, where many new up-and-coming stars came in to perform with their own bands. Several of these musicians became big hits on the international jazz scene (for instanc Karin Krog, Jan Garbarek, Arild Andersen and Terje Rypdal is mentioned), which were all actively touring in Norway with their unique groups. Amundsen (2018, see appendix 9) also points out that the network Blew jazzklubb had achieved was crucial to the fact that it was possible to host a both various Norwegian, and international concert series. Hence, Club7 in Oslo is noted

having played a major role to this success, together with financial support from *National Concerts* ('Rikskonsertene'). But after some time, the interest in jazz in the region ceased, and it also became harder to get support from the National Concerts, which in turn led to the foreclosure of the club.

### **3.1.3 Successes and Failures in the Kristiansand Jazz Communities**

Jazz clubs and concert scenes has, since jazz music completely entered Norway in the 1950s, been subsidised by the community, interest organisations, sponsors or the state. In 2009, the Arts Council Norway (ACN) made available a settlement for concert promoters or other art promoters, "arrangørordningen", which has existed, with some adjustments until this day (H, Rekdal, e-mail communication, February 2018). Economic support has been one reason why many venues and concert promoters has been able to continue their work. Moreover, the earlier jazz environments in Kristiansand has been reliant to the support from the Art Council (ACN). A reason for many successful concerts at the former jazz venues in Kristiansand, *Vaskeriet* and *Vestre Torv* was because the promoter knew they could book interesting music without having to worry too much about the risk. The grants, from ACN are still awarded regardless of whether the concert promoter receives a positive or a negative financial result. Nevertheless, if the jazz club, at these mentioned venues, did not sell out all tickets, the insufficiency would be covered by subsidies from other associations like Norwegian Jazz Forum NJF (Jones, T., personal communication, January, 2018).

### **3.1.4 Concert development**

As we have seen from the introduction, Kristiansand has seen a rise of new concert promoters and festivals, and the competition among the hosts of concerts has more than doubled the last decade (see appendix 1). Much of this development has been set off after the music business organisation SØRF (Southern Norwegian Business Development Centre for Music) was founded, in 2004<sup>6</sup>. SØRF began its work by improving the surroundings for "rhythmic" musicians and concert promoters in the Southern regions of Norway, Agder and Telemark (retrived from [www.rock-city.no/Om-Sorf/Vedtekter](http://www.rock-city.no/Om-Sorf/Vedtekter)). Today the organisation is restructured in order to manage a wider range of music genres, including popular music (such as, pop, rock, singer&songwriter) folk, and classical music genres (Retrieved from, [www.sorf.no/hva-er-sorf/](http://www.sorf.no/hva-er-sorf/), 05.15.18) Ten years ago, the cultural board of Kristiansand delivered an application for the city council together with action

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<sup>6</sup> Then under the name Rock-City.

plan for rhythmic music from 2008-2012. December that same year, the application passed, and 1 million NOK was decided awarded annually to the rhythmic milieu (Kleppe, 2012). One can argue that these economical resources could have been a major reason for the increasing number of concert promoters in these areas.

### **3.1.5 History of Jazz and concerts in Arendal**

The first time jazz has been registered Arendal, through written sources, is a concert with the Oslo band, Alf Søgaards Show & Swingorkester (tp, ts, acc, p, b, dr) in 1941. The band was on the tour 'Fra Sweet til Swing' during May and June that year, with a concert in Arendal the 27.05.1941 (1991, p.67). About the years after World War II, Stendahl and Berg (1991) describe in *Sigarette Stomp* that 'although Arendal had not had a major jazz environment during the war, the city was first out with a jazz club after the war. Immediately after the peace day of May 8, the band Allegro appeared as "Arendal Rhythm Orchestra", and during May 1945 the Arendal Rhythm Club was formed'. The club participated in the founding meeting of the Norwegian Hot Club Federation in Oslo, 16.06.1945. There were probably only Short-Term Enterprises in the late 40's. and neither Arendal's Rhythm Orchestra or the Arendal Rhythm Club is mentioned after this (p. 170, 175). Nothing is found about jazz in Arendal during the years between 1950-57, accordingly there was a seven-year Slack- (or 'dead') period.

## **3.2 Changes to Live music in a Digital Age**

There are so much music people take for granted. Due to the digitisation 'music is everywhere, and always', especially in the cities. Today, we have a 'great variety of public occasions and places' that are designed 'for music' and most people in the west world have the opportunity to listen to music from they wake up in the morning till they go to bed in the evening. (Frith & Marshall, 2004:172) One can argue that the handiness of technology has made music more available for consumers today. More than a decade ago Sara J. Czaja (2006) could tell that 'use of technology has become an integral component of work, education, communication and entertainment. The technology is even more integrated today, as the following paragraphs post.

### 3.2.1 A changing Mass Media Behaviour

The statistical analyses ‘Norwegian Media Barometer’ of *Statistics Norway*, by Odd Frank Vaage (2018) tell that 99 % of the population<sup>7</sup> was using the internet on a daily basis in 2017. The amount of the population that during an average day the same year, was listening to sound media (including ‘vinyl records, CD’s, MP3 and sound files downloaded from Internet or streamed Internet files’) was 50%, but wholly four out of five were listening among young individuals. Continuously, Vaage (2018) explains that ‘seven out of ten listeners listen to files streamed from the Internet’ and ‘37% view video/film media during a day’ (p.6).

These statistics indicate that the average number of minutes spent on the internet in Norway, has more than doubled the last ten years. Table 2 of the above-mentioned report unveil that, in 2008, 65 minutes was spent on *Internet* and 10 minutes on *film and video media*, an average day. In 2017, the number of minutes spent on internet activities had increased to 158 and 37 on video and film media. The time spent on *sound media* had also increased from 39 minutes to 48, while the usage of radio in this period, only decreased by a few minutes daily. Less time has been spent on watching television the last ten years, with a decrease of 41 minutes (from 145 to 104 minutes a day). There has been a decrease of cinema visits the last years, but last year it actually rose by a few per cent, and more young people went to the cinema. 75% of the population, went to the cinema within the last 12 months against 72% in 2016. This could be seen in light of the increase of live performances in music industry, because one can say that cinemas offer a “live performance” of a film or movie. Another argument is the substantial increased popularity of film/video media the last two years. Vaage (2018) describes that these types of media have the last 25 years mainly been having a daily attendance of around 10%, but the last three years there has been a significant increase caused by Internet streaming services (e.g. Netflix and YouTube) the attendance in 2014 was on 21%, 26 % in 2016 and then 37% in 2017 (p.9). The printed types of mass media including weekly magazines, comics, and journals) had decreased by a few minutes to one minute in 2017, and the usage of printed newspapers had decreased from 27 minutes in 2008 to 11 in 2017 (Vaage, 2018).

Similar to the change of content both sound media and video media has gone through, live music performances have also changed in form and content. Even Jazz concerts and festivals has

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<sup>7</sup> ‘Norwegian Media Barometer is a publication based on Statistics Norway’s annual survey about the use of mass media. In the survey a representative sample of the total population aged 9-79 years, answer questions about their use of different mass media and access to mass media in their household.’ (Vaage, 2018, p. 6).

been innovative and pioneering by utilising the combination of live music, recorded music and video. Special for the city of Kristiansand the niche festival, *Punkt*, has operated since it was established in 2005. The curators behind the festival, Jan Bang, and Erik Honoré has developed the concept of *Live Remix*, which the festival is centred around. As written on the festival web page, this concept is an ‘extension of how the curators of the festival (Bang and Honoré) have worked with a range of Nordic and international musicians; with *live sampling* and *live electronics*, and as *record producers* and *remixers*’ (retrieved from [www.punktfestival.no](http://www.punktfestival.no), May, 2018). John Kelman, founder of *allaboutjazz.com*, wrote in 2006 after its second edition of the festival that:

*Its core philosophies—live remixing, unhindered innovation, and an open sense of community extending beyond the musicians to embrace the audience, stage presentations and sound distinguish it from virtually every other improvisation-based festival.*

### **3.3 Audiences and Prosumers**

Eric Booth (2009, p.187-190) describes a live concert experience where there was a focus on teaching artists and audience engagement. The concert was entitled; *Samba vs. Tango: The Cultural Contrasts of South America*, and was arranged in a non-traditional large space (size of four basketball courts). The people were arriving one hour before the actual music began, not knowing that this was an hour of planned preparation and to warm them up. There were activities, areas where the audience could learn samba and salsa from professional dancers, and a place where the rhythm section were allowing people to try their different and strange rhythm instruments. Then the audience learned to feel the basic rhythms of salsa and samba music, and they got to create and perform rhythm jams together with the musicians. During the concert, the audience spontaneously engaged physically by clapping, tapping, and nodding their heads to the music. The speakers invited them to learn a clapping pattern and a call-and-response sequence. They practiced it thoroughly and performed it with the band during a stage set change. When that song was played as the last song, people was bursting into participation with their whole heart. Booth describes those small moments like when a man that got to learn and jam with the musicians almost ‘jumped with delight’ when he ‘broke out of the rhythmic pattern and played a little riff on his clave’ – and he got a nod and approval from the professional percussionist. (Booth, 2009, p.189). He explains that the way that ‘the ensemble engaged the audience members musically’ changed the relationship between the *audience* and the *musicians*. The audience got musical challenges that were relevant to better understand the music, and they got thrilled by the fact that they were performing *with* the

musicians. He describes that there was an energy that could be felt through the roof, that the audience learned the responses and rhythms well, and that it seemed like everyone remembered their part. The event lasted for around five or more hours, while the musicians draw the entire audience with them, after the inside program, in a samba-line which ended in a couple of hours long “Rio sidewalk jam”. People played on bottles and a garbage can lid, sticks and their body. This was described as a memory that will last incredibly long.

Booth mentions multiple modes of engagements and recommends that every performance should have a sort of “first-timeness”. That creates an “atmosphere of excitement and aliveness” that pulls the audience closer to the people on stage. (Booth, 2009, p.190) Thereafter he gives advices to performers regarding how to use words or not in a performance. This could be relevant for a concert promoter who presents the show or the band before coming up on stage. In general, he recommends not to use words just to say something. He recommends saying something that can tune the audience more into the music, by for example giving suggestions on how to enjoy the listening experience, and ‘to create an atmosphere’. Giving background information on musical pieces or putting it into context, ‘to entertain’, and giving relational commentaries, to “break the ice”. If the speaker can communicate that he or she is having fun, the audience would have more fun as well. (Booth, 2009:189)

### **3.4 Entrepreneurial skills, Public Relations and Marketing**

Intentionally for this research, I am studying of a small market and a small amount of people. These structures need to be organic. Because it is a community, one could look to what skills that already are within the community instead of hiring third parties from outside. In this context, one could quote Eric V. Van Der Hope in his book *Mastering Niche Marketing* (2008, p. 159) in saying ‘The best marketing is viral’. While talking about marketing, he puts weight on the importance of having a budget, and to stick to it, and gives advices of being very cautious about the amounts spent on advertising. It is easy to spend great amounts of money on unnecessary marketing and web design, which does not generate immediate ticket sales. Nonetheless, there are still some things he identifies as necessary to invest in. The first priority of investment should be the products. In a jazz club case, that would be the musicians booked to perform. He continues by arguing regarding the marketing process that content is ‘best left to the experts’. (2008, p.159). Therefore, expenses like hiring a software developer, a graphic artist or a writer is highly recommended as long as sticking to the budget. There is also possible to look at options for D.I.Y. (Do-it-Yourself), but his advice is to focus on taking advantages of already developed skills, and rather outsource

the things that are new to the team workers or business owners. Through the process of developing a successful product Van Der Hope emphasises the need for a business plan, a marketing plan, and a strategic plan (2008, p.159).

One of the cases provided by a book for business students with entrepreneurship lectures, was describing *Amy's Bread*, a small, innovative and popular bakery. She uttered that her 'most successful marketing technique was to keep current customers happy' (Hisrich, Peters & Shephard, 2013, p. 544) Her niche was to bake and sell quality bread with creative ingredients that was shaped by hand. In the New York restaurant business, as she noted, 'word of mouth is very powerful' and by delivering good products and service to her customers she managed to increase her business gradually with great success. One of her marketing strategies was 'being very available to the press' (545) She made a great effort to make everyone who called for an interview to feel welcome, and she gave out free samples of her unique bread. She taught baking classes, delivered bread to charity projects and sent regularly free samples of bread to influential chefs. Her bread delivery truck, helped make her visible while delivering bread to clients all over Manhattan. She got very good reviews in articles from magazines and forums, and appeared on television Food Network shows (545). Another marketing technique was to decorate her shop for all holidays with special made bakeries and pastries in her windows. She worked on a cookbook that became a hit among bakers not only in her area, where the buyers could learn how to make the same breads themselves in either large or small portions. It was not an easy process for her, but despite her economic challenges of having a great crew of employees instead of bread machines, Amy continued working, to invest and to be innovative. Primarily for purposes like public relations and marketing, she started the process of developing Amys's Bread Web site, and her appearance at the Oprah Winfrey show gave her praise as a young successful entrepreneur (545).

*'Every strong brand has a story to tell, after all, and entertainment businesses are masters at getting people to view, read, or listen to their stories. The best content producers have a keen understanding of how they can do so over and over again – how they can have lasting success in reaching and engaging audiences.'*

Anita Elberse

The author of the book "blockbusters", Anita Elberse (2013), argues that the audiences are increasingly more fragmented than before, and have a decreasing attention span. This puts artists and brands into a heavier fight for consumers attention. It is not only the concert promoters that compete with customers attention, but the whole business sector. As Barry Swartz (2004) describes

in his book *Paradox of Choice*, that the process of consumption has become a cost and a burden for consumers in terms of time and resources, used on the seeking and decision making for most optimal products. Swartz argues that too many opportunities not always make people select the “best” choice. Sometimes it causes the client not to buy at all, and often, the customer chooses a product that has been consumed before or something that the customer has experience with in advance. Based on fundamental theories and literatures, a proposal secondary source study for this master thesis, *How to Make Young People Become Jazz Lovers*, found that ‘the factors that creates value for people in a concert are the *person (musicians)*, the *situation (venue and acoustics)*, *music (genre and compositions)* as well as effective promotion’ (unpublished paper, Thauland, 2016)

### **3.6 Volunteer Engagement and Social Community**

Pope, Isely & Asamoah-Tutu (2009) argue that NPOs ‘should consider volunteers as an additional target market for their marketing campaign’. They refer to McCurley (1994) “Recruiting and retaining volunteers”, in the *Jossey-Bass handbook of nonprofit leadership and management*, reasoning that it should be determined what ‘drives’ an individual to volunteer, what ‘motivates’ each individual to volunteer for that ‘particular NPO’, doing that ‘particular job’ and ‘what keeps them coming back’ (p. 511-534). Jerome S. Engel, (2011) scripts in his journal article regarding innovation, how big investors can learn from the new entrepreneurial businesses. One important thing he mentions is that *people* is the most important thing to invest in. Venture capitalists are looking for “A-teams” that work well together and which constantly are able to notice missteps and quickly adjust to them. ‘This awareness and ability to respond is invaluable because, with all the uncertainties in a new venture, it is more likely than not that the business plan at inception is wrong’? (Engel, 2011, p. 38).

*‘Crowds are a source of income – they need entertainment which musical performers can instantly provide. And music is both an emotionally effective way of creating a community (as with military bands and church choirs) and a socially effective way of attracting people’*

Simon Frith (2004, p.17)



## PART IV

### RESEARCH METHODS

#### **3.1 Methodological Framework**

I yearn to generate new knowledge on *how* to create ambassadors of Jazz and *why* the live jazz concert community in Agder has developed the way it has. Also, data that describes the members of KJV and AJK and *how* they can improve their jazz community and concert experiences is searched for. In this chapter, the research methods employed will be presented, discussed and justified. It begins by placing this research within the most common terms and classifications of social research methods. Then, the chapter provides a more detailed description of the research design and discusses inferred methods and how they are used. At last, the research plan and data collection process are clarified and discussed.

##### **3.1.1 Primary versus Secondary Research**

The contribution of both primary and secondary sources to the research would enrich and supplement the strengths and weaknesses of each other. Secondary research could strengthen the findings of the self-conducted primary sources that is collected, and primary research could assure the quality of the selected secondary sources in order to control the relevance to the case. To give the reader background information of the cases and relevant theories regarding the field, I have chosen to include a review of secondary literature into the thesis. This practice is recommended by the social researcher Alan Bryman who writes, ‘the *theories* that social scientists use to understand the social worlds have an influence on what is researched and how research findings are interpreted.’ (Bryman, 2016, p. 3). He argues that the available theoretical ideas have thoroughgoing influence on the investigated topics.

##### **3.1.2 Quantitative versus Qualitative, and Mixed Research Methods**

Quantitative methods in social research has often been distinguished from Qualitative methods simplified to the fact that quantitative researchers use measurements, and qualitative researchers do not (Bryman, 2016, p. 35). Quantitative and qualitative research represent different research strategies, which according to Vogt (2005) it’s a ‘general plan for conducting research’. Mixed-Method Research is also considered to be a research strategy, when it is referred to the ‘mixing that crosses the quantitative-qualitative boundary’ (2005, p. 193). In this research Mixed Methods will be used because both quantitative and qualitative methods is part of the research process. In the data collection stage of the research process I use methods that yields both structured and

unstructured data from surveys and interviews. Although surveys often are recognised as quantitative, the nature of the data that are collected does not have to be quantitative at all. 'Each cell in the grid might be filled with numeric or quantitative data (e.g. age, income, years of education, score on an IQ test, number times assaulted etc) or it may be filled with much more qualitative information.' (De Vaus, 2002, p. 5). Some researchers argue that 'research methods carry with them fixed epistemological and ontological implications' and therefore sees quantitative and qualitative research as incompatible (Bryman, 2012). When e.g. a questionnaire is combined with participant observation, these researchers argue that quantitative and qualitative research not really is combined, but 'the integration is only at a superficial level and within a single paradigm' (2012, p. 629). Nevertheless, many researches that approach both quantitative and qualitative research, have taken an opposite position, with a more technical view. The technical version in the debate about the nature of quantitative and qualitative research, views the two research strategies as compatible. By researchers that have this view, Mixed Methods are seen as both reasonable and desirable (p. 631).

In this study, I have chosen a technical view, because it made her capable of using one research method from one research strategy and press it into the service of another. By including both quantitative and qualitative methods, a set of research questions can be given a more complete answer, and 'the gaps left by one method (for example, a quantitative one) can be filled by another (for example, a qualitative one)' (2012, p. 637). This would, according to Bryman (2012), make the survey data more robust. (p. 635). Silva and Wright (2008, p. 3) also have a positive view of the mixing of research strategies when they write that qualitative interviews could be conducted to 'check' and 'correct' the quantitative data. In order to give the study a sense of completeness, I consider Mixed Methods as an excellent research strategy to utilize for this research project.

### **3.2 Research Design**

The research design is a plan that 'logically links' the 'research questions' with the collected data and analysed 'evidence' (Yin, 2014, p. 26) research design and research methods are commonly confused to be the same thing, but as Bryman (2012) explains, by choosing a research design (for example a case study approach, which could be a specific case such as a community, organisation or person), the data will not just come by its own. The research design is important in order to provide a framework for the collection and analysis of data, and a research method is simply a technique for collecting data. (Bryman, 2012, p. 46) Therefore I would not refer to the case study as a method, but rather as a selected research design. This thesis utilizes a mixed methods research

design where the core findings is gathered from a conducted comparative-, or cross-case study. Case study research is according to Yin (2014) ‘one of several forms of Social Science Research’ (2).

*‘Mixed methods research works particularly well for case study research as it allows the researcher to take the rich empirical data yielded from case studies and apply either quantitative or qualitative methods or quantitative and qualitative methods to the data. In this manner, qualitative data can be quantitized or quantitative data can be qualitized to extract meaning from the data sets that might otherwise be hidden.’*

*(Yin,2014)*

### **3.2.1 Case study design**

The term ‘case’ is most often associated or used in relation to ‘a case study of a location, such a community or organisation’ (2012, p. 67). This study examines the jazz community in Agder, and more specific, two different organisations that arrange and promote live jazz concerts. Bryman argues that ‘Case studies are frequently sites for the employment of *both* quantitative and qualitative research’ (p. 68). The goal with case study research, is to ‘understand the selected case or cases in depth’ (Bryman, 2012). A challenge with the case study design is, to what extent can the results from one or both cases be generalised? The comparative cases of the jazz communities in Arendal and Kristiansand could only represent an example of two different places that is closely located. Other Jazz clubs and communities could use the examples for learning purposes, but the results from this research should not generate results for other cases.

### **3.2.2 Comparative design**

‘This design entails studying two contrasting cases using more or less identical methods. It embodies the logic of comparison, in that it implies that we can understand social phenomena better when they are compared in relation to two or more meaningfully contrasting cases or situations’ (2012, p. 72) This research provide quantitative data (through surveys) and qualitative data (through open-ended interviews) from two cases, KJV and AJK. The latter case study has been having a stable concert audience for more than 15 years, and KJV has only existed for 3 years. In both of the cases, the clubs are depending on grants and support from the Norwegian Cultural Council, but the amounts of money gathered from this type of income sources is of a great difference between the two cases. The two cases are compared by analysing the survey answers (including demographics and audience preferences) and interviews conducted with representatives

from each of the communities that are consisting of concert audience, volunteers and jazz club members.

### **3.3 Methods**

As referred to above, research methods are techniques of collecting data (Bryman, 2012, p. 46)

#### **3.3.1 Triangulation**

Several types of data was used in this research project; secondary literature, statistics, field work, surveys and interviews. These methods were used to gather information from several types of sources and look for connections and differences between them. The findings are going to be analysed and compared with each other in order to tell if they support a common conclusion or not. Triangulation between data sources has been done through several stages of the research. That means that the data collection process has been influenced by the literature review and the literature review has been influenced by the results from data collection, while getting closer to the core of the findings, the need for more theoretical data arose, which led me to include a few additional topics to the literature review. I was inspired by the Chicago School which was developed by scholars from the sociology institute at University of Chicago in the late 1920's. (Tjora, 2017, p. 52) They used all information they could find, in a preferred combination of methods in order to work more effectively and broad in their research. Throughout this research the different methods have been applied more or less parallel. In the case of AJK, the persons to be interviewed had already answered the survey, which made them more prepared on the topic before the interview was conducted. In this case, the quantitative data was followed by the qualitative data. Still not all of the responses from AJK was delivered before that time, and in both cases, the surveys were closed for responses after both of the interviews were conducted. Therefore, it can be concluded that the application of methods has been applied more or less parallel.

#### **3.3.2 Pilot Studies**

Before the definitive research begun, a pilot study was conducted at the national meeting of Norwegian Jazz Forum (in April 2017), which was answered by 30 representatives from jazz concert promoters, freelance jazz musicians, and Big Band members. This initial work, helped to navigate and find the issues that the different participants was dealing with. This survey was very basic, and was not intended to follow academic procedures, but a guide to find what topic the line of business needed more research on. Though I will use her local Jazz club (KJV) as a case for the final thesis, the results could be useful for other jazz clubs, in other cities. Something I learned after collecting results from the questionnaire was that although I was going to write the thesis in

English language, I should have given out a Norwegian questionnaire, because all the participants were Norwegian speakers. But I could have made a few copies in English just in case it was needed. I also learned that I should be more specific on some of the questions, because people were giving different answers. Some understood and gave the type of answer that was wanted, but others gave answers to other topics/themes. Still, it was a good way to see what the representatives of jazz clubs and musicians in Norway thought, and it was pleasing to see that several people took time to write additional comments at the end of the questionnaire. After discussing it with my supervisor, it was agreed that it was a good idea to hand out the questionnaires in paper format, in a break between the conference meeting. This made it possible to get more answers, and contact information to important actors in Jazz Norway.

A few pilot interviews were also conducted, to gain some experience with interviewing and “test the waters” of the topics. Two unstructured interviews with Tor Jones, and Preben Karlsen, were therefore conducted at the beginning phase of the collection process. The first interview was focused on unveiling some jazz history of Kristiansand, and the second was a pilot interview to directly test the direction of the research questions. After the interview with Karlsen, the objective and research questions were slightly changed. In addition to those interviews, I got to discuss the topics with other jazz enthusiasts at the NJF Club Meeting 2018.<sup>9</sup>

### **3.3.3 Statistics from Norwegian Jazz Forum**

Before I started the research process for secondary literature, I also contacted NJF again, because they could help in getting hold of some anonymous statistics from their jazz club members from the annual report of 2016. The statistics was generated from a survey conducted by several organisations, among them NJF, to all Norwegian concert promoters in 2017. The data was used to broaden the overall picture of the jazz club communities in Norway. The qualitative responses were considered the most relevant data, where several clubs had commented on challenges and differences in their operation in the last year. The information gave some indicators on what I wanted to focus on, and it was important in deciding the direction of the research.

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<sup>9</sup> Norwegian Jazz Forum organise a club meeting every second year, the year in between the national congress. The meeting was organised in Oslo on Saturday 10<sup>th</sup> of March, 2018.

### **3.3.4 Data Collection**

The data collected for this research consists of the following categories:

- **Secondary literature** (review from academic and business literature)
- **Archival records and documentary evidence** (statistics, historical, political records)
- **Field Work** (Notes, observations, personal communication with people in the field)
- **Surveys** (comparison of two surveys)
- **Shorter case study interviews** (open ended)

The data was gathered and kept in a closed database located at the researcher's personal computer. Recordings from interviews were recorded and saved on a mobile phone. The recordings are being relocated to an external hard drive and protected for future research purposes. Surveys were collected both online, where they are password protected at the researcher's university student account at Surveyexact, and handwritten questionnaires were collected and stored in a locker at the university and at the researcher's home-office.

### **3.3.5 Archival Records and Documentary Evidence**

Archival research is common in organisational studies, where already existing reports, statistical sources, historical data and other media are being examined (Bryman, 1989, p. 156-158). Reviews from historical documents from the former jazz archive, together with data gathered from e-mail communication with the author, Bjørn Stendahl, who refers to relevant history regarding Kristiansand, is found in part III of the thesis. In order to inform and introduce the reader to the cases, I chose to gather all the documentary evidence together with the theories and reviews of the secondary literature. Here I have also referred to a few comparisons Torvik and Ålsund (2016) do in their report regarding the status of blues in Norway.

### **3.3.6 Field Work**

Field work is not the main method used to gather information for this research, but I have written few field notes after observing concerts and jazz club meetings. Field notes are according to Bryman 'a detailed chronicle by an ethnographer of events, conversations, and behaviour, and the researcher's initial reflections on them' (2016, p. 691). In order to include some of the researcher's own experiences as one of the founders then board leader of KJV, I found this method a better solution. I consider it more important to use as much as possible of the gathered data that is relevant, and improve results and conclusions, rather than sticking to only one or two clean

methods. This is, as already mentioned, inspired by the Chicago School, and is methodically possible because of the chosen mixed methods research design.

### 3.3.7 Surveys

In order to gather opinions from the populations of the two jazz communities, a survey, aimed at members and concert audience of the two jazz clubs was approached. Voluntary workers who had not paid their membership dues, but were on the e-mail list, also got the opportunity to respond. The anonymous self-administered questionnaires were distributed through internet, and in addition, printed versions were handed out at one of the KJV concert events. It is difficult get a good picture of who the respondents are, and if it is a representative sample of the aimed populations. In the case of KJV the sample is impossible to identify, because the link to the questionnaire was only distributed on e-mail one time, to the about 80 members of the club, and then published on the KJV web page and Facebook group. The link was, in addition to being published on KJV's facebook page, also published in a post on the *Nina Simon Tribute + Jam* facebook event. This event was planned to be used as a back-up solution, in order to gather enough respondents, and therefore printed copies of the survey was brought to the event. The audiences were encouraged from stage to fill out the survey in the break between the concert and jam session. Some of the audience at the event also answered electronically, by using the link that was posted on Facebook. The reason why we chose to not send out any reminder on e-mail, was according to the board members of KJV, to "protect" the jazz club members from "unnecessary spam" e-mails. In respect of that, I considered to go for their recommendations. In the case of AJK, the link to the questionnaire was distributed to around<sup>10</sup> 159 jazz club members, through e-mail, and published at the AJK web page.

One might argue that the sample is not representative because less than a half of the populations responded to the survey, but I assume that the ones that bothered to answer, are of the most engaged people in the jazz clubs. By this mean, the findings would give some indicators of demographics and opinions among and the overall populations, and there is still possible to look after tendencies and differences between the two communities. 'A biased sample is one that does not represent the population from which the sample was selected. Sampling bias will occur if some

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<sup>10</sup> The number of members was achieved from AJK 04.19.2018 and the distribution of the survey took place 03.15.2018, there has been added a few new members after that.

members of the population has little or no chance of being selected for inclusion in the sample' (Bryman, 2016:173). As pointed out by Bryman, it would have been a biased sample if I only gave the questionnaire to the music students at the university, and used their responses to represent the whole community. Now, at least every member of the two clubs had the opportunity to submit their answers, and audiences had the opportunity to respond if they kept themselves updated on the news presented on the jazz club's web pages and Facebook page. In the case of KJV, the audience at the Nina Simone event, would perhaps give an overweight of opinions to the results towards that specific genre and event type.

### **3.3.8 Shorter case study interviews**

Two qualitative interviews, one from each jazz club, was conducted. There was laid an emphasis on catching the interviewee's own perspectives on the research topics. To be able to respond to the direction the interviewees could take, and still make sure to have some common and comparable topics from both of the interviews, I conducted an interview guide for the sake of my own memory. The interview guide was a simple list of topics, and a few suggestions on questions to follow up on each topic, in case of need. I also included the objective and research questions, in order to keep the red thread throughout the interviews. My strategy was to ask questions regarding my objective and important themes, and make them talk and explain their thoughts by saying "yes", "uhm", and using facial expressions to confirm what they were saying, and keep them continue, if the topic was relevant. The interview guide was not given to the interviewees before, or during the interview, because I wanted the interviews to have a conversational flow, and not to lead the them too much by explaining all my thoughts and hypothesises. As Bryman (2016) highlights, 'if you are doing multiple-case study research, you are likely to need some structure in order to ensure cross case comparability', he refer to a work of Bryman, Gillingwater, and McGuiness (1996) where it is explained that it was not a coincidence that all the 'qualitative research on different organisations ... entailed semi-structured interviewing' because most of it was multiple case-study research (2016 p.469) In the case of KJV, I could not interview the board leader, because, that happened to be myself, at the time of research<sup>11</sup>. Therefore, I chose to interview Øyvind Nypan, one of the co-founders of the jazz club, board member, and responsible for the jam sessions and tribute concerts. It was important for me to enter a researcher's position,

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<sup>11</sup> My period as board leader ended, as planned, after the annual meeting 04.10.18. A new board was then elected.



and try to put away the other role I had as leader of the club. We arranged the meeting at the concert venue, downstairs at *Hos Naboen*, and the interview was recorded with the voice recorder on my iPhone. We had no other people distracting us in the room, but there were a few people that passed by at the end of the room, when coming down the stairs to use the bathrooms. We could hear a little noise from the restaurant guests upstairs. Fortunately, the recordings were not much affected by the noise upstairs. In this case, the researcher and the informant had already an established relation, based on three years of work experience from the investigated jazz club, through concert planning, organising, board meetings and shared concert experiences. Before KJV was initiated, I also had a relation to Øyvind as a student at the department of popular music at the University of Ager (UiA), where he was, (and still is) working as a guitar teacher and band instructor. Because of his position, he has a great network of musicians and music students in Kristiansand.

In the case of AJK, I organised an interview with the board leader, Preben Karlsen, and his wife, Anne Bulien, who had been a member since the jazz club was founded in 2002. It was an advantage for me to do a group interview with those two, so that they could correct and help each other, for the case of giving me more accurate information. The fact that they are married, made it more practical for us to arrange the meeting, and I knew they would be comfortable with interacting together. In order to save and time costs, we used *Skype*, video calls, to communicate from their home in Arendal, to my location at the University in Kristiansand. The conversation was recorded with two different tools, in case of troubles with the recordings. I used *Call Recorder Demo*, an application for Skype to record sound or video, and the recorder on my iPhone to record the sound, as a backup. I chose not to do any video recordings, because of ethical considerations and time limits. It could also have been unnatural and distracting to both parts, knowing that a video was taped, whether it was a personal meeting or an online call. My relation to the informants of AJK is, naturally, not as strong as the relation to the interviewee from KJV. I had met both of the informants a few times at NJF meetings or jazz concerts before, but I had spent more time with Preben than Anne. Preben and I had communicated before we met for a pilot interview, that was conducted in the occasion of a AJK jazz concert in February.

#### **4.1.1 Transcriptions**

Both of the interviews were carried out, and transcribed in Norwegian. First, systematically transcriptions of every sound that was made. Then, a new version was saved, where words like “mm” “mhm”, “ja” “liksom” “på en måte” and similar ‘verbal tics’ was edited out (Bryman, 2016). Also, a few editorial changes were made in order to make a cleaner version for the reader to read,

and these edited versions of the transcriptions was added to the appendix, available for the public. The detailed transcriptions were saved in the database, together with the other materials that is only available for the teacher and sensor. I had a few challenges of understanding and interpreting the records from both of the interviews, mainly because of the interviewee's dialect. I also needed to figure out how to spell the dialectal words, and to be consequent on that spelling.

All quotes in Norwegian is translated to English as precisely as possible. However, difficult Norwegian words are included in parentheses to give the Norwegian readers a better understanding of what was actually said. When I first started transcribing, I did not have any professional transcribing tools, so the first interview was transcribed directly to a Word document. Right after the transcribing of the group interview was started, a student's experience from Bryman (2016) about using *nVivo*, was read, instantly looked up, and the *nVivo* software was downloaded for the use of 14 days. It was very helpful, and made the transcribing process much faster, because one could play and pause the recording with the keyboard as writing, and each statement was automatically dated to the specific time period of the interview. *nVivo* had opportunities of slowing the sound file down in order to identify exactly the word being said, and there were also analysing tools available. Though it was time-consuming to transcribe the interviews it 'offered great benefits in terms of bringing me closer to the data' and encouraged me to begin 'identifying key themes', and to become more 'aware of similarities and differences' between the contributors (2016, p.483). Other limited versions of analysing softwares such as hyperRESEARCH and Atlas.ti has also been employed.

### **3.3.9 Data Analysis**

For the analysis of case study evidence there are, 'unlike statistical analysis, ... few fixed formulas or cookbook recipes to guide the novice' researcher (Yin, 2016, p.133) 'Instead, much depends on a researcher's own style of rigorous empirical thinking, along with the sufficient presentation of evidence and careful consideration of alternative interpretations' (p.133). Before I started to analyse the gathered data in depth, I played around with it, looked at the materials separately, and together tried to discover some main themes. I also sketched logic models or chains with the first thoughts that came to mind, in order to decide a good analytic strategy. Instead of presenting only one case, at the time, I included the both of the cases to compare the findings before they were analysed together with the other data sources. As Yin (2016) recommends, to compare cases could ease the analytical process, and make the findings more robust (p.164).

### **3.3.10 Ethical considerations**

The data collection, and some of the analysis has been done in close contact with the content providers, primary sources (like authors, musicians or people with historical experiences) and persons interviewed. Through being a main part of KJV the last three years, I have had numerous of conversations with audiences and volunteers at the case venue. These experiences have naturally influenced my interpretation of statistics and theoretical literature. When being that closely associated to the case studied (both as the board leader and the founder of one of the researched cases), one should ask questions about my objectivity. Therefore, my connection to the studied cases could be seen as bias to the data. On the other side, this situation, could, on the same foundation, be seen as an advantage. In this case I have considered that my experience, and accesses to first-hand data, is weighted as more important than the matters of not being completely objective, as a researcher that has not been a part of the researched environment would have. By announcing my connection to KJV, I minimize the ethical issues related to this.

## PART V

### RESULTS & ANALYSIS

Being a researcher working this closely to the cases, has both been a benefit and a disadvantage. It is hard to obtain a completely objective observation of the development and these results could naturally be biased towards my personal connection to the cases. Though issues occur, I would do my best to write objective and clearly state if a result is based on solely my own experiences, and not in accordance with other findings, or other scholar's conclusions. I'll start this section by presenting findings from the surveys, first on a general and quantitative level, then quarrying on into the qualitative findings. Then I present and compare the findings from the interviews. I end the chapter by giving a brief analysis of secondary research and documents.

After presenting the most general survey findings, some topics would be brought up and discussed together with the similar topics coded from the interviews. This will be discussed further together with findings from the other data sources, in the final discussion (PART VI).

#### **5.1 Survey Findings**

I attempt to begin the presentation of findings from the surveys by giving an overview of members and audience of the two jazz communities. Then I dig for common repeated themes that has been outstanding from both the surveys and the interviews. To keep a certain order, I would present the findings from the interviews separately after these findings, but the analyses has been done more or less parallel in order to uncover a similar coding, which easily compares.

##### **5.1.1 Generic features**

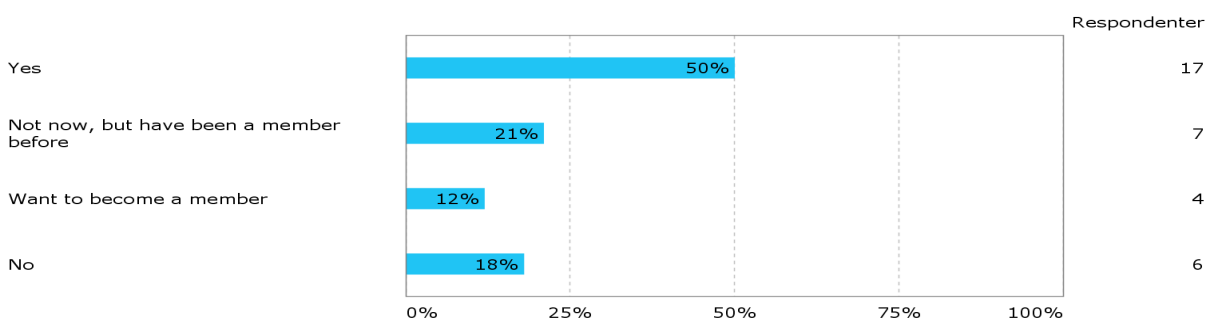
The jazz communities in Arendal and Kristiansand are having a similar music booking profile, but in general, it seems like the cities, at this point, have two different kinds of jazz environments. Arendal Jazzklubb has mainly an audience that are engaged listeners, and a board (of volunteers) that has achieved professionalism as a concert promoter. Kristiansand has mainly an audience that in some means play music themselves, and in addition like to listen to quality concerts, also to learn, share experiences and to play in jam sessions. AJK has a higher turnover, and arrange less concerts a year than KJV. Then again KJV, is still in a beginning phase, but still have to more types of concert events, in addition to the ordinary concerts (which are similar to the concerts of AJK). The audience of KJV seem to vary slightly from each type of event. The jam sessions attract more students than the ordinary concerts, apparently because it is less expensive and because there is a chance that they personally know some of the musicians that are playing. Kristiansand is a

bigger, and a more urban city than Arendal, and more professional musicians live in the area around Kristiansand than Arendal (Stendahl, unpublished manuscript, 2018). Many of these professional musicians also teaches and work at the music department at the University of Agder. The fact that AJK has been going on for 15 years, has given them a long-time experience and competence in the music industry. The board of AJK has also had close connections with NJF and SNJS. These features have an impact on the culture of each jazz community researched.

### 5.1.2 Demographical differences

There are demographic differences between the two jazz clubs in Kristiansand and Arendal. Average age of the respondents from KJV is around 34 years<sup>12</sup>, with a spread from the oldest with 64 years, to the youngest at the age of 17. The fact that many of the respondents answered the survey at the Nina Simone Tribute concert with Jam session<sup>13</sup>, might have made the average age of the respondents from KJV been represented by a larger unit from this particular type of audience. These type of events, are less expensive and often attract younger audiences and music students from the university, that normally do not attend the main concerts. If I had brought printed surveys, or promoted the digital survey from the stage at the main concerts and Jazz Brunch events as well, the average age would probably be higher than 34. Figure 1, shows that half of the respondents in Kristiansand were members of the club at the time they answered.

Figure 1a – Are you a member of Kristiansand Jazzvesen? N=34



All of the respondents in Arendal answered that they were members of the club, and all of them except for two respondents were above 50 years old. The average age here, was much higher than

<sup>12</sup> Three people from KJV forgot to write their age, and one answer was mistyped to a symbol, therefore these four answers were not included in the calculation of the average age.

<sup>13</sup> The Nina Simone event, was arranged at Hos Naboen, 04.04.18

in Kristiansand with 75 years. There is known that a group of students from Dahlske VGS use to attend AJK's concerts, but none of them responded to the survey. If some, or all of them had responded, the estimated average age could have been certainly younger.

As one can see from figure 2a and 2b, the gender balance is different between the two jazz communities. There are twice as many men as woman among the respondents from Kristiansand. In Arendal, there are a few more women than men, among the respondents.

Figure 2a – Gender balance KJV (N=42)

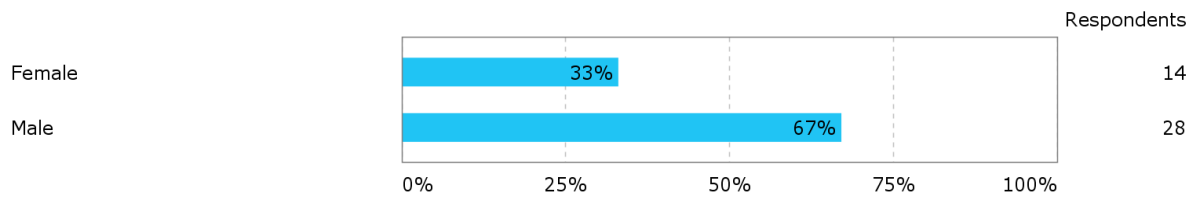
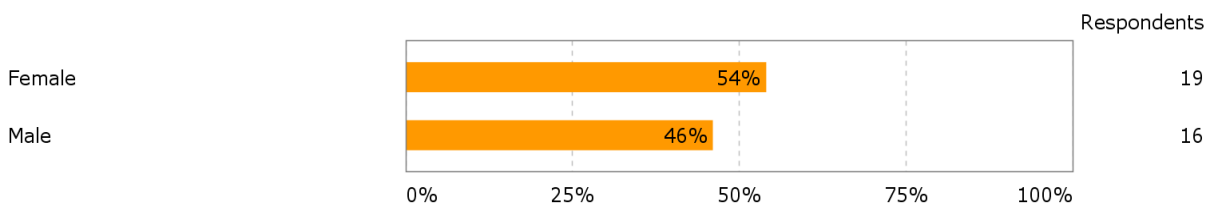


Figure 2b – Gender balance AJK (N=35)



Several music institutions and organisations in Norway has since 2009 been working with goal of balancing the number of male and female musicians through the project “Balanskunst” (retrieved from [jazzforum.jazzinorge.no](http://jazzforum.jazzinorge.no), 10.07.2015 and 08.10.2017). KJV has not, since its start-up, been working actively to engage more woman musicians, and there might be a connection with a higher number of male musicians among the locals that has performed at KJV. If that's the case, that several of the male performers also has responded to the survey, that might have been a reason for the higher number of male respondents. There has also been a higher proportion of men than women, among the board members of KJV. Going over Bjørn Stendahl's list of jazz musicians in Norway from 1970 up to 2013 I found only one woman among estimated 30 musicians from Kristiansand (Stendahl, unpublished material, 2018) This list was last updated in 2013, and should not be considered as final. In addition to that lady, I know of a couple of female jazz vocalists living in Kristiansand at the moment (2018), and at least one female instrumentalist specialised on jazz. Nevertheless, the list gives a picture of how it has been, and tells that there is an overweight of male jazz musicians. The Departement of Popular Music at the University of Agder is also a

part of the project, and are working with encouraging more women to apply for instrumental music studies by promoting female role-models. (retrieved from uia.no/nyheter, 03.08.2018). This could conceivably, have an effect on the gender balance of the Kristiansand jazz community, in the future.

Based on these indicators, one could assume that there is a connection between the high number of male respondents of the KJV survey, and male jazz musicians living in the region. Between the musicians performing and the audience of KJV, the findings tell us that almost everyone (98%), answered that they were audience, either as their main role, or as second or third role. Wholly 19 respondents (46%), answered that they also were musicians, and 8 persons (20%) recognised themselves as a volunteer or concert promoter of the club. In AJK, we should not assume that there is a connection between the gender balance among the performers and the gender balance of the audience, because less people, only 6 respondents (17%) recognised themselves as musicians.

AJK had a higher proportion of volunteers that answered the survey, with 9 of 36 respondents (25%). That also strengthen the idea that more of the concert audience in AJK are engaged in the organisation of concerts. Another reason for a higher percentage of volunteers in AJK than KJV, might just be that possibly all of the board members of both jazz clubs answered the survey, and because of a lower total number of respondents in AJK, a similar number of volunteers in both clubs, turns out like a higher percentage of volunteers in Arendal.

Although 46% of KJV recognised themselves as having a musician's role in the jazz community, 74% told that they are currently singing or playing an instrument, and 16% that they have played before. Only 4 persons (11%) answered that they were not singing, or playing any instrument. In AJK, the number of whom recognised themselves as musicians, was much lower with only 6-7 persons (17%) currently playing or singing, and only 1 of them put "musician" as his/her main role. These numbers also give some indicators of the differences of the audience in Kristiansand and Arendal, and amplify the conclusion of KJV being a jazz community consisting of more musicians, and AJK a jazz community consisting of more "core audiences".

Figure 3a and 3b gives an overview of the instrument groups that is represented by the respondents from each club. Some respondents have chosen more than one instrument group. Both currently performed instruments, and instruments that has been played earlier is shown.

*Figure 3a – Instruments represented KJV (N=38)*

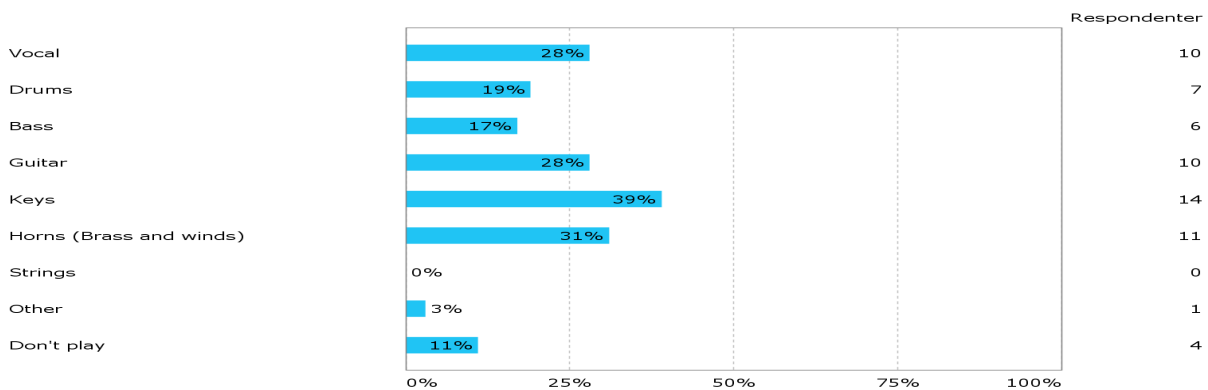
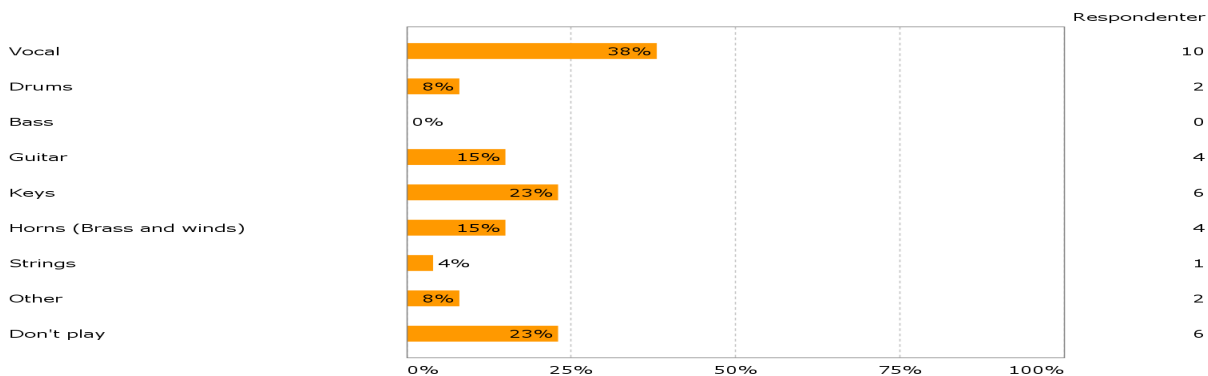


Figure 3b – Instruments represented AJK (N=32)



### 5.1.3 Educational and job-related differences

The respondents from Arendal jazzklubb has a higher average level of education after VGS ('Videregående skole', High School/College up to 18-20 years) than Kristiansand Jazzvesen. AJK had an average of 4,3 years, and the respondents from KJV generated an average of 2,8 years of education after VGS. The difference here should be seen in relation to the average age of the jazz clubs. It is natural that AJK, with a higher average age, also has a higher level of educated members. By looking at the ages of KJV, one could assume that many of the respondents that answered 0 or 1 years of education after VGS, still are in the course of education. If we compare this by the age of the respondent (8 respondents were at the age of 20 or younger, and 6 respondents between 22 and 23), and leave out the 5 respondents that answered "0 years, or not finished VGS", and the 8 respondents that answered 1 year after VGS, the estimated average years of education, would be 3,8 years. This supports other researcher's findings of a relatively high educated population in jazz communities (Torvik og Ålsund, 2016, p. 47; Warner, 2010, p.4) Figure 3a and 3b, show how many KJV respondents that have a music related job, and how many whom their main income comes from a music related job.



Figure 3a – Do you have a job related to music? KJV (N:37)

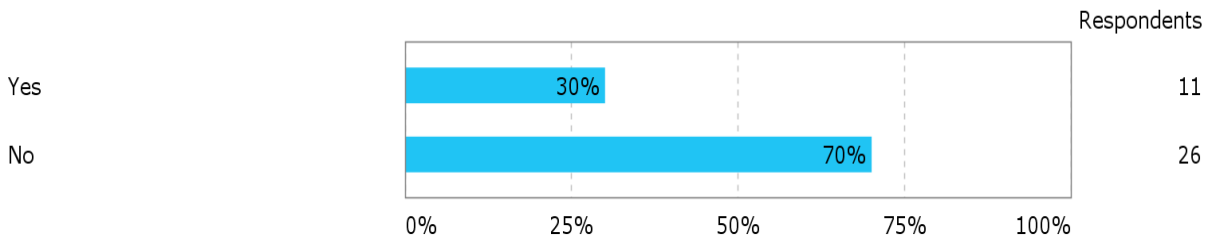
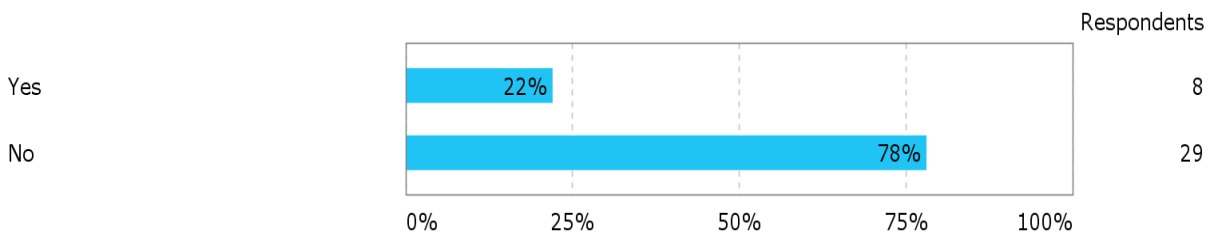


Figure 3b – Do you have a music related job as your main income? KJV (N:37)



When comparing the answers from AJK regarding music related work, to the lower numbers of musicians (as we have seen above) in the jazz community of Arendal, it is naturally that a smaller group responded “yes” to these questions. (see figure 4a and 4b).

Figure 4a – Do you have a job related to music? AJK (N:30)

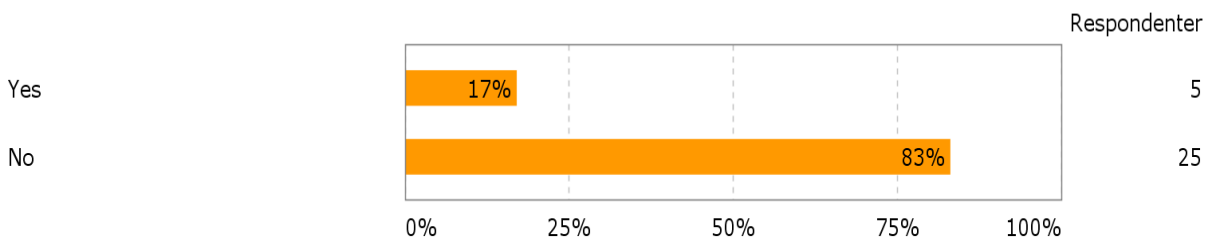
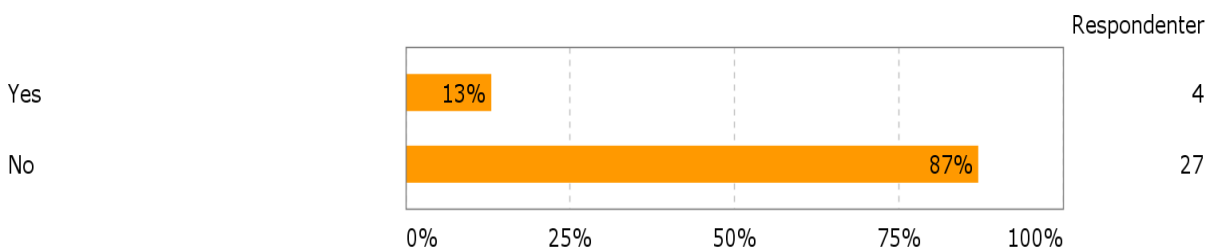


Figure 4b – Do you have a music related job as your main income? KJV (N:31)



#### **5.1.4 Interacting Audiences**

It is not that easy to compare the audiences of the two cases solely based on these survey findings, when the number of respondents is representing less than the half of the known population, (which is the members), and in addition an unknown portion of non-member audiences). Though the survey was promoted through digital media channels and physically at a KJV event, to reach jazz club members and other audiences, there is a chance that some of the respondents, does not represent the whole population very well. Especially the ones from KJV that filled out the physical questionnaire, after their first concert visit at the jazz club, would probably give other answers than the members of KJV that did not respond. Because 100% of the AJK approved to be members of the jazz club, one would achieve a better view of the overall members. Based on this finding, a generalisation of the AJK members could be done. As already mentioned, the members of AJK are of a different generation than KJV, which could have something to say about how they act. While 21% of the KJV respondents answered that they would rather have ‘No Music so that people can talk, before the event, and the rest of them would prefer different kinds of ‘music in the background’ like ‘jazz list’ or even a ‘Jazz DJ’, 88 % the respondents from AJK, would rather have ‘No music, so that people can talk.’ But 25 % from AJK also answered that they would like to have ‘background music before the concert’. These answers reflect the already established culture and practice in each jazz club, but both audiences seem to prefer a setting meant for social interaction around the performance.

#### **5.1.5 Willingness To Pay and Price Standards**

We can observe that there is a willingness to pay (WTP) up to around 450 NOK in both jazz clubs, if the musicians, the artist or the band playing at the concert is of very high quality. To ‘present musicians of high quality’ is regarded as the most important success factor, (as shown by figure 5a and 5b, in a few pages). The *quality* aspect would in this paragraph be presented in the form of four types of events; concert with an “international band”, “national band”, “local band” and a “jam session night event”. The survey respondents were asked to give a suggested range of standard prices for each type of event, but the quality of the events was not mentioned. The events where the WTP is high, might therefore give indicators of what type of events the customers value as “high quality”. Because the quality aspect was not mentioned in the question, the respondents might have different opinions of the levels of quality of a local band vs. etc. an international band. Regardless, one could from the answers observe a higher willingness to pay more money for an international band than a local band. While, some answered similar high prices for any type of

main concerts, regardless of type of band, there is reasons to consider that the local musicians of that city are noticed as of a higher quality.

More of the quality aspect would soon be submitted in accordance with the analysis of the interviews, but first, let us look more into the survey responses of standard prices.

The audience in Arendal seems to be more like-minded than the audience from Kristiansand, when it comes to prices. This is probably related to a more diverted age span among the respondents from KJV. It would have been interesting to see the changes of price range if there had been students among the AJK respondents as well. One thing we could have in mind when looking at these answers, is the current standard prices of each jazz club. AJK usually operates with three types of ticket price levels (in NOK); 220,-(ordinary)/170,-(member)/100,-(youths below the age of 20). KJV has not been that consequent of their standard prices yet, and are still adjusting the prices, to find a good selling point of their audience. Through 2017, some prices were increased, but the KJV membership discount is still larger than the discount of AJK. The current KJV standard prices on main concerts, has been around 250,-(ordinary)/150,-(member)/50,-(VGS students). For the Saturday Jazz Brunches, the price levels has been 150,-(ordinary)/100,-(member) which is included a meal of soup. The jazz tribute concert with a following jam session has had price levels on 100,-(ordinary)/50,-(member) and free for jammers/players (Thauland, 2018) Both of the clubs has occasionally increased the prices for larger concerts, and as one can see from Table 1, there has been a variety of prices. To get a better picture of the variations in accordance with the survey responses, the full range of utilised standard prices, for both jazz clubs, was considered included in the table.

*Table 1 – WTP and price ranges (in NOK), comparing types of events and current standards*

EVENTS	KRISTIANSAND JAZZVESEN		ARENDALE JAZZKLUBB		
	Range (avr. range)	Standard prices	Range	(avr. range)	Standard prices
<b>International</b>	150*-500 (260-300)	200-300	200-450	(250-315)	200-300
<b>National</b>	100*-400 (195-250)	150-275	150-450	(200-270)	170-220
<b>Local</b>	50-275 (105-165)	100-250	150-250	(170-215)	150-220
<b>Jam session</b>	0-200 (45 - 90 )	50-100	50-230	(115-150)	**
	(N:32)		(N:24)		

\*The lowest price for this type of band was actually a suggested wish for student discounts to 50 NOK

\*\*AJK is currently not putting up these type of events

It was not easy to categorise the prices, when half of the respondents answered only one price, and the other half a price range from low to high, as I intended the answers to be. Unfortunately, the question was formulated in an unclear way, when both urging to not include youth discounts, and at the same time giving this example, “Eks. 250-350 (medlemspris – full pris)”, using the lowest price as the “discounted” ticket for members. For this reason, I estimated and included an average range, in addition to the full range of suggested prices from the survey answers. Another reason for including the average range, was to get an overview of the most common prices. Otherwise, when the suggested price range was so wide, the differences between the clubs and event types would not have been as clear to read. The numbers should only be recognised as estimates, though the responses were read to the best of one’s judgement.

### **5.1.5 Success Factors**

To ‘present musicians of high quality’, ‘reach out to the jazz audience’ and offering ‘good service’, is referred to as the three most important success factors. From figure 5a and 5b, one can observe a slight difference between the clubs of how the subsequent factors is valued. The diagram brings out answers from the survey question which requests; ‘What do you believe are success factors for your jazz club?’. Hence, the respondents were asked to range the factors from 1 to 7, according to how big of an importance they thought it would have for their jazz club. At the end of the survey, one respondent commented that ‘it is hard to range success factors in priority order, because several of them are equally important’. When looking at the figures, one should have in mind that these success factors also is part of a value chain and therefore affect each other. Other respondents might also have had struggles with this question.

The last three questions of the survey, is of a qualitative nature. First, the respondents were asked to list their best concert experiences at their jazz club, then the following question requests why these concerts were experienced as extraordinary good. I consider some of these answers as examples of successful arranged and promoted concerts. The very last question, gave the respondents the opportunity to ask questions and write their own comments or recommendations of how their jazz club can improve. I would therefore, over the upcoming paragraphs bring forward a few interesting responses and common themes. Some of the comments put emphasis on success factors that has already been ranged, and some deals with topics that has not been mentioned in the survey.

Figure 5a – Success factors KJV, Ranged from 1 (most important) to 7 (least important) N:36

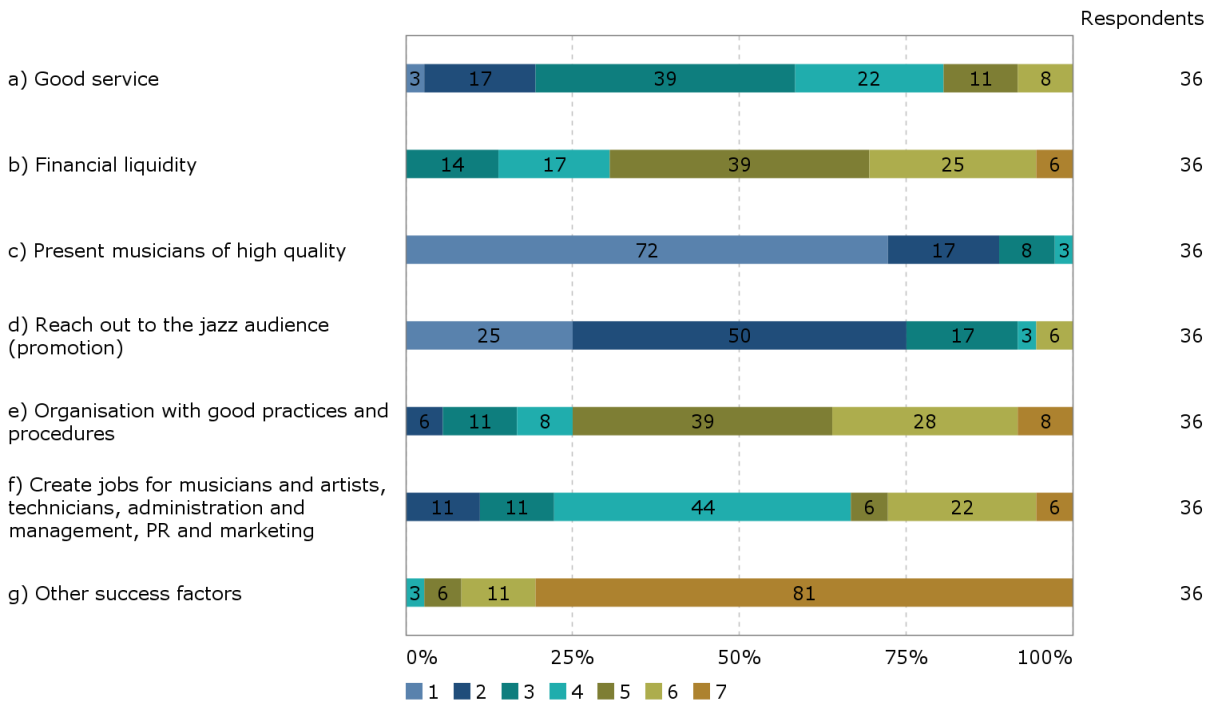
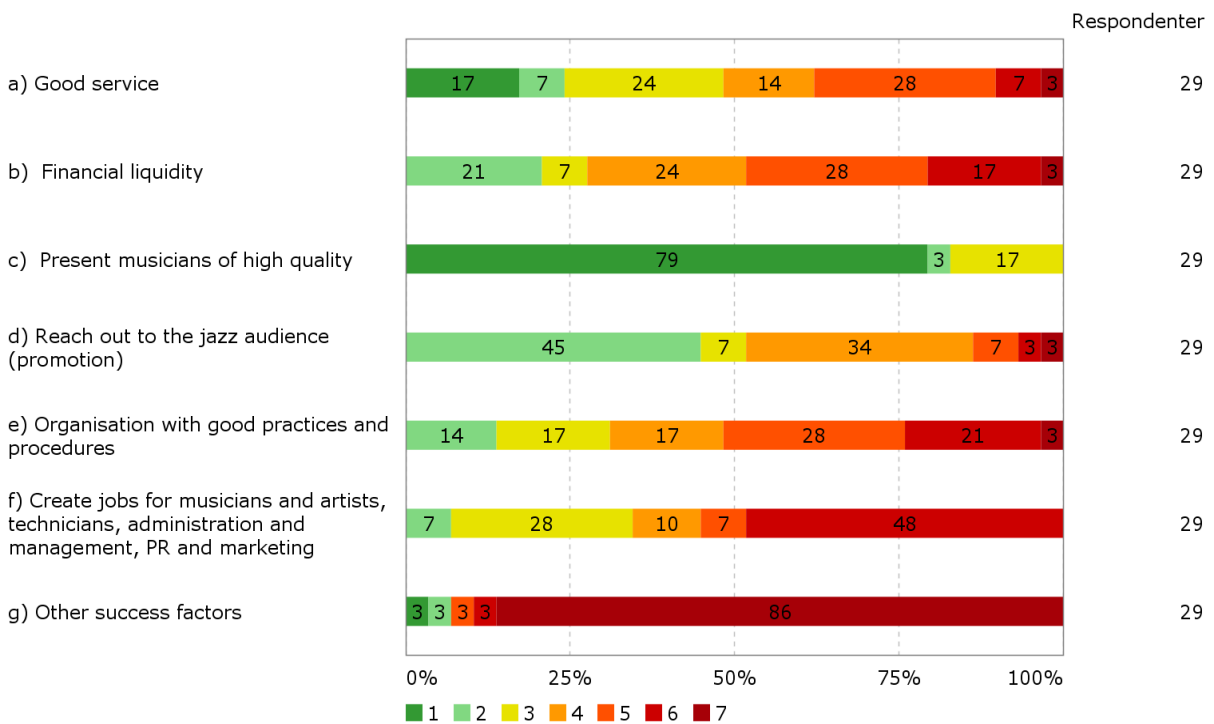


Figure 5b – Success factors AJK, Ranged from 1 (most important) to 7 (least important) N:29



### 5.1.5 Good Sound, or a Pleasant Place?

Most of the AJK concerts occur at *Lille Torungen*, one of the smaller scenes at the professional driven culture house in Arendal, (*Arendal kulturhus*). The localities and sound engineers have been given good feedback on sound quality, from musicians and audience. KJV uses the cellar space at the restaurant *Hos Naboen*, which is located in the city centre, as their concert venue, but a few concerts has been promoted in collaboration with *Kilden*, the Kristiansand *theatre and concert hall*, where members of the jazz club has been offered discounted tickets<sup>14</sup>. The localities are quite different, and there are diverted meanings of what type of venue is preferred. The question that asks, ‘why did you experience that or these concerts as extraordinary good?’ unveil that there are three factors that play a big role in order to create extraordinary good concert experiences. It also seems like these factors are closely connected. Two of the factors weld together with the high responses as seen from figure 5a and 5b. Here, ‘top musicians’, ‘good music’, ‘good band’, ‘good interactions between the musicians’, ‘very good musicians and compositions’, ‘the music’ and more responses, confirm that to ‘present musicians of high quality’ is the definitive most important success factor. What is closely linked to a group of good musicians on stage, appears to be the ‘location’ and the ‘audience’. It is hard to tell which of them are of most importance because “good localities” was not an available option to range among the other success factors. ‘Good service’ was, on the other hand, possible to choose, and might have replaced some of the function of “good localities”. One of the members of KJV commented that the concert experience was good because of ‘Joyful musicking’ (‘spillegede’), an ‘intimate venue’ and because he/she ‘got a good seat’. The respondent had in the prior question told that his/her best KJV concert experiences was with the band *Real Thing* (at the regular venue) and diverse concerts at *Kilden*, and therefore explained that ‘the venue is actually cramped and unsuitable’, ‘Kilden, has better space, but it is not a pleasant (‘koselig’) place’. This is just one persons’ comment, so others might not agree.

Another KJV respondent desires a permanent place with food and drinks. This could again be related to ‘good service’ (from the question where to range success factors), and says something about how that person wants to enjoy a jazz concert experience. The respondent might prefer the current venue, because the scene is located at a recognised restaurant, but it might also be a reference to the current situation of service, (more described in the discussion).

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<sup>14</sup> The descriptions of the venues is information retrieved from own observations and knowledge.

### **5.1.6 What makes a Good Atmosphere?**

Both audiences seem to be content with having a venue where there is opportunities for buying snacks or food and drinks. Other contributing factors of an extraordinary good concert experience, refers to a 'listening audience', 'high quality of the concert promoter', that there is always such a 'good vibe' or good 'atmosphere', and 'the connection between the musicians, in between' or together with, 'the good and close connection between performers and audience'. 'Joyful musicking' was also stated among the AJK answers. Furthermore, respondents from KJV also appreciates the 'top feeling/ atmosphere' ('topp stemming') and the 'mood among audiences'. As we have seen, several of the respondents from both jazz club commented that a factor that made their concert experience extraordinary good was "god stemming". I will discuss more what makes a good atmosphere in the discussion, but a thing one could have in mind is that the term 'good service' from the survey, could have several meanings. Trying to think as a respondent, I would ask questions like; from who is good service communicated, and to who? Is it given by the concert promoter to the audience, from the concert promoter to the musicians, or the musicians to the audience? What is meant by good service? Is it a smiling volunteer at the door, member discounts, or nice facilities at the location?

Other survey answers tell that a 'full house'(AJK), and 'much people' (KJV) was a part of the reasons why they enjoyed that particular concert extra much. Several of the events that were most cited among the respondent's opinions of best KJV concert experiences, was in particular the jam sessions with tribute concerts, and well-known jazz bands, like *Rohey* and *Come Shine*. These events have been among the most visited KJV concerts, which could indicate that there has to be a certain amount of people in order to provide a foundation for the best possible atmosphere. I was present at both of the latter mentioned concerts, and have made certain observations from own field notes, memories and video clips. These findings will be brought up after the interview findings is presented.

### **5.1.7 Ambassadors of jazz and enthusiasts (Ildsjeler)**

There is no exact translation of the Norwegian word 'idsjelder', but in this thesis, I have chosen to use the word 'enthusiasts', implying this meaning. When the respondents were asked if they thought jazz ambassadors or 'enthusiasts' is decisive in order to create a thriving jazz community all the respondents from AJK (100%) answered 'yes'. In KJV: 88% answered 'yes', 6% 'maybe', 6% 'don't know'. None, from both jazz clubs, answered 'No' (0%) Which means that there is a common understanding, that the existence of ambassadors and enthusiasts are important for both

jazz communities. The reason both ‘maybe’ and ‘don’t know’ were included among the alternatives, was to give the respondents more than one opportunity to hook off something in between ‘yes’ and ‘no’, if they were unsure of what ‘an enthusiast’ or ‘ambassador of jazz’ is. This was done to check if it the respondents really think it is absolutely necessity, or just “good to have”. Though a short explanation was given, it was not expected that everyone would understand the idea of jazz ambassadors. Enthusiasts (or ildsjeler) is a common used word in, especially the volunteer segment of Norway, and there are reasons to think that the respondents that answered ‘yes’, was responding more to this familiar word, than to the unfamiliar definition of ‘jazz ambassadors’, which I had brought up.

The main job an ambassador of jazz should have is, according to both survey groups, ‘to speak good words of, or promote (directly or indirectly) the jazz club events’, which above 80% from both survey groups regarded as suitable. The overall response from both jazz clubs, is remarkably similar on the different percentages of each sub question, and just below 30% of the respondents from both jazz clubs, ticked of ‘all these’, regarding all the suggested tasks. The second most important mission was regarded by both survey groups ‘to be updated on what is happening and be present at most of the events’ This was somewhat higher valued by the respondents from AJK, but KJV has again a little higher response on many of the other options, like jobs of ‘engaging in the jazz club’s social media pages’, ‘attend events and industry meetings (bransjetreff) to represent the jazz club’ and to ‘contact press and sponsors’. The three suggested job tasks which had the lowest response of both clubs, was ‘other things’ (6-8%), to ‘use the jazz club logo on their personal music equipment or the like’ (13-18%) and to ‘write quotes or testimonials about the jazz club to be published on their website’ (21-33%).

Another optional task that got nearly 60% of response from both clubs, where to ‘work voluntarily, before, during or after concerts.’ This task was considered of a few per cent higher importance among AJK than KJV. The enthusiastic volunteers from both cities, are by several respondents from both of the survey groups, complimented and honoured by their effort and work laid down, and encouragements like ‘keep up the good work’ was given to the ‘people behind KJV’. It was also suggested twice from AJK respondents that ‘being a master of the ceremonies’ could be another job task for an ambassador of jazz or enthusiast.



## **5.2 Findings from Interviews**

Now, the main features of survey findings have been presented, and hopefully, a broader understanding of differences and attributes of members and audiences from each case has been retrieved. In this section, I continue by presenting findings from the interviews, which are more in-depth and solely based on qualitative data. The interviews are different in composition and number of informants, (one from KJV and two from AJK). Fortunately, I did not identify any opposing opinions between the two interviewees from Arendal, and would therefore consider them to be representing a common voice. Still, I would keep the names tagged to quotes when I consider it to be appropriate. Having mainly one voice from each case, has been a great advantage for me when comparing the cases, and it made the analysing process less complex.

### **5.2.1 Main Themes**

To deliver high quality concert experiences, and obtain trust and confidence from the audience, was considered as extremely important by all of the interviewees. Experiences related to the audience, and how to reach out to new audiences was also one of the most discussed themes. The importance of having a ‘good reputation’ was considered to be a decisive feature by the informants from both clubs, and to keep the musicians, and audience happy, came up directly or indirectly through both of the interviews. Both of the jazz clubs work to improve their ways of promotion, and engaged volunteers that are willing to work, were wanted. The understanding of jazz as a language was brought up by the informants in both interviews. The informants from Arendal spent more the time on describing their jazz community than the respondent from Kristiansand, though he was giving many examples of how a good concert environment should be. This became very natural, when the researcher has more prior knowledge of KJV than AJK.

### **5.2.2 Clubs of Jazz, that Filled the Gap**

Why did the jazz club come into being? The responses were similar from both interviews. In Kristiansand, there was a group of people that felt ‘something was missing in the city’, and this “something” was a jazz club. The couple from Arendal, told that and the jazz club ‘filled a gap’ when it was established, and that the live jazz concerts they have had since then, really has been a source where one could collect impressions, that’s not possible to get from other places. They also told it was the ‘experiences’ they were missing after the prior club was closed, uttering that ‘it must have been a visible need, because it has been a constant inflow of new audiences since then’. Thereafter, the conversation moved on to the audiences, and how to reach young people.

### 5.2.3 Old Audiences and Young Musicians

There is a difference between the old audience and the younger audience of both jazz clubs. From the AJK interviews and survey, we find that there is an older audience. The interviewees discuss during the interview, that there are young audience as well in Arendal, but that is mainly an audience of young music students from *Dahlske*, the local High School. They continue to tell that ‘it is very clear that they are practicing music themselves, the young people that come to us’, but ‘sometimes, other young people (that doesn’t play music) drop by’. The AJK audience is regarded as a stable and thriving audience, though the average age is high and there are some natural losses. The audience is more “passive” compared to the KJV audience, in terms of listening vs. performing. This seems to have a connection with the higher number of both professional musicians and hobby musicians in KJV. In addition, KJV offers jam session events, which AJK, does not produce anymore. The interviewees from AJK tell that they have had Christmas Jams and Easter Jams before, but around ten years ago, Arendal got another concept suited for similar occasions, called *Social Club*. The audience here is not as silent and listening as at the jazz club, but the place is aimed at the music community to meet, be social, jam and play together. The genres that are being played are much varied, but some play jazz, as well. In Kristiansand, there are similar patterns to the AJK “musicking” young audiences. The music students from UiA, come mainly to the big concerts, or to jam sessions to play and learn. The young people observed that does not “musick” themselves, often come because of a friend’s interest of jazz, to accompany or listen to him/her play. The international music students, have been good at bringing friends, but this audience do not stay in the city for long.

### 5.2.4 Good Reputation is Decisive

The interviewees from Arendal believed that ‘after 15 years with a good reputation, it is for the most known (by people) that the jazz club in Arendal is good’. In relation to this, “word of mouth” was recognised as the best way of promotion. The informant from KJV exemplifies and put emphasis on this by explaining that, what builds a good reputation is, to continuously proof to the audience that every part that is concerning the concert event or jazz club is of high quality.

*R: So, actually the promotion is “word of mouth”, to..? Ø: Yes, that is clearly the best ... R: To everyone, yes. Ø: True, because if you get two persons to begin talking about it with theirs (fellows), right, then it spreads to the communities, and then it is up to us to, in a way, make that type of frame, that ensures that, when they at the beginning, have entered here, for the first, they*

*receive good music, then they are treated well, in terms of their payment, and everything is working with us. The payment is working, no fiddling, not too long of a queue, not too much waiting, seating in order. R: So, quality in everything, in a way? Ø: Yes, of course! We are going to sell a good product, and then it is not enough that we book a band, and then, as if, run away to the Mediterranean countries ('stikke til Syden, liksom'). R: hehe, Yes. Ø: We have to make sure that the audience is having a good time, and not least the band. So, that is maybe, one of the most important factors, to keep the ones performing at our stage happy (or satisfied). To do so that they have everything they need, and..., not that we have to pamper them, but they should have everything they need, and they should get help if anything happens, technical stuff, or things like that.*

Øyvind continues to express that the 'key to success' is 'dialogue'<sup>15</sup>, and that all these parts, that are linked together, should be in place, in order to make the event turn out as seamless (or painless) as possible. He goes into details by giving concrete examples of good dialogue that takes place in the process before a concert event happens:

*Ø: Speak with the band, have the hotel rooms booked, get hold of the sound engineer, so, all these parts, that has to be there, to make this thing going, as painless as possible.*

An initiative KJV has taken regarding 'keeping musicians, audience and members happy' has been to hand out lottery tickets to all of the musicians performing, and new members that day. Then T-shirts has been given as a lottery prize to one musician and one member. It has given the club good publicity when great jazz names performing at the club, has been pictured wearing the fancy Jazzvesen T-shirt. By giving the performers "the little extra", an unexpected positive experience, KJV attempts to spread a good reputation among the professionals of jazz-Norway. Some well-known musicians have rendered good will on revenues in order to enable bookings, unless, KJV would not be able to sell enough tickets with its' low capacity of 80-100. Though T-shirts or other entrepreneurial ideas helps building a good reputation, it also brings up the expenses. It seems harder to make reputation building investments, that takes long time to build before one can reap fruits, when most economic support is solely aimed at musicians' revenues.

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<sup>15</sup> Success translated from the Norwegian phrase 'dialog ... det er nøkkelen til at *alt skal gå bra*'.

### 5.2.5 Jazz as a Language

The interviewees from Arendal discuss the importance of the fellowship, and come to the conclusion that the social aspect is very strong in the jazz community. Not just in their jazz club, but also nationally and world-wide. They describe how the jazz audience tends to travel, and meet at festivals and concerts in Norway or Europe, how faces of people are recognised and greeted, and the fellowship that is immediately built because of common interest of being there. Anne tells from her own experiences of travelling alone, when she once decided to check out a jazz club in København. Thinking back, her visit became very a strong experience to her:

*A: ... and you end up at a table with total some total strangers, really, but then you are there of the same interest anyway, so..., it's like meeting family, anywhere you go. ... Golly ('Gurimann') this thing I can continue to do wherever I am.*

A reason why they immediately bonded like this, is later explained by both Anne, Preben (AJK) and without knowing the episode by Øyvind (KJV), when making a point out of jazz being a language. Talking about a cultural code, something that also was brought up by the AJK interviewees, is the fact that it is 'much easier to operate together with people that use, or speak, nearly the same language.' Anne lingers on the thought, and tells why she also believes that the jazz "language" is 'good vibrations' and 'energies', that 'the body recognises without having to go through the intellect'. As an artist (painter), she compares the "language of colours" and "language of sound", saying they are almost the same language, because 'one could also see music in pictures'. Øyvind is being a bit more general in his definition. While talking about the jam sessions, where people are coming to mingle, and play together, he describes it like this:

*Ø: Music is certainly a language so, (the jam sessions) it's a place you go to speak the language.*

Thereafter he agrees with my assumption, that the jam sessions are mostly a place for musicians or people that have an interest in learning more jazz. When saying, 'it is a forum for learning music, and play tunes', he sketches out a scene of a band playing the same song for 15<sup>th</sup> rounds, and again another blower (wind player) comes up; 'then you know it well, and you'd learned a song!'. Therefore, he argues, that the jam session or jazz clubs, also is a place for enlightenment.

### 5.2.6 Building a Jazz Culture

The two cases, of KJV and AJK have, as already mentioned, a bit different focus when it comes to concerts. KJV has a broader variety in terms of event types, by having the jam sessions with tribute concerts, and jazz brunches in addition to the main concerts. Since AJK has not put up jam sessions for many years, I will in this paragraph, focus on Kristiansand Jazzvesen (KJV).

The informant from Kristiansand, utters that after three years of operation, ‘we are about to establish something, that people knows what is’, though there are ‘many that don’t know who we are yet’, but, as he continues, ‘by each event we draw new people, we gradually, get bigger’. Later in the interview, the informant emphasises the importance of building a jazz culture, and having a slow strategy of building stone by stone, in order to keep a healthy structure. He reflects upon what is the most important to achieve with the jam session, which he thinks would be ‘to build a base of people that wants to play’. He continues by expressing that it is ‘simply, to create a jazz culture in this city’. Then, he argues that ‘to go for having a student audience, would not be wise,’ but in that case, ‘the jam concept ought to be for the students’ yet, they are not the target group. He explains this by saying that the students ‘should know their visit hours’:

*Ø: Because, if students..., if there is a jam in the city, and you are a musician, then I don’t understand what else..., you (they) should have a quite good reason for not going out to play. R, mhm, right. Ø: And you think that you are going to move to Oslo to become a musician?!*

In order to earn a stable audience, as the jazz club in Arendal has achieved through many years, the students would not be a wise target group, because many of them would move away from the city, and there will be replacements of new students every year. In order to think long-term, KJV has a main focus on audiences that live in Kristiansand, and are potential customers or members for many years ahead. Being a profiled jazz musician in the city himself, he actually argues that ‘if you are a musician, you have to play’, because ‘it lies in the musician’s nature’.

The jazz community is a place to ‘hang around’, and ‘that is what Kristiansand is bad at’ as argued by the KJV interviewee. He thinks the jazz club should be a venue for people to be among people and fellow musicians, talking about old records and the last YouTube video. He refers to big cities, such as New York, Copenhagen and Stockholm, where people go to a jam to ‘hang around’, ‘play with people’ and as mentioned, to ‘speak’ the ‘music language’. The jam sessions should be such a forum, he argues, where people are being excited about the music.

### **5.2.8 Quality assurance builds trust**

Trust and WTP are two topics that are closely linked. The informant from KJV argues that his main motivation for ‘doing this’ is the music. He could tell that he also has an urge to ‘inform’ or ‘educate’ people, by helping them to see through the clutter in ‘a jungle of artists and recordings’. Therefore, he argues that ‘we (KJV) have to be a joint that ensures bookings of high quality music, in order to gain confidence from the audience’. In that way, the audience can trust that the concert booked, is absolutely ‘worth attending’, and then they would hopefully think that ‘we would gladly pay 250 NOK to see this’, (speaking of the great concerts). Another important factor, in order to build trust from the audience, is the importance of having a ‘clear concept’. While discussing the different types of KJV events, the main concerts and jam sessions comes out as pretty clear concepts, especially the jam sessions, which always begin with a having a tribute concert to a well-known jazz name, with local musicians and often guests that are passing by the city. The “jazz brunches” is a concept that has not been developed enough, and ‘it has to be a concept that people know what is’. The KJV informant describe a few situations where they have failed to promote these events, because the band was not booked in time, and one or two concerts were suddenly cancelled because no person had the overall responsibility to follow up these events. Though there have been successful events of this type, the interviewee highlights the need of continuity, ‘otherwise it is better to leave the concept’ and instead use time and resources on the two well-functioning event-types.

AJK’s success has been a long line of continuation of knowledge inside the board. When other Jazz clubs has been having a hard time of finding enough volunteers, AJK has been privileged to have a board consisting of someone that wants to stay there for many years.

### **5.2.9 Concert Experience**

Both the interviewees from AJK and KJV emphasis the psychological value of extraordinary jazz concert experiences that is something different from what individuals get in their everyday life. Øyvind, the KJV informant, argues that ‘The reason why there have been environments for jazz in the city before, is because people want to tune out from everyday life, to let go and be captivated’. Similarly Anne and Preben, the AJK informants argue that after a really good jazz concert experience one go home, but can certainly not sleep because of all the excitement of what just was experienced. They continue to discuss how much they enjoy how jazz musicians like these, always come up with something new (e.g. a new line, or phrase or a surprising twists) that creates these new experiences each time. Then wondering how amazing it is that though there are so much music

composed in the world, there is still room for making something new. Jazz concerts which includes improvisational elements like that, together with the active and responsive communication between the musicians is argued as refreshing for the audience to listen, and a goal to achieve. Continuously Anne argues that the convection of the music is important to her as well:

*A: 'If the musicians communicate well in between, both with the instrument, and bodily, in addition to communicate with the audience, I believe it is fantastic! ...and that's actually an essential part what "makes it" for, well I have seen concerts where the musicians simply havn't had very good communication, and from that, the concert will not be good, but, you would never know, therefore, you just have to get that live-experience, really'*

The following quote from the KJV informant could easily sum up his opinion of how important the jazz music is for the live jazz promoters, saying that 'the music is certainly the driving force'.

### **5.3 Findings from Other Data Sources**

These following paragraphs would be presenting findings from field notes and concert observations and pilot interviews, together with investigated documents and reports.

#### **5.3.1 Indispensable support**

After coming home from the combined board meeting and annual meeting of South Norwegian Jazz Centre (SNJS) in Arendal, I noted down some observations made from the short round of presentations of everyone that was present. The board consists of members from Jazz Clubs in Agder, a free member that has been representing Big Bands and the free field, and a musician's member, which is a jazz musician that represents the jazz musicians interest in the region. The jazz club representatives were asked to shortly describe how things are going in their jazz clubs, of successes and challenges. The following observation I made, is regarding economic support:

*An interesting thing I recognised while I was listening was, that almost all the clubs mentioned that the economic support from the ACN (Kulturrådet) was indispensable. All the representatives seemed to be glad to have the Jazz centre's support and overview of the market (both international, national and regional). All the representatives seemed to be glad to have the Jazz centre's support, overview of the market (regionally and nationally), and the opportunity to connect with other jazz clubs through meetings and information provided by SNJS. (Field note, 04.10.18)*

The SNJS representatives seems to have a shared opinion that both economical support, from National or regional fundings, like *Norsk Kulturråd*, and professional support with etc. tour management and bookings from SNJS, has been important for the growth and development of their jazz clubs. Looking at back at the initial statistics given of the club year 2016 from NJF, there is a clear economic connection between the clubs that thought 2016 was a more difficult year than before, and the clubs that thought it was a better or easier year than the year before. Several responded that there was hard to find new, or enough volunteers that were willing to work on concerts or sit in the board. It was also interesting to see the connection between the jazz clubs that got high amounts of economic support from the ACN, and other factors and challenges. From 8 clubs that had responded from south of Norway, one uttered that they had ‘lower audience attendance’, and another that it was ‘harder to attract audience’,

### **5.3.2 A wide network**

Reflections from field note after the pilot interview with Tor Jones, the 23<sup>rd</sup> of January, 2018.

*I met Tor Jones first at one of Kristiansand Jazzvesen’s concert events, A tribute to ‘Blue Note Records + Jam’, and had a small chat with him. Encouraged to find out that he was the former chairman of a previous jazz club in Kristiansand, I asked if he would like to continue the chat later, and he agreed to meet for a talk about the jazz history of this city. Blue Note Jazz has apparently become a cultural object, and throughout the conversation he told me that Blue Note Jazz was one of his favourites. Another factor he brought up, was that the board members were social people who had large networks. They also had different types of network as one was a professional photographer (Freddy Larsen), one a business man (Erling Johansen) and two were young jazz musicians (Frøydis Grorud, Saxophone, and (the other name I don’t remember) with connection to music students in Kristiansand and other Norwegian cities like Trondheim which still has a large jazz community because of their highly respected jazz education.*

Jones described the importance of the various networks that the board members of the jazz club had at the time he was leading Kristiansand Jazzklubb. The board members ability to attract their friends and acquaintances, was a huge strength that helped selling more tickets to their jazz concerts.



### 5.3.3 Response on Digital Media Platforms

The following field note was written a week after the first KJV jazz event of 2018:

*The day before the Blue Note Tribute + Jam event (concert & Jam session) at Hos Naboen 17<sup>th</sup> of Januar, , I published a job task, at the Norwegian web page [www.frivillig.no](http://www.frivillig.no). At this site, KJV were having a profile, and had already gained a little experience with following up, a few positive responses from volunteers that started to work with ticket sales in 2017. Now, photographers and filmmakers willing to volunteer for KJV, was asked for, and it was specified that the goal was to document the concerts and provide the jazz club with visuals for use in promotion and brand development on KJV's web page and social media platforms. The same day and the day after, the e-mails ticked in from a couple of new photographers that wanted to volunteer at coming events.*

This was an example of promotion through social media, in this case only through facebook, where the message hit the target group in a short manner of time. *Frivillighet Norge*, the organisation that delivers the mentioned web page ([frivillig.no](http://frivillig.no)) helps Non-Governmental Organizations in Norway with resources, courses and help to get in touch with volunteers. It is an established and well-known nationwide organisation, that on this web site are making it easy for NPOs and VAs to put up job tasks, which could help increasing the credibility of the proposed work, and increase trust to the association (NPO or VA) as a serious actor. By having these job tasks out there, KJV experienced from this example that it was easier to reach the target group. Probably because, the ones that want to fill their spare time with voluntary work, would by themselves visit this web page in order to seek after good optional assignments.

### 5.3.2 Musicians and Audience Relation

The SNJS tour with *Come Shine* was sent to Arendal the day after they had performed in Kristiansand. As we have seen from the survey findings, several respondents from KJV commented that the concert with *Come Shine* was one of their best KJV concert experiences. Luckily, the researcher of this paper was in the room of the experienced concerts, and observations of the band and audience behaviour was done 31.01.18 at Hos Naboen hosted by KJV, and 01.02.18 at Lille Torungen, hosted by AJK. The first thing that was recognised while observing in Arendal was that 'One of the musicians were standing by the door greeting a few of the earliest guests'. This was a generous act that probably made the audience feel more comfortable responding to the musicians while they were performing on stage, because the musicians had already build a

connection before entering stage. The concert program is described as very similar, but there were great difference of the venues. Though both concerts were nearly sold out, there was a different atmosphere. One of the musicians commented after the concert at KJV, that one could feel the humid heat in the room, and it actually affected the sound waves. The audience was sitting only a metre from the stage, and the room was full of people. Although the concert venue in Arendal is more formal, and the stage is not as close to the audience as KJV's stage, the sound quality is very good. Looking from raw notes from this concert, people seemed to be enjoying the playfulness with advanced jazz chords, melodic lines and rhythms, as well as the delicate communication in between the musicians. The following notes were taken in the middle of the concert, that started at 8 PM:

*20:45 Changing the groove for a couple of bars. Only lyrics and dissonant very minimal chords, Straight into bass and drum groove and piano, She (the vocalist) says that this coming song has gotten new lyrics by Erlen Skumsvoll, written for them. People laugh when she is hushing in the microphone. "The music live it's own life" (7) 20:50 People laugh and clap to the end of the groove (Giant steps) and then a drum groove, Back to the song. People clap impressed. People hums and react smiling at each other's when a tumbler falls to the floor in time with the music.*

As seen from the coincidence above, when someone in the audience dropped a glass to the ground, exactly in time with the music, the audience reacted. It appeared to be a common musical understanding in the room that (at least most) audiences understood the "musical humour" of the timing of that accident. After the concert in Arendal, a group of high school students were standing there beside their (probably) music teacher:

*The teacher is very happy, and a student's face is overwhelmed. Saying something like "Din't I tell you they were great?" A fellow musician (Tubaist) was greeting the sound engineer and drummer with a good concert. People say, that it's very good sound in here.*

Before I left, I had some conversations with several of the board members in Arendal Jazzklubb and the sound engineer. The sound engineer emphasized that 'the volunteers and all the parts of the chain is as important as the band on stage'. He asked, 'How many hours of volunteer work has been laid down for just this one concert in booking, agreements, promotion, venue preparation, tickets sale and so on?'. The leader of Sørnorsk Jazzsenter (SNJS) (also a board member of Arendal Jazzklubb) agreed and told that it was lots of hours. Then the sound has to have high quality as well, e.g. by having a professional sound engineer. There were some crew at the house as well.

## PART VI

### DISCUSSION & CONCLUSION

#### **6.1 Initial reflections**

If one never has actually listened to jazz before, how would the first live jazz concert experience be? The question of how a “newborn” audience would react to their first jazz music experiences would definitely depend on the jazz genre, the performance, instrumentation, composition, and so on, but the actual question is. Is the jazz community that is described as ‘welcoming’ and ‘feels like family’ really that open to newcomers that does not understand the language? Is it a myth that you have to learn the codes, or to have a trained ear, to become a jazz lover? I would argue that every audience need something recognisable. At least one thing of the performance, need to be something they could feel a bit familiar with. This thing could be facial expressions, bodily emotions, good and visible communication between the band members, or a strong communication with the audience. Even words on a familiar language (in this case mostly Norwegian or English) or humoristic sentences, could be the first step of letting in the new jazz audience to the common atmosphere. Once you have learned a bit, a “few words” of the “jazz language” or the “music language” in general, I suspect that the feeling of belonging would be more and more present.

I have experienced that people can get very frustrated if there is something that they do not understand, or etc. have a technical problem they cannot fix. But if there is an encourager on the side-line, a person that see you and motivates you the uncomfortable situations, the chance of keeping up is much higher. As Øyvind mentioned, ‘Jazz has a bad reputation’ and that has coloured what many people expect jazz music to be. An example of this is when a man was invited to a jazz concert, he got angry and told that if he ever had a chance to meet this Captain Valen (talking the atonal composer Fartein Valen) he would crush him. That music was apparently not for him, and it is sad how that man has been living with a thought that all jazz music is free tonal or atonal.

These types of jazz music, would probably be aimed at a more intellectual audience, especially if only listening to a recording. A study exploring the ‘contribution of familiarity and musical preferences’ to the ‘general patterns of brain activation’ by Pereira et al. (2011) found that ‘the liking ratings for familiar songs were higher than for unfamiliar songs, both in the liked and disliked conditions’ Suspecting that this man has not been much exposed for more familiar types of jazz, this might explain why these feelings were evoked. It also reflects why a greater part of the jazz audiences are musicians or have been singing or playing an instrument before.

Accordingly, they have an inner understanding of the music that is played, or could relate to a specific melodic line, a chord or finger positions, because they have an experience of how it feels to *musick* themselves. People who have not tried to play or sing jazz, related music genres or music at all, might have an outer understanding. As Anne explains, when comparing the ‘jazz energy’ with the ‘colours’, she has a similar “language” that she can relate to, like Swedish to Norwegian, or even just another dialect. A lot of the improvisational ingredients is the same, but the words and tools are different. Therefore, let us ask ourselves; is live jazz concerts intuitive, or do people have to know either an intellectual code, or a cultural code? Anne argued that you have to be there, in the room, to ‘feel the atmosphere’, because that ‘experience’, is not something you could get sitting at home. Apparently there is something intuitive, the ‘atmosphere’ and the ‘energy’ in the room. This is elements that new jazz audiences can feel, whether they “understands” the music or not. Then, the non-verbal communication between all people in the room is essential.

Based on these initial reflections, I would claim that live jazz performances are both intuitive and not intuitive, because there are several elements of the live concert situation that most audiences would be familiar with, whether they have ever heard a jazz tune or experienced a jazz concert before. These elements could social elements, like smiling faces, welcoming people, musicians’ communication, familiar words spoken, or venue that has been visited before. On the other side, there is an intellectual and cultural code, that has to be learned, in order to follow the social conversation and understand the “humor” of the improvised musical lines or references from other jazz concert settings (e.g. jazz festivals, memorable concerts, jazz news or album reviews).

## 6.2 Discussion

This study investigates how one can turn people into ambassadors of jazz to create thriving jazz communities, improved concert experiences and recruit new voluntary enthusiasts to the existing jazz club communities in Agder. Results from surveys, interview findings and what is found from other applied data sources shows that important factors of successful live jazz events include, *joyful musicking of high quality*, a *welcoming environment* with a *good atmosphere* a *large audience* according to the venue (e.g. sold out concerts), promotion spread by *positive reputation* that increases the audience’ *trust* towards the concert promoter and *pleasant localities* that gives good *conditions* for great *listening experiences*. Consistently, results from the comparative cases of AJK and KJV were to one extent surprisingly similar, although there were great demographical differences between the groups of survey respondents. Naturally, the Jam Sessions were more focused on the case of KJV since AJK have not produced this type of concert events for many

years. Nevertheless, one could expect that there would be mutual opinions because as both theories and informants explain (for instance by referring to their many jazz festival travels, and jazz clubs' visits to places like Copenhagen and New York), 'jazz occurs within the context of an international music industry' (Monson, 1996). The following statement by Monson (2006) 'Music creates community', explains why one informant described meeting totally strangers at her international jazz club visits like getting together with family. Another result displays the jazz clubs' necessity of economic support (e.g. public national grants from ACN, local funding from the municipality or private donors or sponsors) to thrive successfully.

In theory, the three important influential elements; the music, the person and the situation, that contributes to peak performance in a live concert, as identified by Lamont (2011), are factors that interact to create unique and powerful *value* for live music. This corresponds with the interviewees' emphasis on high quality music, connection between the musicians besides towards the audience. This is also the social or musical atmosphere that could be achieved by KJV informant as formulated, 'having everything in order'. Also, it is exemplified by making sure that the payment is working, volunteers are working prudently and effective to decrease potential long queues, and by preparing and communicating with everyone involved with the concert production in advance. On influence through brand quality and trust, linked to the development of an increased concert rate, theories show that marketing, branding and entrepreneurial thinking has become more important for both musicians and venues, because of increased opportunities in the market. To "cut through the clutter" as said by the famous podcaster Julie Solomon (Host of The Influencer Podcast), small or medium businesses depends on developing a loyal customer group that are "following" the service or product for a longer period. Looking at the case of AJK, having a loyal customer group that shows up at almost every concert, has been a factor contributing to their success. This is supported by the view of Connolly and Krueger (2005) that the bigger the audience, the more enjoyable the experience.

Hope (2008), suggests that the first thing an entrepreneur must do is to make an excellent product. In the case of KJV, this would be the live performance package that the audience come to experience, good service and rich information content delivered on web page and social media. This displays how important the booking of high quality bands and musicians is to attract customers, who are unlikely to invest in a product that are not worth their attention and offers little value. This is in accordance with what we have seen in both the interviews and survey findings, to 'present musicians of high quality' is the most important success factor. In effect, this correlates with what Wood (2000) advocated by noting that a brand's value is determined by the degree of brand loyalty, as this implies a guarantee of future cash flows.

Looking at the example described by Frith (2009) in the literature review, one could question whether the customers who come to that old coffee shop come solely because of the coffee, or would they have chosen another place if they didn't have live music? These questions are important to ask when evaluating every concert situation and have great impact on the sustainability of musician's and composer's careers. From the promoters' point of view, it is important to know how to get income for the value they deliver. If an investment in the music that the composer had written is done, the promoter would need to evaluate if it is possible to get a return on investment (ROI), that attract more customers to the place. As we have seen historically, from Norwegian Jazz promoter's point of view, and from the survey findings, having return on investment, or having a stable economical liquidity is not the most important factor to succeed. Hence, the economical funding's and grants from municipality and regional organisations like SØRF and national organisations like ACN (Art Council Norway), and NJF (Norwegian Jazz Forum) has been indispensable. As seen from the interview findings of both cases and the literature review, referring to the evaluation of the investment in rhythmic music in Kristiansand by Kleppe (2012) and the tour support from club 7 and 'Rikskonsertene' in the 70s, referred to by Amundsen (2018), economical support is shown to make it easier for jazz concert promoters to operate. As a consequence of the yearly 1 million grant of NOK to the regional music business, there has been a constant increase of year-round concert promoter and music festivals in Agder since 2008.

According to Woody (2012) musicians could go beyond practicing notes prepared for stage performance by factoring in other elements (physical and social factors) that will affect the audience's perception and emotional engagement. This is expected to create customers loyalty that will result in future profitability. From the view of Woody (2012) in the above, the creativity, the art and the jazz music are the centre of all activities and is considered as more important than having a positive turnover. Consequently, there is a need for external funding, to sustain the jazz club activities. Even though the jazz enthusiasts and volunteers of both cases, utter that the economical features are not the most important, we see that there is a general agreement that money is needed to keep on going, and that there is a willingness to pay, especially among members and volunteers to give professional musicians financial reward. This is tantamount to ambassadorial function of the stakeholders as noted by Loeffler and Church (2015) that 'ambassadors come in all forms. Many of them are consumers who like to share the experiences they have had with your product, company, or service. Some are employees who proudly carry the flag of the company and have a vested interest in your success' Several survey respondents also commented that they appreciate concerts and jam sessions with local musicians as well as greater artists (national, or

international), this is in accordance with the cultural political goal of spreading out high quality culture to the whole nation. Therefore, by facilitating and opening opportunities for jazz musicians to live in the region (of Agder), it could possibly stimulate more economical funds from public assistances like Art Council Norway (ACN).

We clearly see that to organise festivals, concerts and events has become the new trend of how to promote or attract people to a certain town, occasion or product the last decade. The reasoning of Pearce (2013) on how consumers choose ‘experiences’ that reflects their ‘mental, physical and social world’ goes in line with the argument of Kjus (2013), that audience are attracted to those type of festivals that associate to their “world”. The festival represents, ethnical communities, food, culture and social environments with other like-minded people. Festivals represents the “whole pack”, that have everything that is needed throughout the day (and night). As argued, this type of social environment who connects like-minded people together is a contrast to the globalisation process that is implemented in more and more aspects of our lives. The question is whether the audience want the full pack or the whole experience each time? Or should detached concerts offer another type of experience that is more in concurrence with daily life? A concert promoter should always try to analyse their audience and their market. Does the audience of AJK and KJV want to eat dinner (with e.g. their family, or at home) before the concert starts, when they are living close to the venue, or do they want a more intensive evening out with live music and restaurant dining? A few survey respondents commented that having the possibility of buying food and drinks was desired at their jazz clubs’ concerts, but it is difficult to decide whether this is important for the majority based on this research’s small populations and respondents. Nevertheless, the festival development correlates with Monson’s, (2009) stand point that music making (e.g., jazz music), creates community.

Kelloggs’s (2017) argument regarding the music industry, underpins that if there is no working value chain in the music industry, and musicians are to be totally self-managed, they might end up using only 10 % of their time and energy on music concerts and practicing, and the rest 90 % of their working hours, on other business activities (of the music industry) like booking, promotion and concert preparations. This says something about the need for good business-oriented concert promoters, that can bring out the high-quality music to give the musicians better conditions to focusing on *musiciking* and preparing the creative performance. Therefore, I concieve that there is a need for jazz concert promoters on a proffesional working level to keep up producing beautiful jazz music of high quality that can be experienced, for example, in Norway. Another argument, as noticed by Stavrum (2014) is the importance of how being aware of how the increase of music festivals, that has had a tendency of being heaped up in the summer, could

restrain the all-year concert promoters, and affect the industry's structures and separation of powers. In accordance with Størkson (2018), by strengthening and spreading out jazz club concert promoters such as AJK and KJV to smaller cities and places, jazz musicians obtain additional live gig opportunities, and an increased chance of making a living of their jazz music carrier.

After the first observation of the Come Shine concerts was finished, I had a conversation with a married couple around the age of 50 that had been sitting in the side room at the concert, having no sight to the stage. They uttered that the concert was good, but their concert experience was not as good as it could have been, while comparing with their experience with another concert that recently was performed at the same venue. They told the, reason for this was because, at the other concert, they had a better stage view. It really made a difference whether they could see the stage or not. What we found is that the nonverbal communication between the musicians and audience was having a surprisingly high value. Referring to the McGurk effect, from McGurk & Mc Donald (1976) and professor Lawrence Rosenblum at the University of California, Riverside, that has been studying this effect for 25 years, '...when we open our eyes we actually see how the mouth movements can influence what we hear' and 'sometimes our sense of vision takes over' (BBC, retrieved from Youtube.com)<sup>17</sup> Adult brains uses life experience to marry these senses together using a part of the brain which is called, 'superior temporal sulcus' (Ok Science, retrieved from Youtube.com, 2017)<sup>18</sup> If it is true that '70 % of a concert experience is visual impressions', like a former teacher of sound technique, and well known Norwegian Sound engineer explained, these occurrences make sense. When musicians are smiling to each other and it looks like they are having fun, the audience would more easily feel like smiling, laughing, clapping, or in some way give a response back. Through the conversation, the idea of installing a screen on the wall in the side room came up. It was said that this could have improved the concert experience. This should be said, that seeing something *live* is not the same as watching or listening to something recorded, as emphasised by all three informants from the interview findings. Another thing worthy to mention, is the great difference of what the audience experienced depending of where they were seated (or standing) in the room for instance, how far from the stage, and how well they could

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<sup>17</sup> Mc Gurk Effect from BBC: <https://www.youtube.com/watch?v=G-IN8vWm3m0>

<sup>18</sup> Ok Science: <https://www.youtube.com/watch?v=7uHDMc4TEU8>



view the stage, as well as social factors, if they e.g. were seated beside someone they knew or not before the concert started.

As the survey responses from KJV could tell the jazz soup was commented as a positive thing. The current situation at Hos Naboen, referring to the KJV annual report of 2017 (see appendix 12) is that the downstairs bar has not always been open when KJV concerts has been organised, but it has depended of a certain amount of audiences at the concert. If there are not enough customers, the audience have to go upstairs to buy drinks. The restaurant crew has not prioritised to use resources on offering food serving downstairs at the jazz concerts, except for the Saturday afternoon event, Jazz Brunch, where soup has been served as a part of the ticket price. The restaurant owner has been very generous by offering KJV to use the place without any rent expenses. If the jazz club had contributed by paying a rent, it would possibly have freed resources to put up another waiter or waitress to manage the bar downstairs. For financial reasons, KJV has not yet been able to prioritise that.

The fact that the voluntary work was considered as a jazz ambassador's task, by a little higher percentage in AJK than KJV, could happen because the club and many of the respondents, has been club members for many years. Then, they might have seen how a consistent crew of volunteers and board members has lifted the overall experience. The members and audience from KJV has not been able to build up that maturity after only three years of operation, though a few members have long experience as audience and volunteers of former jazz clubs in Kristiansand. The Jazz tribute concerts with Jam Sessions, such as the Blue Note Tribute that was said attracting audiences and enthusiasts like Jones (2018), is a good example of a relational community. At this particular evening concert, the local jazz musicians that were engaged to perform with the Jam host guitarist, were interpreting songs from the Blue Note repertory, and by doing this creating a new story, with their creative personalities and local influences. As I analysed his answers during our conversation, due to my definition of jazz ambassadors, Jones and the other board members of the former jazz club, could be defined as ambassadors of jazz in the jazz club/community in Kristiansand that period.

What was seen from the survey findings, the above is a finding that goes in line with (Hisrich, Peters & Shephard, 2013; Loeffler & Church, 2015). Namely, that the main job an ambassador of jazz should have is, according to both survey groups, 'to speak good words of, or promote (directly or indirectly) of the jazz club events'. The enthusiastic volunteers are being complimented and honoured by both of the survey groups. Regarding having a *master of the ceremonies*, some survey respondents from AJK suggests that this is a job an ambassador of jazz could do. The audience of both the jazz promoter cases (AJK and KJV) seems interested in learning

more about the background of the band, and music that is going to be presented. This practice has been more practiced in Arendal than Kristiansand, and these respondents from AJK might be suggesting it because of having several persons with vast of knowledge in the board that has been filling the master of ceremonies role for several years.

As both Anne Bulien and Bjørn Amundsen describes, how they experienced to be a part of a “jazz Family”. Quoting Amundsen from his historical contribution (See appendix 9):

*We experienced to be a part of a big family, and that everyone wanted each other well. Still, now, 40 years later (!) I experience to meet, and appearing to talk musicians, at for instance small clubs in London, that are sending greetings to joint acquaintances in Norway. This is always enjoyable.*

From this, the social and relational aspect is clearly a significant factor, which also relates to the argument of Booth (2009) while explaining how the relationship between the *audience* and the *musicians* was changed by ‘the way the ensemble engaged the audience members musically’. By doing that, the audience got relevant musical challenges in order to easier understand the complex music, and therefore got thrilled by the fact that they were performing *with* the musicians. By this means, the audience is educated in the language and cultural codes of, for example jazz music. When *musicking* together a feeling of fellowship is developed, which can explain the types of ‘energies’ that the interviewees described as something that has to be felt, in the room. Linking this with the concert description of Booth (2009), that ‘there was an energy that could be felt through the roof’ when the musicians and audience were interacting together at the concert event, I would argue that all parts of the value chain, and all roles in the jazz club community need to be functioning together in a dynamic and communicative way. By approaching this, the chances of growth in between jazz concert promoters in Agder is increased.

## 6.2 Conclusion

The goal of the research has been to find out whether and how the studied jazz clubs, Kristiansand Jazzvesen (KJV) and Arendal Jazzklubb (AJK), can turn people into ambassadors of jazz, and how they can engage and recruit new voluntary jazz enthusiasts to their jazz communities. Another goal has been to analyse multiple sources containing historical features, updated literature of the music business, produced evidence from a conducted interview and a survey completed by respondents from each of the club environments, in order to help these jazz clubs, improve their daily work. The study shows that the most important success factor considered by both interviewees,

audiences and jazz club members of both investigated cases (KJV, and AJK) in accordance with central people of the Norwegian Jazz music business, is for jazz clubs to ‘present high quality music’ and to ‘reach out to the jazz audience’. The current audience of KJV and AJK are demographical different, especially in age. How to reach younger audiences is shown to be greater issue in Arendal than Kristiansand, though some teachers and music students from the local High School (Dalske) occasionally bring their students. KJV has already established a channel between music students from a particular local High School (Vågsbygd VGS) and College (University of Agder), but their main focus is at the moment to target a committed audience of long term citizens, that has higher economical capacity, in order to build a customer base that shows up at every concert event. AJK has through 15 years of operation already been building that customer base of around 20-30 loyal jazz club members, and need to target audiences below the age of 40, because of an aging audience mass.

Networking is regarded by scholars like Monson, (1996) as an important part of jazz musicians’ strategy in order to achieve more live gigs. Jam sessions and jazz club events are considered as a meeting point between other musicians as well, and a place to learn and get inspiration from other jazz instances. Throughout the history of jazz, as reviewed, economic support has since the beginning of jazz concert promoters in the investigated cities; Kristiansand and Arendal in the region of Agder, been important in order to create a thriving jazz community. Economical funding’s are still indispensable today, because Jazz in the region, has not reached a level of popularity where ticket sales alone, can finance high quality concerts. The argument of the Norwegian Jazz industry leaders corresponds with the Norwegian cultural policy goal of giving qualitative cultural experiences to all regions and places throughout the country. Therefore, having jazz concert promoters in smaller cities, spread out in the local communities is a strategical and cultural political step, in order to achieve further public support.

To promote jazz music, the best marketing is according to applied theories and interviewees from both cases viral (Hope, 2008; Hisrich, Peters & Shephard, 2013). “Word of mouth” is definitely considered as a powerful promotional tool. This applies to what the great majority of survey respondents view as the main job of an enthusiast or ambassador of jazz, namely, ‘to speak good words of, or promote (directly or indirectly) the jazz club events’. According to the initial lines of my definition of jazz ambassadors; ‘An *ambassador of jazz* is an influential person who *loves jazz* (or a narrowed sub-genre of jazz) and is *enthusiastic* about spreading *the good news* of everything that is associated with the specific style of music’, promotion by being a “jazz lover” themselves, influence others in a positive way. Also, when approaching someone ‘through *friendship*, and by building relationships around the *jazz experience*’, as I have defined it, a ‘well

performing ambassador of jazz is acting as a *guide*, showing the people how to enjoy and engage in the various jazz communities'. The second most important mission of an ambassador or enthusiast of jazz was according to the majority of the survey respondents to keep oneself 'updated on what is happening' and to be 'present at most of the events'. 30% of the respondents answered: 'all these' tasks, which were given as examples of different tasks a jazz ambassador could do. These tasks are in correspondence with my initial definition of jazz ambassadors. Therefore, I conceive my hypothetical definition of *ambassadors of jazz* to be corresponding with the functions as experienced and desired by the contributors of this research. Consequently, since none of the survey respondents answered 'no' to the question; 'do you consider jazz ambassadors or enthusiasts to be decisive in order to create a thriving jazz community decisive?' (100% of AJK answered 'yes' and 88% of KJV, and the left 12% was unsure), I declare that there is a need of more jazz ambassadors in Agder in order to thrive the operation and reach new jazz enthusiasts.

Based on the results derived, I recommend jazz clubs and societies to work together to improve the experience that they offer to make it something that they eager to visit themselves. The jazz ambassadors are the ones that love these environments, and therefore by exposing how much they love jazz, other people could be influenced.

### **6.3 Limitations and suggestions for further research**

In social research one of the limitations would always time frame, because as time pass by, people and society would change. Therefore, the results of this thesis may not remain the same in another subsequent study. Also, another limitation is that in connection to the methodology used, individual biases during interviews may have affected the results. Due to the interdisciplinary character of this thesis, the clarification of what is within the scope and what is not is of great importance and may not have been thoroughly identified. This thesis focusses on factors that can help small jazz concert promoters to succeed and improve their operations in 2018, by using the case of KJV and AJK as examples. The investigated cases are unique communities, and the situation in other cities might be very different, therefore one should be careful by generalising the findings of this research to other different environment or jazz communities and it is also seen as a limitation. The strength associated is that even though there are other small concert promoters in Kristiansand which I could have chosen as the second case, but I chose to compare KJV with AJK because the two jazz clubs have a very similar profile when it comes to bookings and music presentation. Both of the clubs are members of NJF and the SNJS. These organisations, especially the latter, sends bands on tour 4 times a year, to clubs like these, and both AJK and KJV has

embraced mostly every offer on these bookings, which are heavily supported economically. Also, AJK is also an experienced actor in the industry with a good reputation in Norway. For this reason, I believe this would be a better comparison. Consequent to the foregoing, a further research may be necessary to be conducted beyond the cases in this thesis. This is to be able to ascertain the consistency of the study results

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## APPENDIX

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MAPPING OF CONCERT PROMOTERS IN KRISTIANSAND

Colour codes describing who or what the concert promoter mainly is connected with

Yellow: Promoters that only or partly presents jazz musicians	Pink: Promoters that presents similar music genres to jazz, or that could attract the same audience	Blue: Place, stage or venue	Green person/group/association without possessing the localities	Orange, musicians or bands that promotes and organise concerts themselves
---	---	-----------------------------	--	---

Colour code	All-year concert promoters	start-up year	Operetion in 2018?	Operation in 2008?	New the last 10 years
1	Kilden teater og konserthus	2012	Yes	No	1
2	Østria (studentorg)	(UiA 2007)	Yes	No	1
3	Q42 / Filadelfia/eksterne	2016	Yes	No	1
4	Vaktbua	Don't know	Yes	Don't know	
5	Blå kors (Blå torsdag) og blå gospel	2013	Yes	No	1
6	Kristiansand jazzvesen	2014	Yes	No	1
7	Hos naboen	2009	Yes	No	1
8	Charlies bar	>2004<	Yes	Yes	
9	Haubitz Hall	Don't know	Yes	Don't know	
10	OrgelPluss /Domkirka	2013	Yes	Don't know	
11	Låtskriveraften	2015/16?	Yes	No	1
12	TrashPop	2004	Yes	Yes	
13	Fresh Sounds (Krs Kunsthall/ Vaktbua)	Don't know	Yes	Don't know	
14	Akustisk søndag (Pir6)	2014	No	No	
15	Kristiansand Spel- og Dansarlag	Don't know	Yes	Don't know	
16	Sørnorsk metallforum	Don't know	Yes	Don't know	
17	Håndverkeren	2013	Yes	No	1
18	SAVA /Samsen U 18	After 2014?	Yes	No	1
19	Christianssand Storband	1994	Yes	Yes	
20	One Plus Production (incl. Jam) sessions		No (>2017)		
21	Vise og lyrikk klubb		Yes		
22	Blues klubb		Yes		
23	Latin jazz (helt nytt) vet ikke navnet	2017	Yes	No	1
24	Ny musikk		Yes		
25	Svart belte booking	(*2000) 2015	Yes	No	
26	Café Generalen (Ravnedaalen)	2013	Yes	No	
27	Vaskeriet Studentsamskipnaden?	1994?	No	Don't know	0
28	Vaskeriet/ Kristiansand Scene AS	2003?	No	Don't know	
29	På hjørnet	Don't know	No (> 2013?)	Yes?	
30	Lundskråga (Trashpop venue)	Don't know	2011/12?	Yes?	
31	Kick	Don't know	Yes	Don't know	

MAPPING OF CONCERT PROMOTERS IN KRISTIANSAND

32	Operapub (håndverkeren)	2015	Yes	No	1
33	Agder Teateret	2017	Yes	No	1
34	Imperiet	Don't know	Don't know	Don't know	
35	Fri Musikkens venner nå		nei		
36	Bingen Scene (at Samsen kulturhus)	2002	Yes	Yes	
37	LOUD	Don't know	Don't know	Don't know	
38	UKM	Don't know	Yes	Don't know	
39	AKKS	Don't know	Don't know	Don't know	

**Sum new concert promoters since 2008**

**12**

Colour code	All-year concert promoters	start-up year	Operetion in 2018?	Operation in 2008?	New the last 10 years
	<b>Festivals</b>				
	Sørveiv	2010	Yes	No	1
	Punkt	2005	Yes	Yes	0
	Palmesus	2008	Yes	Yes (start-up)	1
	UGA		Yes	Yes	0
	Studiestart festivalen	>2006<	Yes	Don't know	
	Eksamensefestivalen (eller nå UiArt-festival)		Yes	Don't know	
	Måkeskrik	2012	Yes	nei	1
	Southern DisComfort	2002	Yes	Yes	0
	Dark Season:	1998	Yes	Yes	0
	Ravnedalen Live:	2015	Yes	No	1
	Den internasjonale kulturfestivalen:	2013	Yes	No	1
	VIVID:	2015	Yes	No	1
	Bris (Lagunen (UiA))	2015	No (>2017)	No	1
	Flekkerøya øygpel	2002	Yes	Yes	

**Sum new festivals since 2008**

**7**

## APPENDIX

Vedlegg 1

### **Distribusjonsepost**

Hei.

Mitt navn er Renate Thauland, og jeg er i gang med min avsluttende masteroppgave i Music Management ved Universitetet i Agder.

Jeg forsker på hva en Jazzambassadør er og hvordan konsertarrangører i Agder (mer spesifisert i Kristiansand og Arendal) som presenterer live-jazz, kan utvikle sitt publikum og skape engasjerte jazzambassadører i sitt miljø. I den forbindelse håper jeg du kan sette av noen minutter til å svare på en undersøkelse.

Undersøkelsen er anonym, og ingen svar vil kunne bli knyttet til enkeltpersoner. Svarer du med kommentar i det frie tekstfeltet, kan dette bli referert til i masteroppgaven, men det skal ikke knyttes til informasjon som gjør det mulig å spore opp den enkelte respondenten.

Masteroppgaven skal leveres 22. Mai 2018 og vil bli allmenn tilgjengelig i AURA ved Universitetsbibliotekets arkiver.

Dersom du har noen spørsmål angående undersøkelsen, må du gjerne ta kontakt med meg:

Renate Thauland – [renatt13@student.uia.no](mailto:renatt13@student.uia.no) - xxx xx xxx

**Klikk på denne linken for å komme til undersøkelsen \*Link\***

Mvh Renate Thauland



Meldemmer og konsertpublikum i Kristiansand Jazzvesen  
Velkommen til undersøkelsen!

Denne undersøkelsen har sin hensikt i å kartlegge jazzmiljøene ved Jazzklubbene i Kristiansand og Arendal. Resultatene skal brukes i forbindelse med min avsluttende masteroppgave hvor jeg forsker på hva en Jazzambassadør er og hvordan konsertarrangører i Agder som presenterer live-jazz, kan utvikle sitt publikum og skape engasjerte jazzambassadører som sprer jazz til flere.

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Med vennlig hilsen

Renate Thauland Masterstudent Music Management  
Mai 2018



1 Litt grunnleggende informasjon om deg

- Kvinne
- Mann

Alder:

---

## 2 Hva er din hovedrolle i jazzmiljøet?

(Skriv tallet 1 i feltet ved siden av. Hvis du har flere roller, ranger fra 1 til 3)

- Musiker \_\_\_\_\_
- Konsertarrangør eller frivillig \_\_\_\_\_
- Publikummer \_\_\_\_\_

## 3 Synger du, eller spiller et eller flere instrument?

- Ja
- Nei
- Tidligere, men ikke lenger

## 4 Hvis ja på forrige spm, hvilket/hvilke instrument?

- Vokal
- Trommer
- Bass
- Gitar
- Tangenter
- Blås
- Stryk
- Annet
- Spiller ikke

## 5a Har du et musikkrelatert yrke?

- Ja
- Nei

## 5b Har du et musikkrelatert yrke som hovedinntekt?

- Ja
- Nei

## 5c Hvor mange år med høyere utdanning har du?

(skriv opp antall år etter VGS. Skriv 0 om du ikke har fullført VGS)

---

## En god jazzscene

## 6 Hva mener du er suksessfaktorer for din Jazzklubb?

Dra på feltene og ranger i rekkefølge fra øverst 1 (viktigste faktor) til 7 (minst viktige faktor)

1. a) God service
2. b) Økonomisk likviditet
3. c) Presentere musikere av høy kvalitet
4. d) Nå ut til Jazzpublikumet (promotering)
5. e) Organisasjon med gode prosedyrer og rutiner
6. f) Skape jobber for musikere og artister, teknikere, administrasjon og managemnet, pr og markedsføring
7. g) Andre suksessfaktorer

### 7a Hvilke tre dager i uka foretrekker du at jazzklubben skal være åpen?

Dra på feltene og ranger dagene fra 1 (mest foretrukket) til 7 (mest foretrukket)

1. Mandag
2. Tirsdag
3. Onsdag
4. Torsdag
5. Fredag
6. Lørdag
7. Søndag

### 7b Hvilken tid passer best på ukedager?

- kl 18- 21
- kl 19- 22
- kl 20 - 23
- kl 21- 00

### 7c Hvilke tider passer best i helga?

(fredag/lørdag) Velg to alternativer:

- kl 18- 21
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- Lørdag kl 15 - 17
- Lørdag kl 16 -18

## Priser

### 8 Hva burde være standard priser på Jazzvesenets konsertbilletter?

(Ikke med ungdomsrabatter o.l. her.) Skriv f.eks kr: 250 - 350 (medlemspris - full pris)

- a) Et internasjonalt band \_\_\_\_\_
- b) Et nasjonalt band \_\_\_\_\_
- c) Et lokalt band \_\_\_\_\_
- g) En jamkveld \_\_\_\_\_

## Når bandet ikke spiller

### 9 Hva burde skje på jazzklubben før, under og etter en konsert?

(Sett kryss på en eller flere)

- Bakgrunnsmusikk før konsertstart?
- Jazz på anlegget før, og i pausen?
- Jazz-plateavspilling eller DJ etter konserten?
- Ingen musikk, så folk kan prate?
- Annet? \_\_\_\_\_

## Medlemmer

### 10 Er du medlem av Kristiansand Jazzvesen?

- Ja
- Ikke nå, men har vært det
- Ønsker å bli det
- Nei

### Jazzambassadører og ildsjeler

Et levende Jazzmiljø kan sammenlignes med en velfungerende kropp. Både de som står på scenen, de som jobber bak scenen, de som driver lokalet og publikum som deltar har viktige roller. Jeg har i korte trekk definert jazzambassadører som ildsjeler som elsker jazz og som ønsker å spre de gode nyhetene om jazzen til de rundt seg. En Jazzambassadør har ofte stor innflytelse på nye og gamle jazzfans ved å guide dem til gode jazzopplevelser og live konserter. I denne oppgaven fokuserer jeg på hva som er viktig for å legge tilrette for gode konsertopplevelser.

### 13 Synes du jazzambassadører og ildsjeler er avgjørende for å skape et levende jazzmiljø?

- Ja
- Nei
- Kanskje
- Vet ikke

### 14 Hvilke oppgaver mener du en ildsjel eller jazzambassadør kan ha for å oppmuntre til utvikling i jazzmiljøet i Agder?

- Fortelle godt om (promotere direkte eller indirekte) Jazzklubbens arrangementer
- Være oppdatert på hva som skjer og være tilstede på de fleste arrangementer
- Engasjere seg på Jazzklubbens sider på sosiale medier
- Bruke Jazzklubbens logo på sitt musikkutstyr eller lignende
- Skrive sitater eller utsagn (vitnesbyrd) om Jazzklubben på deres nettsider
- Dra på arrangementer og bransjetreff for å representere Jazzklubben
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- Kontakte presse og sponsorer
- Andre ting? \_\_\_\_\_
- Alle disse

### 15a Hva er din/dine beste konsertopplevelse/r med Kristiansand Jazzvesen?

### 15b Hvorfor opplevde du denne/disse jazzkonserten/e som ekstra bra?

Har du ytterlige kommentarer til forbedringer, spørsmål eller andre ting, skriv gjerne her

Takk for dine svar!

De er nå lagret.

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Med vennlig hilsen

Renate Thauland  
Masterstudent Music Management ved UiA



## Intervjuguide Øyvind Nypan, Kristiansand Jazzvesen

### INTRODUSERE FORSKNINGSPROSJEKTET

How to make people become

### **Ambassadors of Jazz**

- A Comparative Case Study of  
Voluntary Jazz Concert Promoters in Agder

Problemstilling:

***How to create jazz ambassadors and living jazz communities through live concert promoters***

Forskningspørsmål:

- 1) *Why has the Jazz communities in Agder developed the way they have, and how are they working today?*
- 2) *Why is Jazz Ambassadors and driving force individuals essential, and how can these contribute in creating living jazz communities?*
- 3) *How can Kristiansand Jazzvesen and Arendal Jazzklubb improve their live jazz concert experiences?*

#### 1) OPPSTART OG BAKGRUNN TIL JAZZKLUBBEN

Kan du fortelle litt om oppstarten og bakgrunnen til Klubben?

(- Hvorfor startet KJV opp?)

- Har du vært en del av tidligere jazzmiljø i Kristiansand?

- Hva er Kristiansand jazzvesens styrke som jazzklubb?

- Hvordan har utviklingen vært siden oppstarten?)

#### 2) PUBLIKUM

Kan du fortelle litt om publikum, hvem som kommer, og hvordan dere trekker dem?

- Hvordan trekker dere publikum?

- Har dere et publikum som kommer fast hver konsert, eller er det større
- utskiftninger mellom type konsert og arrangement?
- Hva kjennetegner publikum?

### 3) JAZZAMBASSADØRER OG ILDSJELER

- Hvorfor er jazzambassadører og ildsjeler viktige for å skape levende jazzmiljøer?
- Eller hvorfor ikke?
- Hva gjør disse personene og bidrar med i KJV?

### 4) FRIVILLIGE

- Hvordan jobber dere for å engasjere frivillige? Tiltak?
- Hvordan fungerer det? - Hvor mange?

### 5) INNTEKTER

Hva er inntektsstrømmene deres, og hvor kommer de fra?

Hvor avgjørende er deres støtte fra kulturrådet for at dere skulle ha en slik drift som dere har nå?

### 6) PR & MARKEDSFØRING

Hvordan bruker dere sosiale medier, e-post, nettside og andre digitale metoder for å promotere konsertarrangementene deres?

### 7) FORANDRINGER OG FORBEDRINGER I JAZZVESENET?

(-Kan du fortelle litt om utviklingen siden oppstarten, har Jazzvesenet forandra seg?

-Hva kan jazzvesenet gjøre for å forbedre seg? Øke kvaliteten på sine konsertopplevelser og sitt sosiale miljø? - Fremtidstanker? Befolkningen øker, men det fødes færre barn. Satse på jazz til barn og unge eller eldre?)  
VENUE: ARENDAL VS. KRISTIANSAND

## **Intervjuguide Preben og Anne Karlsen, Kristiansand Jazzvesen**

### INTRODUSERE FORSKNINGSPROSJEKTET

How to make people become

### **Ambassadors of Jazz**

- A Comparative Case Study of  
Voluntary Jazz Concert Promoters in Agder

Problemstilling:

### ***How to make people become ambassadors of jazz (through live concert promoters)***

Forskningspørsmål:

- 1) *Why has the Jazz communities in Agder developed the way they have, and how are they working today?*
- 2) *Why is Jazz Ambassadors of jazz and jazz essential, enthusiasts essential in order to create thriving jazz communities?*
- 3) *How can Kristiansand Jazzvesen and Arendal Jazzklubb improve their live jazz concert experiences?*

#### 1) OPPSTART OG BAKGRUNN TIL JAZZKLUBBEN

Kan du fortelle litt om oppstarten og bakgrunnen til Klubben?

(- Hvorfor startet AJK opp?

- Har du vært en del av tidligere jazzmiljø i Arendal?

- Hva er Arendal jazzklubbs styrker?

- Hvordan har utviklingen vært siden oppstarten?)

#### 2) PUBLIKUM

Kan du fortelle litt om publikum, hvem som kommer, og hvordan dere trekker dem?

- Hvordan trekker dere publikum?

- Har dere et publikum som kommer fast hver konsert, eller er det større
- utskiftninger mellom type konsert og arrangement?
- Hva kjennetegner publikum?

### 3) JAZZAMBASSADØRER OG ILDSJELER

- Hvorfor er jazzambassadører og ildsjeler viktige for å skape levende jazzmiljøer?
- Eller hvorfor ikke?
- Hva gjør disse personene og bidrar med i AJK?

### 4) FRIVILLIGE

- Hvordan jobber dere for å engasjere frivillige? Tiltak?
- Hvordan fungerer det? - Hvor mange?

### 5) INNTEKTER

Hva er inntektsstrømmene deres, og hvor kommer de fra?

Hvor avgjørende er deres støtte fra kulturrådet for at dere skulle ha en slik drift som dere har nå?

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VENUE: ARENDAL VS. KRISTIANSAND

## Transkripsjon fra intervju med Øyvind Nypan 22.03.2018

**R: Velkommen, og takk for at du ville bli intervjuet Øyvind!**

Ø: Ja, det er bare hyggelig.

**R: Som du har skjønt, så holder jeg på med en masteroppgave.** *«Hvordan kan vi få folk til å bli jazz-ambassadører eller ambassadører for jazz.» Det er altså en studie hvor jeg sammenligner Kristiansand Jazzvesen og Arendal Jazzklubb, og det handler om hvordan man kan få promotert jazzen, og skape engasjement blant folk, og så prøver jeg å forske litt på hvordan utviklingen av Kristiansand Jazzvesen har vært siden oppstarten, hva som fungerer og hvordan man kan forbedre seg.*

Ø: Alright.

**R: Jeg lurer på om du kan fortelle litt om bakgrunnen til Jazzklubben i Kristiansand, og oppstarten i 2014?**

Ø: Nja, det her vet jo du like godt som meg, gjør du ikke det? Nei, altså det starta vel i utgangspunktet med en gjeng som kanskje følte at byen mangla noka. Og det var da, det vi felles syntes byen mangla, var jo da en jazzklubb.

**R: Ja.**

Ø: Og, det vil si, æ har vært med i flere jazzklubba, altså Kristiansand Jazzklubb, ved fler anledninger skulle jeg til å si, fra når jeg var student på slutten av 90 tallet, og så når det da starta opp igjen, for den ble lagt ned da vaskeriet forsvant, tror æ. Og så starta opp igjen, litt tidlig på rundt 2000 tallet, kanskje. Så starta den opp igjen, f\* når var det?

**R: Var det den som var på Kick?**

Ø: Ja, da var jeg med i styret der og, men den gikk ikke så sjukt bra.. Kick – det var... den gikk til H\* ...

**R: Ja, for den var bare et par år?**

Ø: Ja, noe sånt, den ble kjørt rett i grøfta ...

**R: Det var på 2000 tallet?**

Ø: Ja, så tenkte æ at da kan vi da prøve på nytt igjen, i og med at det er noen som tar initiativet til å starte, og æ har alltid lyst til å bidra med noe, og Jazz e jo for det første noe æ spille selv, men også noe æ høre mye på. Og så, man har jo sett her, i og med at vi nå er i

Nabo lokalene her, altså Naboens (Hos Naboen (restaurant)) sine lokaler, han Ivar som jobber her og driver her, Ivar, han var jo med i Jazzklubben på 70-tallet, som ble drevet, det var også flere jazzklubber der hvor Mother India er, som ble lagt ned i 1996. Der var jazzklubben altså før, også var det, ja for det het Nattergalen.

**R: Ja.**

Ø: Også var det det som hette for Down:Town, der har jo John Scofield, og j\* masse brae gamle.. og Oscar Peterson, det er liksom ikke grenseløst hvem som har vært innom i byen. Det har altså vært et miljø for jazz her. Og da tenker æ at det er her fremdeles, det er bare at det ligger litt stille.

**R: Hva tror du er grunnen til at det har vært miljøer. Hva har på en måte vært drivkreftene?**

Ø: Nei altså musikken er jo drivkraften i bunn og grunn, at folk vil gå ut og høre på musikk, og oppleve noka de ikke gjør, i det daglige, altså gå ut og opplev, få en fantastisk musikalsk opplevelse, konsertopplevelse.

**R: Ja.**

Ø: Det er jo det folk vil, folk vil bli røska ut av hverdagen og la seg bli bergtatt Men, nei så Kristiansand Jazzvesen nå, jeg tenker at vi nå, hvor lenge har vi holdt på nå? To-tre år?

**R: Ja, litt over tre år.**

Ø: At vi er i ferd med å etablere noe, som folk vet hva er, mange som ikke vet hva vi er fremdeles, for hvert arrangement vi trekker nye folk, og så, blir vi jo på en måte gradvis større. Så tenker jeg at det er viktig å ikke bli for ambisiøs, og eventuelt for naive, og at det går. For det første at vi ikke går med økonomisk tap, sånn at vi blir slått konkurs, men at vi bygger oss litt sånn sakte, at vi følger det tempoet vi burde, i form av økonomi, også publikumsmasse, og selvfølgelig også, er litt sånn viktig del, at vi bygger opp en slags tillit til at dem konsertan vi har er noka for vårt publikum.

**R: Hva er din motivasjon for å ...?**

Ø: Min motivasjon er musikk, musikken er liksom motivasjonen, men så er det også en slags opplysningstrang. For altså, det er jo en jungel av artister og plateslipp og ting. ...I 2018 så er den mengden så utrolig stor, så jeg tenker at vi må være et ledd som kvalitetsikrer at det vi booker er bra ... sånn at publikum stoler på at det vi gjør e faktisk liv laga å gå på. Det betaler vi gjerne 250 spenn for å se liksom. Da tenker jeg på store konserter. Så er det den jammen som vi held på med, den synes jeg at etterhvert nå har kommet i en ganske god form, i og med at det er konsert først. Jam: Vi er jo litt dårlige til å betale musikerne våres, samtidig så er det



jo litt sånn, vi bruker litt studenta og litt sånn, det er jo bare å si nei hvis det er krise. Jeg føler ikke at vi raserer markedet ved at vi gir folk bare 1000 kr.

**R: Folk har en trang for å spille og?**

Ø: Folk, altså du spiller for mindre enn 1000kr i New York, hvis du gjør en type gig som det her, og e kjempe kjent liksom. For hvis du er musiker, så må du spille. Det ligger i musikantens natur. Men det hadde jo vært kult om vi hadde kunne økt det selvfølgelig etterhvert som vi hadde liksom, da kunne vi gitt 2000, men samma det, det viktigste e liksom ikke pengar her, det viktigste e at vi har, altså med jammene, tenker jeg at vi prøv å bygge opp en base med folk som har lyst til å spille. Rett og slett for å skap en jazz kultur i byen altså. Og da i form av a å gjør... og vær brei. Gjør forskjellig typa jazz, altså som vi nå gjør. Som nye, Coltrane tribute, Sonny Rollins, Nina Simone, sånn som nå. Det er fordel å være brei, gjøre det litt bredt, og sånn som nå, å gjøre masse gjestesolister. Så folk kommer og gjør et par låta, så kan de gå hjem å drikk te etterpå, eller helst ikke. Helst bare henge ut. Det jeg føler vi slit med, som Kristiansand er dårlige på er, å gå ut å henge. Gå ut å vær blant folk. Siste YouTube video ... vær blant medmusikanta og bare snakke om gamle skiva, hvilken musikk man høre på. Hvis det er at man har et miljø, skape et forum der man på en måte gire seg opp, over musikk.

**R: Er det noe du kunne tenkt deg i framtiden? Å hatt et sånt forum?**

Ø: Jammen det e jo det jamman [jammene] e.

**R: Ja, neimen sånn, at det går utover jammen? Hvis du skjønner?**

Ø: Nei, jeg tenker at det e jammen, hvis du går i store byer i New York, København, Stockholm, så går du på jam for å henge, og for å spille med folk.. musikk e jo et språk, så det e et sted du går for å snakke det språket da.

**R: Mhm.**

Ø: Og etter at du har spilt så.. kanskje du spilte med noen du ikke har spilt med før, så shit a, f\* det, kul den versjonen eller greia som.. kanskje det fønka dårlig, kanskje det fønka bra, så snakke om det, f\* har du hørt Oscar Peterson inspillinga? Altså bare sånn – åh Har ikke hørt den æ – ta å sende en link.. også sjekke man det ut, også e det et forum for å lær seg musikk, og spille låta, kanskje de spille med real book de første 15 rundan også, kommer det ennå en blåser opp, så kan du den godt og så har du lært deg en låt. Det blir også et sted for opplysning.

**R: Hva tenker du om forholdet mellom musikere og publikum? Hva slags publikum ønsker du, og hva er det?**

Ø: Hva slags publikum ønsker æ?

**R Ja, ønsker du bare musikere, eller du ønsker jo ikke bare musikere..**

Ø: Nei.

**R: men når du snakker om opplysning?**

Ø: Ja, da tenker æ på musikerne.

**R: Men de som ikke er musikere, skal de opplyses også?**

Ø: Nei, det føler æ ikke er vår oppgave. Det er for så vidt fint å for eksempel si et par ord når vi har... for eksempel si, den her er fra det første deby albumet til...

**R: Ja, for det er jo mange som ikke er musikere som kommer på det (jammene).**

Ø: Men samtidig så er det jo, at det hvis vi spiller musikk som.. ja det er fint hvis man gjør det, men det er ikke no oppgave æ føler vi er pålagt, å gjøre og det betyr noen ting som helst.

**R: Men føler du en trang til å fortelle folk som ikke har hørt jazz før, at jazz er bra, eller at folk som bare vanligvis hører på andre musikksjangre? Eller føler du en trang til å på en måte spre det gode budskapet om jassen? Skjønner hva jeg mener?**

Ø: Nei, ikke helt.

Ø: Det som jeg føler er problemet er at jazz har litt dårlig rykte, blant folk fordi at hvis du spør folk, som ikke er musikere ”hva e jazz?,” så vil du kanskje få som ”jazz e trompeta som blåser” ...For at folk ikke vet det itt sant? Jeg tror problemet med at man kalle ting for jazzklubb, Jazzvesen og sånn, er litt sånn at man skremme bort en del folk. Fordi at, hva e jazz da? Nå skal vi gjøre Nina Simone – er det jazz?

Godt spørsmål – Vi setter lett sjangerlås på ... Jazz i 2018, den musikken er jo helt forandra i forhold til jazz i 1960 itt sant?

**R: Ja.**

Ø: Men der har vi et problem fordi folk relaterer jazz te kanskje det som va i 1930, eller 1940, eller frijazz og sånne ting. Og det gjør at, dem tenker at så fort det står jazz, og så står det et navn dom ikke har hørt om før, så tenker dem, shit, sånn storbandmusikk, for det at man assosiere jazz med kanskje et eller annet som e feil. Så der, føle æ at hvis vi har noe som helst slags oppgave der, så er det kanskje å få folk til å skjønne at jazz kan vær hva som helst.

**R: Ja.**

**R: Hvordan definerer du jassen som Kristiansand Jazzvesen presenterer?**

Ø: Jeg synes vi har gjort det ganske bra på booking så langt. Vi har hatt ganske breie ting, vi har hatt ungdomskonserter som Rohey. Vi har hatt Ola Kvernberg, Farmers – Er det jazz ? Eller balkanrock? Nei det er ikke det, men..

**R: Hva er på en måte fellesnevneren for alle de da?**

Ø: Nei, æ føle jo at fellesnevneren skal være kvalitet. Det e det viktigste. Så synes æ også at vi har et sånt lokalt ansvar til å oppdra, også booke litt lokale artista, sånn at vi gir folk som bor her og driv på med jazz et sted å jobbe. Sånn som at vi bruke Tokle som, e, bruka han litt, og Espen, folk som driv på med stilarten innafor segmentet, ved å bruk dem, så fortsette dem å spille jazz, musikken.

**R: Ja. Hva tenker du om, jeg har kalt det jazzambassadører, ambassadører av jazz – eller ildsjeler da. Er de viktige for jazzmiljøet?**

Ø: De er kjempeviktige. Uten dem så, altså det her e jo en frivillig organisasjon så uten dem da e man jo sjanseløs.

**R: Føler du at jazzmiljøene, både de tidligere og det som er her nå, at det står mye på enkeltpersoner - avhengige av enkeltpersoner?**

Ø: Ja, altså man er avhengige av at alle gjør jobben sin. R: Ja Ø: Altså den oppgaven man e pålagt å gjøre, må man jo gjøre, men der, vi burde vært flere. Vi er for få, selv om det er en liten by, så er vi for få som jobber for det, mot det samme. Og, den beste reklamen e folk som synes det her er fett.

**R: Ja.**

Ø: For hvis du synes det e fett, så reklamerer du for det, og snakker du om det og drar med venna, og det er liksom en sånn prosess. Men hvis man bare gjøre det her, litt på si ...

**R: Så det er viktige at de frivillige er aktive i miljøet?**

Ø: Ja, absolutt.

**R: At de tar med seg sine venner, liksom?**

Ø: Ja, eller i hvert fall, e det viktig at alle klare å dra folk. Til alle som gjør, eller det itt sikkert at man klare det alltid, men at man verve folk man tenke vil ha glede av det. Det e itt vits å dra folk man tenke, ”han kom til å hate det”, så det e itt vits i å dra et sånt menneske dit.

**R: Så egentlig, så er promoteringen på en måte ”Word of mouth” til..**

Ø: Ja, e helt klart det beste.(avbrutt midt i setning)

**R: til alle, ja.**

Ø: Sant, for hvis du får to folk til å begynne å prat om det, om dem prate med sine itt sant, så sprer det seg i miljøen, og da e det opp til oss å på en måte lag ei sånn ramme, som gjør at når dem da først kommer hit, for det første så får de brasmusikk, og så blir dem godt tatt vare på, i form av at dem betaler, og alt funke hos oss. betalinga virker, ikke noe knoting, ikke for lang kø, ikke for mye venting, sitteplassa på stell.

**R: Så kvalitet i alt på en måte da?**

Ø: Ja, selvfølgelig, vi skal jo selge et godt produkt, og da e det ikke nok at vi bare booke et band, så stikk vi til syden liksom.

**R: Ja, (lett latter.)**

Ø: Vi må jo sørge for at publikum har det bra, ikke minst bandet. Altså, den er kanskje, en av de viktigste faktorane e jo som oftest å holde dem som spille her fornøyd. Gjør sånn at dem har alt dem treng, og at, Ikke at vi skal sy puter under arman på dem, men de skal ha alt dem treng, og de skal få hjelp til det hvis det skulle vær noka, noe tekniske ting, eller sånne ting. Også e det da, og i alt det der, i prosessen før arrangementet skjer, så e det dialog liksom. Det e nøkkelen til at alt skal gå bra. Snakk med bandet, ha hotell booka, ha lydmann, altså alle dem leddan som skal til for at det her går så smertefritt som mulig.

**R: Har du noen ideer på hvordan man kan få en naturlig økning av frivillige? Eller hvordan det kan organiseres eller gjøres i fremtiden? Eller med en gang?**

Ø: Nei, men altså, sånn som æ ser det nå, så har vi to veldig brae frivillige, (nevner navn på to som er studenter konsen) fordi dem syns at jazz e fett, og fordi dem e sånne folk som syns at det e. Det kan også vær personlige grunna, som at det kan være fett å ha et frivillig verv, nå må man husk på at for en student, så er det å ha et frivillig verv noka som trekke opp når du skal søke jobb videre for eksempel. Da e det noe som en sett på cv-en. Men det viktigste e bare at man treng frivillige som vil jobbe, og som syns det her e fett. For dem vil jo da, liksom også bidra til at det kjem folk, også snakke folk om det, og vær en del av holdt æ på å si, miljøet, men da e jo også selvfølgelig dritviktig at vi tar vare på de frivillige og at vi behandle dem veldig godt, og sånn at vi gjør det veldig verdt for dem å gjør det here her.

**R: Nettopp. Er det andre måter som du tenker at må være på plass for å komme ut?**

Ø: Altså, for arrangemangan?

**R: Mhm, for at folk skal ...**

Ø: Altså nå e vi i en sånn Facebook tid – så må sørge for å sponse alle innleggene. Viktig holde en god dialog med Naboen, som er vertskapet våres, det gjør at hvis synes det e fett å ha

oss her, så e dem med på å spre det gode ordet også, så holde Leffa og Espen happy e en del av jobben våres føle æ.

**R: Ja.**

Ø: Og vær ryddig overfor dem, itt sant, hvis det er band som bråke og lag et h\*, spille steinhøyt, så si fra til Leffa, så bare si i fra at i kveld blir det høyere enn vanlig. Altså, og svare på alle maila, svare på alt, alle henvendelser fra liksom folk, som gjør at vi står frem som en ryddig organisasjon.

**R: Ikke sant.**

Ø: men altså vi har jo itt holdt på så leng, så vi e jo også i en læreprosess, og vi blir stadig bedre vi også, så ser vi åssen folk gjør det andre steda, så lære vi oss noka nytt sjøl, som kanskje vi gjør bedre enn andre...

**R: Hva tenker du vi har gjort som er suksessfullt da? I forhold til andre? Eller du kan ta oss først, og så i forhold til andre?**

Ø: Hva Arendal har gjort bra, eller forså vidt også andre klubba på Sørlandet, dem har ganske store apparat rundt konsertan sine – når du står der så står det 5 stykk og venter ferdige, som tar imot utstyret, som sørger for at du er booket på hotellet, e med deg rundt, går med deg og sørge for at alt går smertefritt. Arendal har også, dem har klart å bygg seg opp et stampublikum, dem trekke liksom uansett hvem som spille, om folk ikke har hørt om dem, så det kommer det, æ veit ikke mellom 30 og 50. Men de e jo jazzkonsert den uka her, så da skal vi gå ut og drikke vin og ha det hyggelig, itt sant? Det har vi ikke klart. Vi har klart, vi har noen, men de e itt fast, eller vi har noen få, dem sitt jo plutselig i styret nå, (nevner navn på to stykk) det e jo en liten gjeng her også.

**R: Ja. Hvilken aldersgruppe er på en måte målgruppa i framtiden da?**

Ø: Næ, æ tenke at musikk skal jo være for alle, – æ mene, selv om Rohey har et altså musikkmessig, musikkstilen dokkes automatisk trekk et yngre publikum, betyr itt det at gamle folk ikke ville ha syntes at det var fett, for det var jo helt fantastisk itt sant? utrykk. Som automatisk trekker yngre publikum.

Å gå for å ha et studentpublikum er ikke lurt, man har noen ting som studenta synes e fett, men dem e ikke en hovedmålgruppe. I så fall er på en måte jam konseptet, bør vær for studenta. Men dem bør bare skjønne si egen besøkelsestid, for hvis studenta, hvis det e en jam i byen, og du e musiker, så skjønne ikke e hva du, da skal du ha en ganske god grunn for å ikke gå ut og spille.

**R: Hmm, ikke sant.**

Ø: Og du tenke at du skal flytte til Oslo å bli musiker?! Altså.

**R: Tenker du at det er fint å ha forskjellige typer arrangement, sånn som vi har nå,**

Ø: Ja, men ...

**R: til forskjellige målgrupper.**

Ø: Æ syns hovedkonserta og jam fungere veldig bra, men jeg syns at lørdagsjazzkonseptet ikke e, vi kan 'ke fortsette å på en måte å ha det sånn, for det fungerer itt.

**R: det må vi jobbe med liksom?**

Ø: Ja, eller bare kutt det. Altså æ vet jo hvor mye jobb det e bare å ha den jammen. Må må ha et menneske som ønske å mene den lørdagsjazzen, alstå æ kan itt ha begge dela. Så det, må liksom, det må skaffes band i god tid, og det må annonseres, og det må reklameres og det må ...

**R: Ikke sant.**

Ø: Det må vær et konsept som folk skjønne hva e, for nå tror æ egentlig itt at folk vet helt hav det e. I tillegg så e det sånn at når vi annonserer konserta som plutselig ikke fins, da e vi ute og kjøre liksom.

**R: Er vi avhengige av, eller hvor avgjørende er støtte fra Kulturrådet da?**

Ø: Det er jo liv eller død ... sånn som vi driv klubben no.

**R: Mhm, hva skulle vi gjort hvis vi skulle, eller ...**

Ø: Vi skal jo ikke kutte ...

**R: nei altså, men altså hadde, kommer du på noen måter vi kunne klart oss uten støtte?**

Ø: Nei altså det ville vært å ha en jazzklubb med særs liten aktivitet.

**R: Ja ... eller en sponsor?**

Ø: Jojo, men da må man finne andre måta å gjør det på, altså da må man dra inn sponsora og sånn, altså det e jo en frivillig organisasjon ...

**R: men tror du at jazzen i seg selv ville vært et godt nok produkt da, at man klarer å selge billetter fordi at man får gode konserter? Tror du det er mulig?**

Ø: Man kan jo, det kan man jo sjekke da, å bare ha, gjør sånn som Svart Belte Booking gjør med crowd funding konserta, sånn e sånn at hvis folk kjøpe nok biletta, så blir konserten betalt av folket, og hvis ikke det blir solgt nok billetta, så må klubben ta en del av regninga.

**R: Ja, skal vi se. Nei, Det handler jo om. Hvordan kan Kristiansand Jazzvesen og Arendal ... Hvordan skape et levende jazzmiljø?**

Ø: Æ tenke at det å drive jazzklubb er et skritt på å lage et levende jazzmiljø. For om vi ikke har en jazzklubb, så betyr ikke det at folk ikke driv med jazz, men du treng på en måte en arena for å kunne ... dyrke jazzen sku æ til å si, men det treng ikke å være en jazzklubb: -Kan være å møtes og høre på plater, det kan vær, bare møtes på et øvingsrom og spille standard låta, det e også en arena, men en jazzklubb tenke e da liksom e en litt sånn større arena da.

**R: Ja. Og det sosiale, hvor viktig er det?**

Det sosiale er jo kjempeviktig - det er derfor vi har starta jazzklubb også, for å ha liksom, vi e da en gjeng som har det samme målet i sikte ved at vi vil at byen skal få et godt jazz, - musikktilbud.

**R: Ja det var det vi rakk.**

Ø: Takk, må gå ...

R: Ja.

# Transkripsjon fra Intervju med Anne Bulien og Preben Karlsen

## 23.03.2018

**R:** Så hyggelig at dere ville bli intervjuet! Jeg holder jo på med, som sagt, en masteroppgave som handler om hvordan få folk til å bli ambassadører for jazz. Jeg tenker å sammenligne Kristiansand Jazzvesen med Arendal Jazzklubb, og jeg har endret litt på problemstillingen siden det prøveintervjuet vi hadde, jeg og Preben. Nå fokuserer jeg mer på hvordan jazzmiljøene i Agder har utviklet seg, og hvordan det fungerer i dag. Hva er det som er spesielt og viktig med jazzambassadører og ildsjeler, og hvordan kan de få jazzmiljøet til å vokse? Ja, eller (ordet) jazzentusiaster har jeg også brukt. Hvordan kan man forbedre jazzmiljøet og promotere jazzen? Det er litt det det handler om.

A: Ja, det er fint.

**R:** Jeg tenkte å høre om dere hadde lyst til å fortelle litt om bakgrunnen og oppstarten til Arendal Jazzklubb?

P: Ja, bakgrunnen og oppstarten? Altså e, da var jo mi der som publikummere og som e sjøl opplevde det, så var mi jo.. for mi hadde en jazzklubb tidligere også, på 80-tallet som da opphørte, e husker ikkje når. Men, det var virkelig noe som.. fylte et tomrom, når klubben blei stifta. Så det har vært en kilde man kan hente, ja hente det som man får på en live jazzkonsert, så ... de inntrykkene man får da, de får man jo ikkje andre steder.

**R:** Nei.

P: Nei, altså det, var virkelig en opplevelse som mi har savna, når det ikkje har vært her, og som alltid har vært gode.

**R:** Ja, hvor lenge var det oppholdet, vet dere det?

P: Nei, akkurat det vet mi ikkje, når den opphørte, men det var vel på begynnelsen av 80 tallet tror jeg, og så langt forbi to –tre år, tror jeg, fire?

A: At det var stille en tyve års tid, faktisk.

P: Ja, det var nok det.

A: Det starta vel opp igjen i 2002.

**R:** Ja.

A: Og det var i hvert fall et synlig behov, for det har jo vært jevnt tilsig med publikum siden



e ha og vært medlem siden 2002.

P: Og det som har fulgt? Oss, ut i gjennom de klubbene våre da, fra mi, fra den blei etablert i 2002, så ser mi mye av det samme publikumskjerna som har fulgt oss, og det ser mi nå at det nå er en ganske høy gjennomsnittsalder.

**R: Ja, jeg så det, jeg har sett på svarene.**

P: Ja, men, så får mi også en del unge, i fra Dahlske (videregående skole) spesielt, der har mi også et publikum som mi har i toppen og bunnen av generasjonene, på en måte.

A: Ja, e tror det er viktig, det snakka mi litt om i går etter konserten, det med å få tak i de unge jazzinteressentene, som går på musikklinjene. Det som i går, som mi begynte med å sende med plakater å henge opp på skolen der blant annet, på Dahlske, sånn at de vet om konsertene.

P: Ja, mi har fått en fast plakat-agent på Dahlske.

R & A: Ja, (humrer).

A: Ja, for det tror e er viktig å få det nye unge publikum inn. For de søker seg jo videre på jazzscener rundt i Norge, så det er interessant, så det er viktig med den lyttende muligheten de får av en live scene.

**R: Ja, tenker du mest på videregående skoler med musikklinjer?**

A: Ja, sikkert universitetet i Kristiansand òg, ja.

**R: Men, da er det fokus på de som utøver musikk, av de unge?**

A: Ja, det er tydelig at de utøver musikk selv, de unge som kommer hos oss i hvert fall. Det er de fleste av de i hvert fall, det hender jo at det dropper andre òg, det gjør det. Men e tror det, det som Preben seier, er et høyt snitt nå på alderen hos oss, men, det er et veldig stabilt og fint publikum, og det vokser.

R & P: Ja.

**R: Og det vokser, det er bra ... hvis man klarer å holde på de eldre, og så samtidig få de unge inn.**

P: Så er det jo ofte naturlig frafall. Nå var jo, i den generasjonen som mi har flest av, der var det begravelse i dag, for en som var vårt æresmedlem.

**R: Å ja, uff, er det ...**

P: Svein Viggo, ja.

**R: Oi, så trist.**

P: Så mi trenger tilskudd i fra yngre.

A: Innholdsmessig i programmet, så er det absolutt åpent for det, vil e sei, for det er unge musikere som kommer og spiller òg; veldig variert musikk, så variert uttrykk.

**R: Ja, nå har dere fortalt litt om publikum, hvordan trekker dere publikum?**

P: Ja, det kan man jo nesten bare gjette på, men e tror jo det at det har med kvaliteten på de artistene som blir engasjert, og kvaliteten på klubben som sådan. Ja, også det tekniske med gjennomføringen, og at både scenen og lyd, og også at lokalet er tilpassa forholdene på en måte. Det er et lukka lokale som er for akkurat det som er der og da, og ikkje noen forstyrrelser fra utenfor.

A: Også bruker en jo sosiale medier og det er jo Facebook og deling, men e tror mest at det er kjent at jazzklubben i Arendal er bra altså. Etter nå femten år, med godt rykte, og også nytt lokale. For det er jo på kulturhuset. Det er blitt et veldig fint lokale.

**R: Jobber dere bevisst med at dere skal ha et godt rykte?**

P: Ja, mi passer jo på at ... eller hva skal mi sei?

A: Det er jo veldig stabilt styre ...

P: Ja, det styret som er, det har jo - brorparten var med å stifte det - og dette er ikkje noe eksperiment. Dette er noe man gjør fordi man ønsker å ha det som en vesentlig del av livet sitt rett og slett.

**R: Ja, Ikke sant.**

P: Mi har etterhvert sterke ressurser både i Sørnorsk jazzsenter og Aust-Agder musikkråd, som har en sterk deltagelse i driften vår. Så, mi har tilgang på god kvalitet kontinuerlig, og kontinuiteten er i en veldig god, kan mi sei, fase? Og da er det lettere for de som kommer inn som frivillige også å være med å drive det, når de har noen hjelpemidler, en lang tråd, og ryktene ... det er bare å menge seg inn med dem som ...

A: Dem som er profesjonelle, holdt e nesten på å sei.

R & P: Mm (på likt).

A: Det er veldrevet da, så det er litt sånn stabilt, ja, det vil e sei.

**R: Kan du fortelle litt mer om hva de frivillige og styret gjør?**

P: Ja, det er jo fra å sette inn annonser i avisene, klistre opp plakater, skrive PR-artikler, pressemeldinger.

A: Artistkontakter.

P: Ja, også er det jo artistkontakter på vår konsert, så da har mi to av dem, også e det kassa og billettsalg, og kassahåndtering. Og så er det litt rydding med stoler og, diverse i det nye lokalet og sånt. Og rigging av utstyr og sånt. Ja, hjelpe til med det.

**R: Hvor mange pleier dere å være på hver konsert?**

P: Mi har vel da, kan du si, seks definerte oppgaver, som mi da, setter opp etter en liste over. Også er mi da åtte i styret.

A: Stort sett.

P: Og stort sett, så e alle i styret tilstede på konsertene.

**R: Hvor mange konserter har dere i året?**

P: Mi har ganske stabilt på rundt atten. Ni på høsten og ni på våren.

**R: Og, da har dere én type arrangement på en måte, det er konsertarrangementer?**

A & P: Ja.

**R: Det er den typen, det er.. altså dere har ikke jam for eksempel? Eller?**

P: Nei, mi har ikkje det noe særlig lenger.

A: Julejam har det vært.

P: Det har gjerne vært andre i byen som har tatt seg av det. Mi har noe som heter Social Club, og mye av miljøet i fra Canal Street, driver det. Og det er en fin scene for både jam og uanmeldte konserter altså da med tilfeldige «så spille mi en låt».

**R: Hvor lenge har de holdt på?**

P: Ja, hvor lenge har de holdt på da?

A: Det må være ti år nå? Det er det nok i hvert fall. Ca. ti år vil e sei.

**R: Er det litt de samme folka som er i styret på ...?**

P: Nei faktisk, det er ikkje noen av de som er i styret i jazzklubben.

A: Nei, det er mye bredere.

P: Men det er likevel en del av musikkmiljøet i Arendal da.

**R: Ja, ikke sant.**

P: Og som sagt, er det mye av de samme som går igjen i Canal Street.

A: Av de frivillige som driver det, men ellers så er det jo en scene for amatører og mye ja, hobby musikere, lokale musikere. De får mer respons fra lokale.

**R: Så hva slags sjanger er det de musikerne spiller?**

A: Det er veldig mye forskjellig, absolutt alt. Alt fra vise til rock, til jazz til ... ja ukulele, (mild latter) - ja liksom hele spekteret.

**R: Går dere der?**

P: Ja har vært der ...

A: Ikkje ofte.

P: E er ikkje der så ofte sjøl, men ...

**R: Er det noen i jazzklubben som går der?**

A & P: Ja.

**R: Og av publikummet, for det er jo litt forskjell på kanskje - de som liker å bare gå på konserter, eller de som er mer interessert - eller det er jo konserter det òg ...**

P: Det er ikkje sånt et stille lyttende publikum, hos Social Club, som de er hos oss. Så det er to forskjellige konsepter.

A: Det er en, «Social» klubb, det er mere sosialt.

P: Me tar jo ikkje av hverandres marked på en måte, så de er mer en fetering av musikkmiljøet og -tilbudet i byen.

A: Absolutt.

**R: Ja, så fint! Dere har snakka litt om både publikum og frivillige og ildsjeler og sånne ting. Har dere lyst til å si litt rundt ildsjeler i Arendal Jazzklubb?**

P: Ja, hva skal e sei? Altså det er jo på en måte mennesker som rett og slett gjør det de brenner for, og de har utbytte av å gjøre det rent personlig liksom. Det er en betaling i seg sjøl, å få dette her til å gå rundt. Så det føler e i alle fall ... For noen, så blir det mer belastning enn andre kanskje, sånn som booking-ansvarlig. Det er ganske mye, og nå har mi utvida med en til, på den oppgaven der i klubben. Nå er det to som veksler på dette her med booking, for det er ganske mye sånn frem og tilbake på kontrakter og litt sånne ting.

**R: Ja, ikke sant.**

P: Men mi har en veldig stor støtte i Jørn i Sørnorsk Jazzsenter. Det er nok det at han drar nytte av sitt arbeid i jazzsenteret, og det kan ha vært gjengivende i jazzklubben.

A: E kan jo sei litt, som - e er ikkje i styret - er bare publikum, men et veldig lykkelig publikum. For e syns jo at disse ildsjelene deler veldig av sin kompetanse og alt det de kan, og det er veldig tydelig at de vet hva de driver med og de har lang erfaring. Også nå er de jo nesten seksti-pluss, de fleste, og de har jo holdt på med dette siden de var tyve. Så de, det er veldig kunnskapsrike ildsjeler altså.

**R: Ja**

P: Kan jo kanskje komme med en historie sånn på siden, som også har berøra, og som absolutt jazzklubben er en viktig del av. For min del og når det gjelder livet som sådan. Når man går der på en del konserter, som alle andre mennesker - publikummere - så opplever man på en måte en atmosfære da, som man på en måte nærer seg av ... (humrer) i livet, da. For min del, mange år før det, så har e vært i en situasjon hvor ikkje e har på en måte fått ... ja, mangla noe vesentlig i livet ... Ja, og når man e der kveld etter kveld, så legger man jo merke til noen spesielt, så da oppdaga e min kone der helt i begynnelsen av klubbens start.

R & A: lett latter.

P: For ti år siden da, hadde e en samlivs-avslutning, så e var da skilt, og så fant e da min kone blant publikum ...

A: (Latter).

P: ... som hadde vært med der tidligere, så mi har levd lykkelig i ti år.

A: Ja virkelig!

P: Og det er mye på åssen man har sett, åssen andre også, åssen man ser musikken slå rot i et annet menneske da, åssen andre mennesker responderer på blant annet musikken.

A: Ja.

P: Så dette er et vesentlig element.

A: Ja, det er fantastisk å ha det felles, det må e sei, e hadde jo vært medlem lenge i jazzklubben før e traff, før det blei Preben og meg, men fra alltid å komme i jazzklubben var som en sånn en familie, for du kommer der og den der genuine felles interessen. Det er veldig trygt og godt, og det er veldig avslappende å være der. Og når mi nå kan gå og dele det som et ektepar, det er jo da helt utrolig hyggelig altså. Det er veldig berikende.

**R: Ja.**

A: Så, ja så det var, det var jo hyggelig, (latter), veldig viktig.

**R: Fint med felles erfaringer!**

A: Ja det er det og det e tror er kanskje noe av det Preben prøver å sei -altså det med hvilken musikksmak du har - når da et par har den samme musikksmaken, det er veldig forenende på en måte, ... Og veldig utfyllende i et forhold når du er dedikert til musikken uansett. Det var sikkert noe fint å ha med i masteroppgaven, (lett latter).

**R: Jaja! Jojo. Det er veldig interessant med det sosiale miljøet, rundt jazzkonsertene, og hvordan musikken, som dere sier: at vi har felles opplevelser og felles referanser, når vi lytter til samme musikk og opplever samme konsert - og alt det som skjer sammen.**

A: Ja, det er veldig ... Du ser jo at det samme publikummet går og hører rock og noen går og hører klassisk og, at de har en veldig felles nøkkel. Du forstår mere om et menneske også når du har felles musikksmak.

**R: Ja?**

A: Ja, det er akkurat som de har lettere for å snakke om andre ting også, rett og slett fordi at musikksmaken er lik. Så det er et veldig interessant perspektiv. E var veldig glad da jazzklubben starta i Arendal.

**R: Ja, så bra.**

A: Ja! Kjempeflott altså, så e har vært nesten på alle sammen siden 2002, (latter).

**R: Ja, ikke sant!**

A: .... De e kunne i hvert fall.

**R: Ja, hva tenker dere, er forskjellen mellom det sosiale miljøet eller musikken, eller i forhold til Kristiansand Jazzvesen, og Arendal Jazzklubb, eller de tidligere jazzmiljøene i de ulike byene?**

P: E tror vel det at uansett hvilken by det er, så treffer du publikum på, mange andre publikummere som mi har truffet mange ganger tidligere, og, e treffer jo når man reiser rundt på festivaler og sånn og masse rundt forbi, så kjenner man jo igjen en del ansikter, og noen veksler man noen ord med, og andre bare vet man har sett før.

A: E tror også det har noe med den felles energien, som en har med seg innenfor det at en går inn i det felles rommet med samme ønske. E har vært og reist en del aleine. E var i København en gang, så tenkte e nei, nå går e på jazzklubben og ser om det er noe der. Også gjorde e det, og du ender opp på et bord med totalt fremmede mennesker, egentlig, men så er dere av samme felles interesse allikevel, så ... det er akkurat som å møte familie, uansett hvor hen man er. De har noe med det å gjøre, at en går med et sånt ønske om å høre musikk, den typen musikk, og så har en automatisk noe til felles.

**R: Ja, ikke sant. Jeg skulle tatt frem ... i starten av masteroppgaven min, i introduksjonen har jeg tatt en liten sammenligning (blar opp siden) fra min bakgrunn ... for å beskrive litt hvor jeg kommer fra og litt sånne ting. (Finner frem i dokumentet) ... Det at man sammenligner det sosiale musikkmiljøet, kan også være, sammenlignet med for eksempel en menighet da, som jeg har mye erfaring fra. Eller et kirkekor, eller at man har mye felles erfaring der, eller at man har en felles interesse, ikke sant?**

P & A: Ja

**R: For alle er der av samme grunn, på en måte.**

A: Det er det samme med, - ja e skjønner hva du meiner.

**R: Også prøvde jeg også snakke om verdikjeden: det er noen som står på scena, det er noen som taler, det er noen som synger eller spiller, og det er noen som vasker doer.**

A & P: Ja, ja.

**R: Og det er noen som sitter i døra og tar imot folk, eller det er noen som sier velkommen. Så jeg prøvde å bruke det som en sånn, at det er på en måte en kropp [med mange lemmer som fungerer sammen] og det du sier, det kjente jeg meg på en måte igjen med selv, når jeg har dratt til en menighet i USA for eksempel, så var det som familie. Det var bare litt interessant at du tok opp det, for da begynte jeg å tenke på det.**

A: Skjønner hva du meiner ... Ja, og e opplevde det veldig sterkt den gangen, når e gikk i den jazzklubben i København, at e var helt aleine og reiste, og tenkte, ja gurimann, det her kan e bare fortsette med uansett hvor e er. For da vil en alltid ha det felles elementet, som har gjort at en kom dit så, nei det er et veldig viktig aspekt, tror e. Det er det samme som da Preben seier og at mi traff hverandre i jazzklubben. Det er noe grunnleggende i vårt forhold som også gjør at det er så, altså, mi har alltid noe å hente sammen også i forholdet, fordi mi har samme musikksmaken. Eller mi kan sette oss ned hjemme og spille akkurat den musikken mi ønsker fordi den andre liker det.

**R: Ikke sant, (humrer).**

A: Det er liksom ikkje en u-note, haha, tvert imot, det er bare et felles musikkstykke. E tror det aspektet der, er kjempeviktig.

**R: Og, det er jo kanskje litt sånn med venner òg, at man møtes hjemme, eller sitter på kafé og hører på de sammen artistene, eller sjekker ut de nye albumene.**

A: Ja, det er sånn som når mi var, selv om mi traff hverandre når mi var nesten 50, så var det lett å også finne felles venner, fordi mi var faktisk fra et felles miljø, viste det seg. Det er ikkje så lett å bygge en ny historie når du møtes midt i livet, hvis ikkje en har et eller annet felles aspekt, det henger jo med. E tror egentlig, det sosiale aspektet er veldig sterkt.

**R: Er det også en motivasjon for å drive jazzklubben, tror dere det?**

A: Ja! Absolutt.

P: Det er ikkje alltid det man vet svar på hvordan man opparbeider seg, det er et svar på det, men om det er et godt vennskap så ønsker man jo å ha en kontinuitet i det, og ikkje å bryte det. Det er jo noe som man kjenner dypt, ikkje sant, så det ligger ektefølt, en som må fortsette å drive dette her.

A: Ja, og mye lettere å drive sammen med folk som snakker samme språk nærmest.

**R: Det ble også nevnt av Øyvind Nypan, som jeg intervjuer i går ...**

P: Ja.

**R: ... om det med språk, jazzens språk, at man kommer for å snakke det språket når man kommer på jazzklubben.**

A og P: Ja, ja.

A: E kaller det for energier ofte, for e er kunstner og har også glede av å gå i jazzklubben som



inspirasjon, for farge og lyd. Det er også samme språk, på en måte, så det har mye med det språket å gjøre altså. Veldig mye musikk kan du også se i bilder ikkje sant?

**R: Ja?**

A: På en måte, så tror det er energier, altså det språket, er energier, en kjenner det igjen. Det er noe kroppen din kjenner igjen uten å gå gjennom intellektet. Du, du føler liksom de gode vibrasjonene er der heile veien.

**R: Det er interessant at du snakker om atmosfære fordi, eller det du nevnte i stad; at det var en så god atmosfære dere kom inn i.**

A: Ja.

R: Før jeg startet prosjektet, i fjor, hadde jeg lyst til å skrive om den gode atmosfæren på jazzklubben, (lett latter).

A: Ja, topp!

**R: Men det er litt vanskelig å forske på, synes jeg da.**

A & P: Ja, ja.

**R: Det var litt vanskelig å liksom: «What kind of spirit is in the air today?» Det er litt sånn ...**

A: Men så er det jo nettopp derfor mi går der, fordi at det er noe mi ikkje kan definere.

**R: Nei, ikke sant.**

A: Den følelsen, den må du oppleve. Du kan ikkje sitte hjemme og sei: "Ja, det er så god energi på jazzklubben." Det kan du ikkje.

**R: Mhm (latter).**

A: Du må opp dit for å kjenne det, ikkje sant? Og du må være tilstede, og det tror e er noe av det aller viktigste med live-musikken; at mi faktisk har en jazzklubb og en live scene. Sånn at mi får direkte vibrasjoner rett i kroppen, for cellene våre fanger de opp, ikkje intellektet.

**R: Så den der "experience". Hva er det som, hvis man skal prøve å beskrive en skikkelig bra jazz-experience? (Mild latter).**

A: Da går du hjem, også kan du ikkje legge deg til å sove, for du får søren ikkje sove! (Latter).

**R: Nei, ikke sant! Ja, er det sånn?**

A: En skikkelig jazz-experience ...

P: Ja, man blir jo tatt i vending, kan du sei på konserter og plutselig så kommer en over en som synger som er et helt nytt landskap liksom. Det er jo hva som skjer i sitt eget hode når man sitter der i mørket og er på konserter, men nei, det er ikkje sånn. Altså det er alltid noe nytt for på hver konsert, så det er nye låter og, det er sjeldent e er på en jazzkonsert hvor det er låter som e har hørt flere ganger før. Det er alltid noe nytt, noen kommer med noe nylaga òg. E er stadig opprømt over nye vendinger som noen har klekt ut.

A: Ja.

P: Også skal mi kunne klare å spille noe nytt noe ... Det er laget så enormt mye, og fremdeles så får noen til å lage overraskende nye vendinger, - musikalske vendinger på ting - som gir oss, en ny opplevelse, av ...

A: Nå sitter han og seier det som e skreiv i svarene på den spørreundersøkelsen din ...

**R: Ja!**

A: ... og det har han (Preben) ikkje lest!

P: Nei.

A: For det er akkurat det. Det er det uforutsigbare, at du stadig blir overraska. Pluss at det er så variert program. Det er stadig nye musikere, stadig nye konserter, og du blir liksom tatt med inn i noe uforutsigbart. E tror mi er veldig opptatt av kontroll, og det å ha det forutsigbart. Også kan du komme dit, også kan du bli overraska! Og det er jo kjempedeilig! Ja, det er sånn, det er skikkelig, når du da kommer hjem etterpå kjenner at guri og det her, ja: "Det har e aldri vært borti", det var: "Nei, det var noe nytt", så er det vidunderlig. Uansett om du ikkje kan sette fingeren på det direkte, men dette var liksom: «Yes».

**R: Ikke sant.**

A: Og det tror e at er kroppens mål. Hele sansesystemet vårt må få lov til å få mulighet til å ta det inn. Du kan ikkje få det på en CD, du kan ikkje få det på Spotify. Du kan høre på det så mye du orker - og mi hører masse på musikk, alt fra vinyl til Spotify, men det å få det live, det er en helt annen vibrasjon.

**R: Det er noe helt annet å få det live.**

A: Ja, derfor så er det så utrolig viktig å ha live musikk, og for min del også utspiller man

selvfølgelig å oppleve ting, sånn at du får opplevelsen.

**R: Er det sånn at formidlingen også påvirker den opplevelsen?**

A: Ja, det gjør den! Det er veldig forskjell på hvordan samspillet er mellom musikere for eksempel, på scenen. Ja, det synes musikerne er flinke til å kommunisere seg imellom, både med instrumentet, og med det kroppslige, og i tillegg kommunisere til publikum, det synes er fantastisk. Det er jo også en del av det som gjør det, for e har sett konserter hvor musikerne rett og slett ikkje har hatt så veldig god kommunikasjon. Det blir ingen god konsert. Men du kan heller ikkje vite det, altså du må liksom ha den live-opplevelsen. Ja, for når du da får den, og musikerne deler sitt. En ting som mi får veldig ofte tilbakemelding om i Arendal jazzklubb det er av musikerne, som seier det er så nydelig å være der og spille!

**R: Ja, så bra!**

A: Musikerne skryter og vil igjen og igjen komme tilbake, så det er jo en kommunikasjon med publikum og musikerne da.

**R: Ja.**

A: Og det er klart en musiker står jo veldig ofte aleine og øver, og øver og øver. De sitter hjemme i dag, og bare får en fil fra kollegaer. Men så scenen og klubbene er viktige for mange sider altså.

**R: Ja, men det er viktig at musikerne har det bra, ikke sant?**

A: Jo, ja. Preben, du pleier jo å sei det at det er godt å drive en [jazzklubb], så at musikerne har et sted å få fremført tingene sine og tjene penger på det også. For tross alt så hadde det vært flott hvis de kunne ... (overdøvet av Preben).

P: Det er jo klart, det er jo også et viktig aspekt ved det, for mi har en sterk ... altså så mange dyktige musikere som er avhengige av å få jobba. Så det, føles også godt å kunne tilby et sted å, å få en jobb.

**R: Ja.**

P: Og det gjelder jo alle musikere, om de er aldri så berømte, eller aldri så ferske, så er det jo like interessant for alle.

A: Nei, det temaet er kjempe viktig!

**R: Ja, det er mange som ønsker å spille!**

P: Ja, det er en stor pågang i fra musikere, grupper, artister og band om å få spille hos oss. En

del av bookingen er da å respondere på en del av dem, men samtidig også finne artister som man ønsker å ha i klubben.

**R: Har det alltid vært så god kontakt mellom musikere og arrangøren i Arendal jazzklubb?**

P: Ja, altså e kom inn i for tre år siden nå, sotte i styret, så hele den tiden har det vært en veldig god kontakt. Det er mange musikere som kjenner til oss, og det merker mi rundt forbi, når mi er rundt forbi. At det alltid har vært sånn, det vet e ikkje åssen det var i starten, men e kan i alle fall skrive under på at sånn gjør mi det der borte.

A: Ja, veldig bra.

Hvordan tror dere, det blir i fremtiden? Har dere noen tanker om hvordan det kommer til å utvikle seg?

A: Måtte styret leve lenger seier e bare!

A & R: (Latter).

P: Ja, mi er jo i fra 50 år og oppover og fortsatt er det ingen som er pensjonert av de som er i klubben, men det nærmer seg jo etter hvert. Men e tror jo at mange av dem vil fortsette, langt inn i pensjonsalderen, med å drive klubben. Og det er jo ressurspersoner, som har en veldig stor betydning for, for klubben.

A: Ja, det er ikkje godt å sei, er bare håpe den lever lenge, den har i hvert fall fått et godt rykte nå, og er veldig godt besøkt, ofte utsolgt faktisk. Det er fantastisk nå etterhvert, så e tror det ville blitt et stort savn i hvert fall hvis det plutselig dalte.

**R: Ja.**

P: Også er det noe med det å holde på den miksen med at det er noe kjente artister, og noe er nytt og ukjent, og ...

A: Og også de lokale kommer.

P: Å ha en variasjon, sånn at det er en spenning i hva som kommer på programmet ...

A: Det er veldig populært også med de lokale musikerne, som er sånn at det ikkje står noen kjente mennesker på scena av og til.

P: Ja, e har jo sjøl spilt der. Det er en sterk opplevelse, å spille. Det er jo veldig spesielt selvfølgelig, å spille. Ja, det var nå i hvert fall det for oss, å spille på vårt eget - på en scene som mi har hatt så store artister - og et publikum som er vant til så store artister.

A: Det gikk veldig bra, (latter).

P: Ja, mi var veldig takknemlige for å få lov til det.

A & R: Ja, ja.

P: Mi blei jo da oppfordra til å spille òg, så det var en spesielt fin opplevelse, Ikkje sant.

**R: Har dere tenkt på det, for dere ønsker å ha, eller dere ser at det kommer yngre musikere fra Dahlske og sånne ting. Tror dere at det er noen av de som synes det er spennende å være med som frivillig, eller?**

P: Ja, det ...

**R: Kanskje sitte i styret eller sånne ting?**

P: Ja det, det er mi veldig åpne for, og e også har inntrykk av det, også har e hatt, fått som nytilflyttere i byen, som har spurt om å være, ja frivillige, rett og slett. E tror, ja så det, det finnes, det finnes en interesse for det også, blant unge ja.

A & R: Ja, mm.

A: Men så forsvinner de litt fra byen etter videregående, også kommer de tilbake igjen.

A: Så, mi må holde klubben varm, så mi får de rette menneskene tilbake igjen.

R, P & A: (Uttrykker enighet).

**R: Jeg lurer litt på det med hvor avhengig en jazzklubb er av enkeltpersonene. Sønn som nå er det jo mange, en god gjeng i styret deres, men det er veldig vanskelig å kunne se for seg fremtiden. Ut i fra erfaringer har dere noen planer eller tanker om hvordan man kan få videreført det? Fordi dere synes at det er så viktig, at det ikke dør ut - hvis styret skulle, ja, en eller annen gang da, så vil jo ikke de som er i styret nå, være i styret lenger ... Har dere tatt noen aktive valg på kompetanseoverføring da?**

P: Ja, det kan virke litt utfordrende, fordi mi mangler en del mellom tretti og femti - de som er yngre enn oss, kan du sei. Mi har 'kje så veldig mye tilgang av personer kanskje, til å stille - til å erstatte det som er styret nå. Men akkurat for tiden, så er det ganske stabilt. Nå er det nytt årsmøte igjen, og så vidt som me er bekjent, så er det ikkje noen som ønsker å slutte i styret. Så, det har vært stabilt i mange år. Det varte, noen, en og annen inne i mellom ...

A: Og en har gått ut, og kom tilbake igjen.

**R: (Lett latter).**

A: Savna det! Rett og slett, men dere, har dere noe sånn i styret, at hvis noen slutter så skal det òg være en overlapping, så ikkje mange prøver å slutte på en gang? Har dere noe sånn?

P: Ja, det er sånn toårig periode i styret, så den går vel da - mi har fordelt det på fire hvert år.

A: Ja.

P: Sånn at de overlapper hverandre.

A: Ja, for det er et viktig aspekt egentlig, at ikkje alle plutselig kan falle fra, at en kan prøve å holdet ut perioden sin i hvert fall.

**R: Ja.**

A: Nå er ikkje e i styret, men e har jo sitted i styrer, i andre styrer.

**R: Ja, ikke sant. Nei, jeg snakka jo litt om det med inntekt og kulturrådet og sånt tidligere med deg Preben, men har du lyst til også bare nevne det kort igjen?**

P: Ja, der har mi utnytta andre ressurser som er i fra Aust-Agder musikkråd, der som Inger sitter. Og Inger har jo også vært med i klubben i fra - hun var med å stifte klubben. Der får mi også alle de økonomiske tjenestene, inkludert alle støtte-søknader: altså søknader om ...

A: Offentlig støtte.

P: Økonomisk støtte ja, offentlig og privat. Det er også et veldig viktig aspekt for den økonomiske biten. Der er alt det administrative akkurat sånn som det skal være, så det er også veldig greit å drive når alt det administrative er i orden, og på plass. Holder oss til det ...

**R: Ja, det ...**

P: Mi blir minna på det, åssen ting skal være for å følge, fylle alle krava.

**R: Ja, det skjønner jeg, (lett latter). Så da, er det jo lettere for dere å drive, når dere har inntektene på en måte, eller når hun jobber for dere med å skaffe ekstra inntekter også. Sånn som jeg forstod det?**

A & P: Ja, mm (i kor).

R: Hun skriver litt søknader og sånne ting?

**P: Ja.**

A: Det er nesten et eget fag å skrive søknader.

R & P: Ja.

A: Ja, det er jo litt av et felt, ja.

**R: Hvor mye av inntekten deres egentlig kommer fra søknadene, tror du?**

P: Ja, det er jo veldig mye rett og slett. Fra kulturrådet, er det tohundre-tusen i året, mi får.

A: Billettsalget, hvor mye er det av inntekten?

P: Ja, e har ikkje regnskapet forså vidt. Det kommer ut på websiden våres, hvis du er interessert så, kan du ...

**R: Ja, ikke sant.**

P: I fra begynnelsen av april, så kommer mi til å legge det ut på websiden, i forbindelse med årsmøtet. Mi har årsmøte 16 april, og en uke før det så skal ting publiseres der, så da blir alle budsjett og regnskap tilgjengelig.

**R: Så greit. Det er veldig fint, så dere har egentlig mye kommunikasjon med medlemmer og annet konsertpublikum via nettsiden?**

P: Ja, e vet ikkje i hvor stor grad det blir brukt, men for å oppfylle alle vedtekter og slike ting, så skal det publiseres, og da er det en måte å publisere det på vår hjemmeside.

**R: Ikke sant. Nei, men tusen takk skal dere ha, jeg tror egentlig jeg har fått det meste av det jeg trenger nå.**

P: Ja.

**R: (Lett latter).**

P: Det var bare hyggelig det.

**R: Ja, det var hyggelig at dere hadde lyst til å stille, og at ...**

P: Du har interesse for det faget da, du ...

A: Ja, det er jo fantastisk gøy altså.

P: ... og gjør den undersøkelsen ... Du gjør det jo for det som mi også brenner for da. Så det er veldig interessant og se og lese.

**R: Ja, det er veldig fint at vi får ha spørreundersøkelses-svar også. Så får vi litt forskjellig type data.**

A: Jeg håber det er flere som har svart på den.

P: Har du sett at det har kommet noen svar?

**R: Ja, det er vel tjueto eller tjuetre som har svart, jeg har ikke sjekka i dag, så det kan godt hende at det er enda flere.**

A: Bra, veldig bra. Du får ha lykke til!

**R: Takk skal dere ha! Så må dere ha en veldig god påske.**

A & P: I lige måde.

A: God påske, ha en fin ferie.

**R: Takk skal dere ha, ha det godt.**

A & P: Ha det.



## Jazzmiljøet i Kristiansand fra 70-tallet

(Bjørn Amundsen 25.05.18)

*Ved inngangen til 1970-årene var Kristiansand en ganske død by på mange måter. Eller som byens tidligere politimester, Carl Mentz Rynning-Tønnessen, uttalte: byen var ikke særlig større enn en middels amerikansk kirkegård, bare dobbelt så dau.*

Men framveksten av en del motkulturelle uttrykk, særlig i de større byene, fikk også grobunn her. En gruppe unge mennesker i Kristiansand fikk sin kulturelle oppvåkning akkurat da, og etablerte et forum hvor ulike kulturytringer ble presentert.

### Forløperen

Fix Eksperimentteater hadde norgespremiere på Amputasjon av Jens Bjørneboe, satte opp antikrigsstykket Frokost i det fri av Fernando Arrabal og Rekviem for Janis Joplin av Paal Helge Haugen – for å nevne noen av arrangementene. Fix utviklet seg etter hvert og tok stadig opp i seg nye kulturytringer: Den første «Refusertes utstilling», med arbeider som ikke ble funnet Sørlandsutstillingen verdig, ble en kjempesuksess og senere fulgte flere utstillinger, med både foto, skulptur og annen billedkunst. Svært tidstypisk er vel overskriften fra den daværende dagsavisen Sørlandet (Arbeiderpartiet): «Fin antikapitalistisk utstilling i Arbeideren nå». Én av de tre utstillerne var den senere så berømte Kjell Nupen.

Fix arrangert noen konserter, av og til i forbindelse med andre arrangementer, men også selvsagt et mini-Woodstock i den vakre Ravnedalen, en rekke pop, rock og visekonserter forskjellige steder i byen. Og så: Jazz. Den aller første jazzkonserten Fix Eksperimentteater arrangerte, var med den amerikanske altsaksofonist og pianist Jaki Byard. Så får vi skrive på kontoen for nybegynnerfeil at konserten ble introdusert slik:

– På trommer: Espen Rud (applaus). På bass: Arild Andersen (applaus) – og vær så god!

«Ypperlig jazz, umodent publikum» sto det i avisoverskriften etter konserten, og vi må si oss enig. Men det rettet seg definitivt etter hvert. Fix ble lagt ned, og blew jazzklubb oppsto.

### Blew Jazzklubb

«På blew jazzklubb er selv smokingkledte velkomne!» Overskriften i Fædrelandsvennen ga tydelig uttrykk for at der var en aldri så liten konflikt mellom det finkulturelle og det motkulturelle Kristiansand. Den svært betydningsfulle forfatteren og kulturjournalisten i Fædrelandsvennen, Gunvald Opstad, lot aldri en anledning gå fra seg til å kritisere borgerskapets snobberier. Han var en av jazzklubbens viktigste støttespillere. Sammen med et stadig voksende sørlandsk jazzpublikum fikk også han anledning til å oppleve jazz på et høyt internasjonalt nivå hver tirsdag i Down Town Key Clubs lokaler hvor blew jazzklubb holdt til. Mange av aftenene resulterte i flotte, innsiktsfulle anmeldelser, og innimellom brakte Gunvalds utsøkte penn oss bokstavelig talt stjerneintervjuer en metropolavis verdig. (Noen av dem finnes i boka «Sørendinger og annet folk» – Kolofon forlag).

Blew jazzklubb utviklet seg raskt og Kristiansand ble plutselig et av landets mest interessante jazzsteder. Foruten de norske toppnavnene som sirkulerte på de nasjonale jazzscenene, som Finneruds Trio, Arild Andersen med ulike band, Jan Garbarek både med og uten Jan Erik Vold, med og uten Edward Vesala, A-ha (altså Balke/Alnæs-varianten), Balke/Johansen, Terje Rypdal, Karin Krog, Radka Toneff, Guttorm Guttormsen, Jon Ebersen, Jon Balke, Sidsel Endresen, ... (herregud; det var jo en gullalder for norsk jazz!) hadde vi også internasjonale toppartister på programmet. Jazzklubbens programprofil var, slik jeg ser det i ettertid, helt i verdensklasse. Svært mye takket være

## Club 7

Jeg tror det var sånn: Internasjonale storheter kom til Norge/Oslo for å spille inn plater hos den verdensberømte Jan Erik Kongshaug i Rainbow Studios. Mens de først var i Oslo, fikk de muligheten til å spille på Club 7. Og de som hadde tid og anledning fikk via Club 7 mulighet til å turnere litt i Norge, til en del av landets mindre jazzklubber. Eller for å si det som det var: Jazzklubbene fikk en enestående anledning til å sette internasjonale stjerner på programmet. Enda en gang sett i ettertid: For en slikk og ingenting. Det er klart at honorarene var av den absolutt overkommelige sorten. Takk, takk, skjønne Bjørg! (Bjørg Eriksen, booking-ansvarlig på Club 7 på 70-tallet). Og Rikskonsertene støttet mange av disse konsertene.

Zbigniew Namyslowski kvintett, Abdullah Ibrahim, John Scofield, Kenny Wheeler, Sheila Jordan, NordJazzKvintetten, Agustin Pereyra Lucena Quartet, Adam Macowicz, Dexter Gordon, Niels Henning Ørsted Pedersen m.fl. Kristiansand var definitivt på jazzkartet, og «ikke lenger jazzens mørke fastland» som Fædrelandsvennen slo fast. Det fulgte flere store stjerner: blant annet Thad Jones/Mel Lewis, Oscar Peterson, Joe Pass, Stan Getz, Teddy Wilson – men disse sto Down Town Key Club for.

Blant de mange minneverdige konsertene på blew jazzklubb var den med den sørafrikanske pianisten Dollar Brand, eller Abdullah Ibrahim, som han nå kalte seg. Etter å ha kranglet oss til å leie flygelet tilhørende Musikkens Venner i Kristiansand, ble det med kyndig og sterk bærehjelp fra Sørensens Viserguttkontor buksert ned kjellertrappen på høykant, nitidig finstemt av den mest profesjonelle pianostemmeren som var å oppdrive og micket opp med det beste av PA som var å finne på hele Sørlandet. De som har vært borti Mr. Ibrahim vet at han er litt lunefull i forkant av konsertene, og kan oppleves litt kravstor med hensyn til instrumentet. Vi var trippende nervøse, men følte at vi hadde kontroll. Annerledes var det med andre storheter vi hadde hatt på besøk, som Bobo Stenson: da hang vi noen vanlige Shure sang-mikrofoner under lokket på husets piano, og lot det stå til. Men tilbake til Abdullah Ibrahim: Han ankom scenen, høytidelig i hvit kjortel. Andektig plasserte han noen fløyter og småtrommer på et bord ved siden av flygelet (som han aller nådigst hadde anerkjent kvaliteten på) – og så gikk strømmen.

Det ble en aldeles uforglemmelig konsert! «Afrikansk messe for enslig flygel» skrev Gunvald Opstad i Fædrelandsvennen. Med stearinlys og full åpning på flygellokket fikk publikum en gåsehudopplevelse det fortsatt går gjetord om. Da jeg møtte Abdullah Ibrahim på (den nå nedlagte) jazzklubben Sweet Basil i New York, husket han fortsatt konserten – mange år etterpå. Og for min egen del var det en svært hyggelig opplevelse å få æren av å introdusere den samme mannen på en konsert i Agder Teater i Kristiansand, 30 år etter konserten på blew jazzklubb. Konserten og mannen var til å kjenne igjen, bevares, men her var vi ikke i nærheten av den magien som oppsto i jazzkjelleren på 70-tallet.

## Nedtur

Det sies at den sikreste måten å bli millionær på er å være milliardær og så starte et flyselskap. Jeg kan av egen erfaring omskrive flyselskap til jazzklubb, selv om mitt finansielle utgangspunkt nok var litt dårligere.

Etter hvert ble jazz «feigt» - og klubbene ble borte.

I det vi må kalle storhetstiden for de intime jazzklubbene, eksisterte det et ganske stort og dedikert publikum. Tilskuddsordningene fra for eksempel Rikskonsertene var kjærkomne og viktige, det samme var den indirekte turnestøtten som Club 7 bidro med. I Kristiansand drev vi med arrangørvirksomhet på si, for å få penger i kassa til å drive jazzklubb. Konserter med blant annet Barclay James Harvest på Caldeonien, med Supertramp som oppvarmingsband, Edgar Broughton band med Supertramp som oppvarmingsband, Julie Felix, Roy Harper og Gong (hver for seg, altså) på Fønix og konserter med en del andre popnavn var det som måtte til for å holde hjulene i gang. I tillegg til at vi – i god tradisjonell ildsjel-ånd – var

elendige på nyrekruttering til jazzklubbens styre. Vi sa at vi ønsket nytt blod, men i praksis var vi dessverre monopolister. Jaja. Det også. Men det ble uansett et tapsprosjekt å holde klubb for 8-10 «særinger» som likte avantgarde-jazz og liknende. Vi slutta etter ca. 3 års virksomhet. En liten sprellende gjenoppstandelse på 80-tallet, riktignok, men etter dette var det kalde grava. Rikskonsertene var ikke like medgjørige lenger, og i 1985 forsvant Club 7 også.

### **Kultur i Kristiansand i dag**

Dersom det i jazzklubbens historie, altså tidlig på 70-tallet, var tre-fire kulturarrangementer på Sørlandet i samme uke, ble det slått opp som «Kulturuke – uten at noen vet det» eller liknende i avisen. Det var litt skinnere tilbud den gangen. Nå er det vel kulturuke 52 uker i året, målt etter den tids standard.

I tillegg til et kraftig oppsving av rytmisk musikk, både med hensyn til antall artister, kvaliteten på artistene, antall konserter og spillesteder, samt en utmerket studie- og undervisningssituasjon for rytmisk musikk på UiA, har Kristiansand nå fått Kilden teater- og konserthus for Sørlandet. I åpningsåret var det 790 arrangementer med smått og stort, i følge direktør Bentein Baardson. Hvor mange av dem var jazz? Svar: Fem – 5.

1. Egil Kapstad «Kildeskift»
2. «Ladies and gentlemen...» storbandjazz 1940-60 tallet
3. Harpeklang og jazz med sang» - Hilde Hefte/Sidsel Walstad
4. Torridal Janitsjar/Rabbersvingen Jazzforsamling
5. «Bidevind» - bestillingsverk av Espen Rud i anledning Arendal Jazzklubbs 10 års jubileum

I tillegg var det noen jazzinnslag i foajéen under «Sommerkilden». Nå er ikke Kilden en jazzklubb, heller. Likevel sier dette kanskje litt om interessen for jazz i dag.

### **Mimring**

Å komme med bidrag til denne boka har gitt meg en fin anledning til å mimre litt, gjenopplive gamle og utrolig gode minner fra blew jazzklubb i Kristiansand tidlig på 70-tallet. Én ting som slår meg, er hvor hyggelige alle jazzfolka var og er, i stor kontrast til mange av «heltene» i popbransjen og deres kravspesifikasjoner og primadonnanykker. Vi opplevde å være en del av en stor familie, og at alle ville hverandre vel. Fremdeles nå, 40 år etter (!), opplever jeg å treffe og komme i prat med musikere, for eksempel på små klubber i London, som sender hilsener til felles kjente i Norge. Det er alltid hyggelig.

2006. Jeg satt på piazzaen i gamlebyen i syd-italienske Terracina, min andre hjemby. Angelo, bareieren, serverte meg min sedvanlige caffè doppio, og gjorde meg samtidig oppmerksom på at han fyren som satt ved et bord litt bortenfor, var en berømt trommelærer. Jaha, tenkte jeg, det kunne jo hende. Etter en liten stund kom mannen bort til meg og sa at Angelo hadde fortalt at jeg var en jazzentusiast fra Norge – om jeg kjente Brass Brothers? Vel, ikke personlig, sa jeg, men jeg vet jo svært godt hvem det er.

– Jeg har spilt med dem, sa mannen.

Jaja, tenkte jeg, det var ikke rart, for Brass Brothers hadde vel spilt med det meste som rører seg i jazzverdenen.

Vi pratet litt videre, og fant at vi hadde svært mange felles kjente.

– Do you know the Art Ensemble of Chicago? spurte han om litt.

– Ja, er du gal! Det var virkelig et av favorittbandene mine på 70-tallet! Jeg dro langt for å høre på dem!

– I play drums in that band, sa mannen, som altså var Famoudou Don Moye.

Hans italienske kjæreste bodde i Roma, men hadde en ferieleilighet i Terracina, og Don Moye var av og til i Terracina for å undervise tromme-elever.

It's a small world, the Jazz-world.

## JAZZ I KRISTIANSAND

**Jazzbandaktivitet ca 1940–42 + 1947–1963 + 1974–**

**Jazzklubbaktivitet 1941–42 + 1945/46–56 + 1959–60 + 61–62/63 + 1974–**

Iflg Sigarett Stomp – Jazz i Norge 1940–1950 s. 139: Den blide kyststripa har aldri hatt noen stor plass i norsk jazz. Små blaff av virksomheter; et fåtall musikere uten noe stabilt miljø rundt seg. (sitat: Bjørn Stendahl)

*Eldre jazzmusikere:*

**Kurt Hammersmark**, 27.3.1918–24.1.1993, klarinett, altsax, piano, trommer, medlem av Rex Band, Krsand, ca 1940, leder av Krsands Rytmeork 1942, i Rytmeklubbens ork 1947, cl i Finn Ralph Andersens kvintett 1947–51, samtidig militærmusiker, eget danseork fra 1952, i Krsand Rytmeklubbs ork 1954–55, The Jive Club 54–56, div strøjobber 55–58.

**Leif Knudsen**, 12.9.1919– 27.4.1989, tenorsax, klarinett, piano, medlem av Rex Band, Krsand, ca 1940. Restaurantmusiker rundt omkring, musstud i USA 1953–54, sporadisk i Krsand fra 1958.

**Finn Ralph Andersen**, 18.8.1921–22.4.2001, piano, arr, medlem av Krsands Rytmeork 1942, stud v muskons Oslo 44–45, i Rytmeklubbens ork 1947, egen kvintett på Ernst 47–51, klaverjazz i NRK 48–49, egne band på restauranter på 50- og 60-t, utdannet klaverpedagog 69, sangpedagog 71, senere kordirigent for Sørlandets shantykor.

**Benny Dahl-Hansen**, 29.1.1923–15.10.2011, pianist i Rex Band ca 1940, senere kjent konsertpianist og pedagog.

**Egon Solem**, 30.1.1926–d, trompet, bass, fra Odda, militærmusiker i Krsand fra 54, aktiv på The Jive Club 54–56, egne band deretter, men det ble mest karate ... flyttet til Danmark i 1996.

Leif Knudsen i bladet «Rytme» nr 11, 1942: Den moderne dansemusikken i sin alminnelighet hadde «vanskelig for å vinne innpass hos det brede lag, og spesielt i Kristiansand».

Rex Band ca 1940: Kåre Borgersen, tp, Kurt Hammersmark, cl/as, Leif Knudsen, cl/ts, Benny Dahl-Hansen, p, o a. Leif Knudsen i Rytme: – et rytmeorkester det «på alle mulige måter det ble vanskeliggjort for».

*Første jazzklubb* (en av de siste i Norge under krigen): **Swingklubben 1941**, fra 7.5.1941.

Formann: Holger Bjerved (tidligere medlem av Oslo Swingklubb (fra 1939)).

Husband: Swing Band 1941, bestående av de fem klubbmedlemmene.

Sang, de siste slagere, danseoppvisning, dansekonkurrans, en ren danseklubb, ingen foredrag, samtaler eller diskusjoner.

Frisk debatt i Fædrelandsvennen juni 1941 etter at musikkritikeren Erling Heide Sørensen (lektor ved Katedralskolen) etter en turnékoncert med Alf Sjøgaards Show- & Swing-ork (28.5.) hadde kalt swing for «mulattmusikk» (4.6.41) (se Sigarett Stomp s. 33–35). Holger Bjerved deltok i debatten – som endte med at avisen nedla leserbrevspalten...

Andre debattanter: signaturen Hep-Cat, Maria Kihlman-Hauge og en av Gadas gutter: «Om 20 år vil swingen være «gamal dansemusikk», mens den nye generasjonen lytter betatt til en ny

«kulturfare».)» Sistnevnte mente at klassisk skulle være klassisk og swing være swing – folk flest liker bare trekkspillmusikk allikevel!

Kristiansands Rytmeorkester 1942, 11 manns ork, besetning: se Sigarett Stomp – Jazz i Norge 1940–1950 s. 141, foto s. 140.

Etter at Sjøgaards ork ga konsert i Kristiansand 12.7.1944, sto det ikke et ord om jazz i avisene.

#### **Kristiansands Rytmeklubb 1945/46–1955:**

Annonse i Fævennen 5.11.1945: «*Swingklubben 1941*. Amatørmusikere som er interessert i moderne rytmemusikk, bes nedlegge billett i ekspedisjonen.»

Stiftet ved generalforsamling 13.1.1946, navnet fastsatt på høsten. Laber virksomhet, men, på tross av at klubber flest hadde et meget kort liv i denne gjenreisningstiden, holdt KRk det gående.

Danske Leo Mathisens ork ga konsert i Krsand 3.3.1946. Etterpå skrev Erling Heide Sørensen i Fævennen at han hadde registrert at det ungdommelige publikum ble satt i «kritikkløs ekstase», men han mente likevel at kulturen slett ikke sto i fare. «Ungdommen er selv den første til å innse at swing-musikken aldri kan fylle den plass i vårt liv og vår kultur som sang og musikk inntar». Han grep også fatt i Dr. Scharffenbergs ord om dansens og rytmenes «motoriske rus», og samstemte i at det er «atskillig mer å foretrekke at ungdommen beruser seg i rytmer et par timers tid og så går hjem edru, men i godt humør, enn at de drikker seg fulle og våkner i dårlig humør» ...

Rytmeklubbens orkester 1947, 10 manns ork, besetning: se Sigarett Stomp – Jazz i Norge 1940–1950 s. 226.

Per Asplin Swingband spilte i Krsand 25.11.1948.

Finn Ralph Andersens ork på Ernst Hotel 1947–51: Kurt Hammersmark, cl, Finn Ralph Andersen, p, Rolf Frøysaa, g, Arne Heramb, b, Egil Grindheim, dr, Bjørg Lian, voc. Ble et populært George Shearing-inspirert band, hadde flere radiosendinger i NRK. Foto i Cool, kløver & dixie – Jazz i Norge 1950–1960, s. 167.

I 1951 ble Hammersmark syk, og Heramb flyttet til Østerdalen; bandet fortsatte som trio (p, g, dr) og spilte på Rytmeklubben –53.

Men Kristiansand gikk ellers inn i et temmelig jazzdødt tiår på 50-tallet.

Rytmeklubben hadde møter i kjelleren på Ernst –51, enkelte konserter i Teatret, i Vindmøllen restaurant høsten 51– ut 53, klubborkesteret ledet av Kurt Hammersmark (nå pianist) 51–53.

Men 1953 et relativt aktivt år. Soldatene hadde eget Rytmeband på Kjevik. Rytmeklubb i Evje. Ny Norsk Jazz (Andreas Skjold, Kristian Bergheim, Einar Iversen, Ivar Børsum, Karl Otto Hoff) i Krsand flere dager i okt 53.

Annonse i Fævennen 21.10.53: «Jazzinteresserte tenåringer – Bli med i vår nye klubb». Men den hørte vi ikke noe om.

21.11.1953: Ragnhild Jørgensen og William Haaversen delegater fra Kristiansands Rytmeklubb ved stiftelsen av Norsk Jazzforbund i Trondheim. Foto i Cool, kløver & dixie s. 268.

Rytmeklubben begynte med kåserier, gjesteartister fra Oslo (Rowland Greenberg, Pete Brown, Arne Hermansen). Fra vinteren 54 ambulerende til Hotell Astoria, Ernst, Kaffistova, Arbeiderforeningen.

Lasse Gerlyngs turnéork i Krsand 27+28.3.1954 (Rowland Greenberg, tp, Anthony Ortega (USA), as, Øistein Ringstad, p, Ivar Børsum, b, Karl Otto Hoff, dr.

Laber virksomhet fra sommeren 54.

Klubborkesteret 1954–55: Alf Norås, as, leder, Leif Knudsen, ts, cl, Kurt Hammersmark, p, Trygve Bergene, b, Leif Rod, dr. Siste arrangement: 23.6.1955.

4.9.1954: **The Jive Club** åpner i Arbeiderforeningen. Danseklubb. Eget band (Jive Club) 54–56 m Egon Solem, tp, leder, Leif Knudsen, ts, cl, Kurt Hammersmark, p, varierende b, Leif Rod, dr > Egon Solems ork 56–59.

Besetning danseband 1955–59, se Cool, kløver & dixie s. 170–172.

Gjesteartister fra Oslo: Cecil Aagaard 55, Leif «Krølle» Kristensen 55, Hein Paulsen 55.

#### **Generasjonsskifte fra 1956:**

Rytmeklubben og Jive Club forsvant i 55 og 56.

Gamle musikere på over 30, unge musikere på under 25.

Nye band:

Kjevik-gutta (sannsynligvis soldater) 56–, Katzen Jam Band 57–, Katta's orkester 57–58.

Ny jazzklubb 1959–60 + 61–62:

**Kristiansand Jazzklubb** åpnet på Vindmøllen 9.2.1959 med seks band: The Five Jesters, The Crazy Band, The Playboys, The Teenagers, Wiberg–Tjerndal kvintett og Egon Solems band.

Formann: Anders Kjær (f. 20.8.1940). Viseformann: Hendrik Wiberg (f. 1936/37).

Reportasje fra åpningen 9.2.1959, se Cool, kløver & dixie s. 173.

Spilte mye på klubben:

Egon Solems ork 1958–59: Solem, tp, Anders Kjær, as, Kyrre Eysveen, ts, Otto Geheb, brs, Kurt Hammersmark, p, Arnt Haugen, b, Øyvind Mortensen, dr.

Wiberg–Tjerndal kvartett 1958–61: Hendrik Wiberg, tp, Tore Tjerndal, p, Arnt Haugen, b, Øyvind Mortensen, dr. Utvidet til kvintett 1959 med Anders Kjær, as.

The Crazy Band m Villy Johansen, tp.

The Tramps fra Arendal (m Jan Johansen, tp).

Opphold i klubben april–november 59.

Oppgående kilde: Anders Kjær, bildekunstner, Noresund, tlf 924 62 796.

Fædrelandsvennen 12.1.1960: *Er jazzen i ferd med å dø ut?* – Ikke som musikkform, naturligvis, men kan hende som populærmusikk blant ungdom. Den store massen av amatørjazzband er snart helt forsvunnet. Og de en gang så blomstrende jazzklubber må kjempe for å holde seg over vanne. Den vel ett år gamle Kristiansand Jazzklubb har i navnet

200 medlemmer. I gavnet har den 8–10 interesserte, medlemmer av styret... Gårsdagens tenåringer satt i klynger, pratet, røykte eller drakk mineralvann. Det siste de lot til å bry seg om, var musikken som ble spilt. Er det den moderne jazz som er vanskelig å forstå? Møter kanskje ikke jazzgal ungdom nok motstand hos den eldre generasjon? Eller er jazzen simpelthen gått av moten?

1960: Jam sessions m Egon Solem, Hendrik Wiberg, Anders Kjær, Leif Knudsen, Tore Tjerdal, Arnt Haugen, Øyvind Mortensen, Leif Rod o a.  
Slutt allerede i april 1960.

The Jazz Party, band på Vindmøllen 1960–61: Egon Solem, tp, Leif Knudsen, ts, Finn Ralph Andersen, p, Arnt Haugen, b, Øyvind Mortensen, dr. Foto (m trommevikar): Freebag...? – Jazz i Norge 1960–1970, s. 237.

Øistein Lund, trommeslager, f i Kristiansand 30.10.1933, aktiv i Oslo 1949–1960 (Big Chief Jazzband 1952–60), flyttet tilbake til Krsand i 1960. (m Per Borthen Swing Dept Ltd Mjf 79.)

Hendrik Wiberg flyttet til Oslo i 1961. Med på NM i amatørjazz 1961 og 62.

**Kristiansand Jazzklubb** gjenåpnet på Vindmøllen 9.10.1961. Opphørt igjen etter 4–5 mndr. Jazzklubbens sekstett 1961–62: bl.a. Egon Solem, Jan Johansen, tp, Leif Knudsen, ts, Bjørn Justnes / Jan Wikøren, p, Arnt Haugen, b, Øyvind Mortensen, dr.

Sørlandets Jazz-Club i Arendal 24.3.1963–18.5.64. Kristiansandfolk ønsket et samarbeid og evt en filial. Kristiansand Jazzklubb nedla seg selv formelt 13.5.1963 og ble en avdeling av Sørlandets Jazz-Club.

Formann i Kristiansand-avd: Øistein Lund. Første møte 4.6.63 på Vindmøllen. Kort varighet. Rowland Greenberg, Bjørn Johansen, Øistein Ringstad, Frank Cook og Øistein Lund spilte på Christiansholm ti dager i juni 63.

Ingen aktivitet i Krsand etter juni 63. Samarbeidet med Sørlandets Jazz-Club skulle opphøre 15.1.1964.

Torfinn Haukås skrev om nystartete Club 7 i Fævennen 5.12.63: – Er det ingen som kan få virkelig fart i liknende foretak i Kristiansand?

## **11 års stillhet 1963–1974**

1969: Ole Wiggo Bang (f. 17.12.51) fra Hemnesberget startet musikkutdanning i Krsand, sp i pop- og jazzband, ble dirigent og operasjef i Karlstad 1984–.

Aug 1971: konsert m Jaki Byard, p, Terje Venaas / Arild Andersen, b, Espen Rud / Jimmy Hopps, dr (like etter Moldejazz).

**Blew Jazzklubb** vår 1974 – sommer 1977

–i klubboversikter i Jazznytt 1'76 (pr 1.1.76) + 1'77, adr Dronningens gate 66.

Leder: Bjørn Amundsen.

Se Kildenmagasinet nr. 2 (utgitt 4.4.2016).

I 1975 startet ildsjeler ved Agder folkehøgskole i Søgne sommerkurs for unge jazzmusikere, gjentatt med stor suksess i 1976 og ...

**Down Town** fra midt 1977– (registrert på 90-tallet, vet ikke hvor lenge den holdt på)

–i klubboversikt i Jazznytt 2'78 (pr 7.3.78): adr Skuteveien 8 G, 4620 Vågsbygd.

Kristiansand tirs 6.3.79: Ralph Moore, ts, Per Husby, Carl Morten Iversen, Espen Rud.

Reg 1979+80: adr Dronningens gate 66/68, kontakt: Helge Ording. Klubbkvelder sø ma ti to.

Reg 1981+82: adr kontakt: Helge Ording, Knarreveien 21. Klubbkvelder sø ma ti to.

Reg 1983: adr kontakt: Helge Ording, Knarreveien 21.

Reg feb 1984+mars 85: adr Dronningens gate 66, kontakt: Helge Ording.

1985: 74 arrangementer i året (5. plass etter Hot House, Jazz Alive, Stortorvets Gjæstgiveri og Storyville JC (Molde), foran Oslo Jazzhus (60). Også kalt Kristiansand Jazzklubb.

Omtrent ingen rapportering til Jazznytt om aktiviteter.

Ingen informasjon etter 1985.

Det finnes en Helge Ording i Knarrevikveien 21, 4638 Krsand, i dag, tlf 901 33 013 – Prøv å kontakte ham.

«Gamle Down Town» skal finnes i dag i Dronningens gate 66.

Norsk Jazzforbund overtar sommerkursene på Agder folkehøgskole 1979 (2.–15.7.79).

Foreningen Norske Jazzmusikere stiftet på Agder folkehøgskole 7.7.1979.

#### **Musikere og band aktive fra 1974–:**

P = plateinnspilling, utg = utgitt

Hilde Hefte, voc, p, s, cl, f 1.9.1956, flyttet til Oslo s m Egil Kapstad fra 1994, egne plater fra 1999, Årets plate i Jazznytt 2001, flyttet tilbake til Krsand s m Egil Kapstad 03, startet Norsk Jazzforlag og Ponca Jazz Records 2004, fl pl.

**Sigurd (Eystein) Køhn**, f i Kristiansand 6.8.1959, d i Indiske hav 26.12.2004, as, brs (fra 90-t), vinner lokal talentkonk Krsand 74, stud m Jan Garbarek 75-77, til Oslo 78 (altså aktiv i Krsand 1974–78), stor aktivitet i Oslo 1978–2004 (bl a The Real Thing 1992-2000 + 2002–04, solist Krsand kammerork OL Lilleh 94, P Espen Larsen / Per Sigmond (Arendal) juni 96.

Oslo-gitaristen Jan Berger bodde i Kristiansand **1977–79**.

Bjørn Ole Rasch, f 28.7.1959, keyb, oppvokst i Krsand, aktiv fra ca **1978**, i Molde 84-86, professor i rytmisk musikk Agder 02/03–

Tidlig i **1980**: registrert: Christiansand & Opland Gammeljazzforsyning (tradjazzband) m Eivind Amble, co, Steinar Ropstad, tb, Torbjørn Aasen, cl, Øyvind Frydenlund, bjo, Jan Erik Usterud, b, Alf Skaug, dr – kontakt: Torbjørn Aasen, Agder folkehøgskole, Søgne.

**1985–89**: Cool Tour (Kristiansand/Mandal) m Jan Rune Pedersen (Mandal), tb, leder, Kjell Arne Stray, keyb, Torbjørn Alfson, g, Oddvar Høgetevit, b, Jon Henriksen, dr.

(Det eneste band registrert i Jazznytts bandoversikter 1981–90-tallet. Jeg tror Jan Rune Pedersen (med i Amatørstorbandet på Kongsberg jf 81) var en aktiv person i miljøet på 80- og 90-tallet, prøv å kontakte ham på 901 08 023.)



Per Elias Drabløs, b, f 1967, fra Orkdal, til Krsand **1987**, studier ved UiA, Espen Larsen / Per Sigmond (Arendal) P juni 96

Jan Bang, f i Krsand 21.8.1968, sampling, voc, aktiv fra **1988**, mange P fra 1999.

Erik Honoré, f i Krsand 11.12.1966, elektronikk, forfatter, mange P fra 2000, Plater med Jan Bang og Erik Honoré utg 00, utg 06, utg 10, utg 12, Sørnorsk jazzsenter (red)

Lav aktivitet i Kristiansand fram til slutten av 1990-tallet.

Bernt Moen, f i Krsand 17.2.1974, p, keyb, stud Berklee, Bernt Moen trio Vj 1998, P Rolf Kristensen utg 05, P Jørn Skogheim sept 03-aug 04, P Shining utg 09, P Øyvind Nypan utg 10, 3 solo-P, Blomvik / Williamsen / Moen **1997/98**– (starta i Krsand) P utg 12 > BWM Trio P utg 13, førsteamanuensis UiA

Christiansand String Swing Ensemble **1999**– (P 01 + 03+ utg 05 + utg 09) m Marius Tobias Hoven (fra Kongsberg, stud v UiA), tb, Brynjar Rasmussen (fra Nordfjordeid), cl, voc, Eirik Are Oanæs Andersen, b, vio, Øyvind Nypan, g (01), Kenneth Steinsland, voc (01), Gisle Sandved, g (01–05), Miguel Emilo Dobrodenka Steinsland, vio (03–09), Jarle G Storløyken, g, voc (09).

Egil Kapstad 6.8.1940, p, (flyttet til Krsand **2003**, P Hilde Hefte aug 03 + nov 06 m m, død i Krsand 13.7.2017.

Oscar Jansen, p, el-p: P m Inger Marie Gundersen (Lillesand) utg **2004** + P 06 + P utg 09, P Tore Ljøkjel utg 05, P Per Sigmond (Grimstad) utg 09, P Trippelbooka utg 17

Rolf Kristensen, førsteamanuensis UiA, egen P utg **2005** m Håvard Bakken Jakobsen, synth, sound, Rolf Kristensen, g, keyb, Fredrik Sahlander, b, el-b, Tambs-Lyche, Trygve, dr.

Tore Ljøkjel, ss, oppr fra Molde, bor i Søgne, P Tore Ljøkjel utg **2005** m Håkon Iversen, vio.

**2005**: Punkt-festivalen grunnlagt av Jan Bang og Erik Honoré.

Ape, band av studenter i Krsand, sp på Oslo jf **2006** m Sebastian Gruchot, vio, s (f 80/81, fra Polen), Ole-Bjørn Talstad, p, keyb (frå Sykkylven), Per Erik Osen, b (f 80/81, fra Vennesla), Erik Asp, dr (f 79/80 (fra Råde).

Ole Jørgen Bardal, as, circuitbending, P Bull of the year utg **2009**, P Guro Sk Moe utg 09.

Michael Aadal Group (Evje) P utg 09 + P utg 13 m André Kassen, ss, as, ts, Ole-Bjørn Talstad, p, Anders Hofstad Søråas, steelg, Audun Ramo, b (utg 13), Gunnar Sæter, dr.

Erik Kimestad Pedersen, tp, f 1989/90, Mandal, P fra **2010**, P Øyvind Nypan utg 10, stud København, Orbits (10), Ola Calmeyers minnepris 10, A Tribute to Blue Note (10)

P Sørnorsk jazzsenter utg 2010 (red Jan Bang og Erik Honoré).

P Greta Aagre / Erik Honoré utg 2012.

*Kilder:*

Bjørn Stendahl: Jazz, hot & swing – Jazz i Norge 1920–1940, Norsk Jazzarkiv, 1987.

Bjørn Stendahl og Johs Bergh: Sigarett Stomp – Jazz i Norge 1940–1950, Norsk Jazzarkiv, 1991.

Bjørn Stendahl og Johs Bergh: Cool, kløver & dixie – Jazz i Norge 1950–1960, Norsk Jazzarkiv, 1991.

Bjørn Stendahl: Freebag...? – Jazz i Norge 1960–1970, Norsk Jazzarkiv, 2010.

Sangen om Norge: Jazz i Norge (Bjørn Stendahl), NOPA, 2011.

Databank Bjørn Stendahl/Norsk Jazzarkiv

## ARENDALE:

### 1941–44:

Første gang vi leser om jazz i Arendal, er da Alf Søgaaards Show & Swingorkester (tp, ts, acc, p, b, dr) fra Oslo var på turnéen «Fra Sweet til Swing» mai–juni 1941 med konsert i Arendal 27.5.1941 (Sigarett Stomp s. 67).

Første lokale rytmeorkester vi kjenner, het «Allegro». Det fikk til å begynne med god omtale av Agderpostens journalist Gelius. Bandet var på 4–5 personer og ble ledet av saksofonisten Lorang Hoel.

Våren 1943 ble det innhentet forsterkninger for en bebudet turné rundt i Aust-Agder. Reisetillatelse (som var påkrevd under krigen) var gitt for hele fylket, men det ble allikevel vanskelig å få gjennomført noen stram turné. Det ble sporadiske besøk til Risør, Eydehamn og Grimstad.

Allegro's besetning 1943–44: Jack Johansen, tp, Kåre Prestsæter (fra Hamar), vtb, s, Lorang Hoel, s, William Jørgensen, p, Hans Andersen, g, voc, Arne Dahlgren (fra Oslo), b, Leif Michaelsen, dr, Ragnhild «Lall» Sætra, voc. Tillegg fra nov 43: Alf Nielsen, s. Konserter 1943: Risør 3.4., Eydehamn 5.5., Grimstad 14.5., Arendal 23.5., Grimstad 2.–3.10., Arendal 9.–10.10. og 20.–21.11 (20.11. i Saga kino).

På programmet sto både valser og rhumba og «penere» saker. Ble det for pent? Signaturen Gelius skrev i Agderposten (22.11.1943): «Det er lenge siden vi har hørt noe så ensidig som Allegros konsert i Saga lørdag». Han var ikke det minste forundret over at mer enn «10 prosent av salen sov da konserten var slutt». (Sigarett Stomp s. 141 og 36).

Alf Søgaaards 13 manns ork var turné juni-juli 1944, og spilte i Arendal 11.7. Etter konserten skrev Gelius i Agderposten (12.7.1944): «Helledussen for et rabalder». (Sigarett Stomp s. 67 og 36). Negative omtaler av jazz mot slutten av krigen kan skyldes nazi-kontrollen av pressen.

### 1945–50:

Selv om Arendal ikke hadde hatt noe stort jazzmiljø under krigen, var byen først ute med jazzklubb etter krigen. Umiddelbart etter fredsdagen 8. mai sto bandet Allegro fram som «Arendals Rytmeorkester», og i løpet av mai 1945 ble Arendal Rhythm Club dannet. Klubben var med på stiftelsesmøtet til Norsk Hot Club Forbund i Oslo 16.6.1945.

Kåre Prestsæter hadde flyttet hjem til Hamar i 1944.

Intet mer funnet om Arendals Rytmeorkester eller Arendal Rhythm Club – sannsynligvis kortvarige foretak. (Sigarett Stomp s. 170 og 175).

I september 1947 sto det i Dagbladet at Den Norske Swingklubb (Lasse Gerlyngs private tiltak) hadde en filial i Arendal. (Sig Stomp s. 234) – dog ingen annen bekræftelse.

22.10.1947 var det berammet konsert i Arendal med Alf Søgaaards 10 manns orkester, men turnéen brøt sammen en uke før den nådde Arendal. (Sig Stomp s. 218).

21.11.1948: Per Asplin Showband spiller i Arendal under turné (Finn Erik Lind Jørgensen, tp, Mikkel Flagstad, ts, Asplin, p, voc, Hans Jarnfeldt, b, Kurt Zeiner, dr, Frank Weylert, voc). (Sig Stomp s. 228–29).

6.10.1950: Turné «Midnight in Munich / Jazz-revy» (m Rowland Greenberg, Kristian Bergheim, Arnstein Johansen, Øistein Ringstad, Knut Ljungh, Karl Otto Hoff / Pete Brown) i Arendal. (Cool kløver & dixie s. 36).

### 1950–57:

Intet om jazz i Arendal. 7 års dødperiode.

### 1957–64:

7 års aktivitet – toppet seg 1963–64. (Info fra Freebag...? s. 238–241)

Fra 1957 fantes bandet THE TRAMPS i Arendal. Besetning 1957-60: Jan Gustav Johansen, tp, Sven Lillegaard, cl, ts, Finn Andersen, p, Svein Jonssen, b, Kjell Ruud, dr. Bandstamme 1960-65: Johansen, tp, Andersen, p, Jonssen, b, Ruud, dr. Spilte mye på Kristiansand Jazzklubb allerede fra vinteren 1959 (klubben eksisterte 1959– 62). Jan Johansen spilte fast i Jazzklubbens sekstett 1961–62. Men ingen aktivitet i Kristiansand etter sommeren 1963 – Arendal skulle overta!

### Sørlandets Jazz-Club i Arendal 24.3.1963–18.5.1964:

Første møte på Sjømannsskolen i Arendal søndag 24. mars 1963. Tre lokale band deltok: The Tramps, Hot Five og dixielandbandet The Tarantell Jazzband. Norsk Jazzforbunds president, Johs Bergh, var til stede. 200 medlemmer tegnet seg på det første møtet. Med formann Åge Munch Olsen i spissen begynte klubben å arbeide for at kommunen burde besørge et eget jazzklubblokale. Dette fikk de Agderpostens gehør for – i det hele tatt var denne avisen påpasselig med å bringe videre detaljer fra klubbens drift, foruten at den jevnlig brakte jazzstoff i spaltene «Spesial for unge» (1963) og «Den lette kjelleren» (1964).

Klubben flyttet snart over til Grand restaurant og holdt ganske regelmessige møter på fredager eller søndager. Allerede på sitt andre møte (5.4.1963) kunne klubben vise fram et 15 manns storband ledet av Odd Garcia de Presno. Det var hyppige besøk av stjerner fra hovedstaden, bl.a. Rowland Greenberg og Kjell Bartholsen (april 1963). Flittige kompmusikere og jamledere var pianisten Finn Andersen, bassisten Svein Jonssen og trommeslageren Kjell Ruud (dvs kompet til The Tramps). Kristiansand Jazzklubb ble oppløst 13.5.1963, og klubben ble en avdeling av Sørlandets Jazz-Club. Åge Munch Olsen fortsatte som Arendal-klubbens formann, i Kristiansandsavdelingen ble Øistein Lund formann, mens det ble opprettet et overordnet «hovedstyre» med Arendalsklubbens organisasjonssekretær Arne Michael Olsen som «president». Men allerede etter juni 1963 så vi lite til avdelingen i Kristiansand.

Allerede sent på våren 1963 hadde avdelingen i Arendal nådd opp i et medlemstall på 370. På 2. pinsedag (3.6.1963) inviterte styret til noe så sjeldent som et *foreldremøte*. Foresatte ble skyflet i busser ut til Strand hotell på Fevik og fikk høre Odd de Presnos storband, The Tarantell Jazzband, et sammenkalt band med musikere fra Kristiansand, Kjevik og Arendal, samt jazzveteranen Finn Vaaland fra Stavanger, han bød på gammel dansemusikk.

Vel to uker senere ble enda en «filial» åpnet. Med iherdig innsats, og milde gaver fra innrednings- og møbelfirma og i ettertid 4500 blanke kroner fra kommunen, hadde klubben satt i stand et nedlagt sjøbad på en holme ute i Galtesund. *Knubben* skulle bli «Sørlandets Jazzcenter» i seks hotte sommeruker. Det startet 19. juni med «dixielandtoner» og deltakelse av blant andre pianisten Svein Alfredsen fra Drammen og trommeslageren Jan Olsen fra Oslo (begge i militæret på Tromøya). Det fortsatte tre kvelder i uken – «gratis ferge fra Pollen» – med lokale krefter som The Tarantell Jazzband og huspianisten Finn Andersen, gjester som Leif Knudsen fra Kristiansand, Tigertown Jazzband og Jan Garbarek fra Oslo.

Den 16 år gamle Jan Garbarek, som hadde vært med i miljøet rundt jazzskolen i Gamlebyen fritidsklubb, tok med seg kompmusikere derfra, pianisten Arild Wikstrøm, bassisten Petter Arentz og trommeslageren Tore Holter (Knubben 20.-21. juli). Kompet ble igjen noen dager i Arendal, og

onsdag 24. juli arrangerte jazzklubben konsert med «Tore Holters trio» i Friluftspaviljongen – i Agderposten omtalt som «den første offentlige jazzkonsert i Arendal»... Programmet inneholdt blant annet «Byssan lull» i 6/8, «King Anna» i 9/8 og «Knub it» skrevet til ære for jazzcenteret på Knubben.

Tradjazzbandet The Hot Six fra Sandefjord var engasjert to uker på Grand hotell i Arendal juli 1963. (Freebag s. 228)

Signaturen –*mike* skriver fra Arendal i Dagbladet 1963 (Freebag s. 64)

Høstsesongen 1963 startet innendørs på Grand i slutten av august, og det var møter som før på fredager og søndager. Odd de Presnos storband var nedlagt i løpet av sommeren på grunn av militærtjenester og utdanning, men The Tarantell Jazzband var intakt og stod på programmet utover sammen med gjestesolister fra Kristiansand og igjen Rowland Greenberg fra Oslo. Lederen av Tarantella, Odd de Presno, flyttet imidlertid til Tønsberg denne høsten for videre utdanning. En kveld like før jul ble det gjort NRK-opptak fra klubben med en sammensatt kvintett fra Arendal, Kristiansand og Island: Jan Johansen, Leif Knudsen, Finn Andersen, Sigurðr Baldvinsson og Øistein Lund.

Men fredag 1. november hadde det skjedd en spesiell begivenhet. Norges sannsynligvis første kvinnelige jazzband debuterte! Agderposten skrev: – Selv om de fem muntre piker skal svinge i barske Dixieland-toner, bærer det sjeldne orkester det smukke navn «Quindetten». ... Den sjarmerende og sjeldne jazzkvintetten er et hyggelig miljøinnslag i Arendal. (1. og 2.11.1963.)

Fjorten dager før dette hadde jazzklubben arrangert en rundebordskonferanse i Handelsstandens lokale. Temaet var «Kommunen for ungdommen». Klubben foreslo å lage et ungdommens fritidssenter i et tverrslag til veitunnelen under Fløyheia (fra Torvet til jernbanestasjonen). Ifølge Agderposten (19.10.1963) mente Venstres representant at kommunen «selvsagt ville gi støtte i en eller annen form» til et slikt initiativ fra ungdommen, Høyres mann mente «det hele ikke var så urealistisk hvis man kunne drive stedet på en forretningsmessig forsvarlig måte», mens Kr.F.s representant «karakteriserte det som nærmest sinnsvakt». To dager senere kommenterte Agderposten: – Spørsmålet om et fritidssenter for ungdom i Arendal og omegn er som kattens gang rundt den varme grøten. Ingen avviser det, men ingen tar heller initiativet, bortsett fra ungdommen omkring Sørlandets Jazz-Club...

I begynnelsen av november hadde klubben årsmøte og valgte ny formann, Reidar Nilsen, i et styre med uvanlig høy kvinnerepresentasjon (tre av åtte). Samtidig ble det vedtatt endring av formålsparagrafen; man ville nå gå inn for mer allmenngyldig ungdomsarbeid. «Jazz skal fortsatt stå i sentrum for virksomheten og være det samlende interessemoment. Men organisasjonens misjon som oppdrager og de muligheter den har i seg med sin uavhengighet til å fremme ungdommens interesse i sitt samfunn, bør statueres i lovene. Hvilket også ble gjort.» (Agderposten, 11.11.1963.) (Freebag s. 335)

Om denne utvidelsen av formålsparagrafen var gjort for å stå sterkere overfor myndighetene, eller om det var et tegn i tiden på at beatmusikk og viser også her pustet jazzfolket i nakken, er usikkert. Uansett gikk Sørlandets Jazz-Club inn i en labrere sesong. Fra januar til mai 1964 var det bare annonsert fire møter; på det første av dem (17. januar) ble det fristet med «mannequin-parodi» under tittelen «Jazz og moter». I mars fikk klubben besøk av husorkesteret fra Porsgrunn Jazzklubb, og det ble bebudet utvekslingskonserter. Til det siste møtet, mandag 18. mai, hadde man hentet

underholdningspianisten på Ernst i Kristiansand, Rolf Barner, som ble støttet av lokalt komp, Peter Arentz og Kjell Ruud.

Sørlandets Jazz-Club opphørte sommeren 1964 etter vel ett års driftig virksomhet. Men Odd de Presno var av og til hjemme i Arendal mellom opphold i Tønsberg og Oslo og reorganiserte det tidligere tradisjonelle Tarantell Jazzband til en moderne pianoløs kvartett, som blant annet opptrådte sammen med Quindetten på Porsgrunn Jazzklubb i mars 1964. Tarantell Modern Quartet tok selv initiativ til jazzkvelder på Knubben ute i Galtesund fra mandag 13. juli. Men deretter var det stille; også jazzlivet på Sørlandet ble tilsynelatende trukket med i dragsuget til det norske «jazzkrakket» midt på 60-tallet.

#### THE TARANTELL JAZZBAND 1963:

Leif de Presno, tp, Odd de Presno, tb, leder, Gunnar Johnsen, cl, ts, Dag Samuelson, p, Kai Larsen, g, Svein Jonssen, b, Jan Engesland, dr.

#### ODD DE PRESNOS STORBAND 1963:

Bl.a. Leif de Presno, tp, Svein Jaksjø, tb, Gunnar Johnsen, ts, Stein Winther, brs, Dag Samuelson, p, Kai Larsen, g, Svein Jonssen, b, Jan Engesland, dr, Odd de Presno, leder.

#### HUSKOMP PÅ KNUBBEN juli 1963:

Finn Andersen, p, Petter Arentz, b, Tore Holter, dr.

#### HOT FIVE 1963-64:

Tore Bråten, ts, Ole Bjørn Sigridnes, p, Knut Olsen, g, b, Åge Munch Olsen, dr.

#### QUINETTEN 1963-64:

Torild Eilertsen, tp, Marit Holmgren, tb, Anne Grethe Nicolaysen, ts, Torunn Johansen, p, Berit Larsen, dr.

#### TARANTELL MODERN QUARTET 1964:

Leif de Presno, tp, Gunnar Johnsen, ts, Odd de Presno, b, Stein Sire, dr.

(Freebag s. 240–241)

#### 1964–71:

Etter den meget aktive perioden 1963–64 slo Jazzkrakket i 1964 også til i Arendal. En ny 7 års død periode inntraff (her går det tydeligvis i sjuårssykluser...). Men det var tross alt bedre her enn i Kristiansand, der det vel inntraff en 11 års stillstand (1963–1974).

#### Arendal 1971–79:

Min bok om 70-tallet er som kjent ennå ikke ferdig, og det jeg har av notater, er begrenset:

Forumfestivalen startet 10.7.1971, og ble iflg Wikipedia arrangert på tunet utenfor nåværende [Aust-Agder kulturhistoriske senter](#) på Langsæ.

Iflg mine notater:

Forumfestivalen sommeren 1972 m tre jazzband: Brynjulf Blix' trio (m Pål Thorstensen, b, Jon Christensen, dr), Svein Finnerud kvartett (m Jon Ebersen, Bjørnar Andresen og Jon Christensen) og Arild Andersens trio (Bobo Stenson, AA, Jon Chr). Referat ved Carl Morten Iversen i Jazznytt okt 72. Forumfestivalen har 5-årsjubileum 2.–5.7.1975 m Radka Toneff m band, Jan Garbarek kvartett og Guttorm Guttormsen kvartett. (Jazznytt 2'75).

Muligens Ida Lupino (Frode Gjerstad, Eivin One Pedersen, Øistein Eldøy, Arne Linjordet) i Arendal søndag 11.3.1979.

Forumfestivalen 7.–14.7.1979 (den siste):

Workshop med E'Olen på Hove leir, Tromøya, i første del.

Konserter på Barbutunet, Arendal, 12.–14.7. – blues, viser og jazz m bl a Ida Lupino (tors 12.), E'Olen (fre 13.) og workshopband fra Søgne-seminaret lør 14. (ant Torgrim Sollid, Kjell Haugen, John Pål Inderberg, Guttorm Guttormsen, Erling Aksdal, Jon Eberson, Arild Andersen, Espen Rud, Radka Toneff).

#### Etter 1970-tallet:

Iflg Wikipedia skal Forumfestivalen senere ha gjenoppstått som «Sprø musikk» (Eydehamn 1982–i dag?), «Flat-Jern», «Langsæfestivalen» (fra 1988?) og til slutt som «Arendal Musikkfestival» (fra 1991?) – men så vidt jeg skjønner, dreier det seg ikke om jazzfestivaler.

Canal Street (Arendal Jazz og Bluesfestival) er (iflg Wikipedia) avholdt årlig siden 1996. Forskjellige arenaer: Fyrjazz på Lille Torungen, badeblues & plaskejazz i Merdø uthavn, bohemjazz på ferjestedet Kolbjørnsvik og «Føling på fyllinga» på Heftingsdalen renovasjonsanlegg, er noen eksempler på dette.

Fra 2006 har større internasjonale artister vært engasjert, se lister på Wikipedia. I perioden 2013–2015 fungerte Bugge Wesseltoft som artist-in-residence for «Arendal Sessions» – deltakende artister: bl.a. Nana Vasconcelos, Mike Mainieri, Arild Andersen, Sidsel Endresen, Lars Danielsson, Cæcilie Norby, Marilyn Mazur, Nils Petter Molvær, Eivind Aarset, Dhafer Youssef og Paolo Vinaccia.

#### Musikere fra Arendal etter 60-tallet:

Der har jeg lite viten. Vet mest om gitaristen Espen Larsen, vokst opp på Fevik, aktiv i jazzmiljøet i Arendal tidlig på 1980-tallet, med i bandet «Slåbråk» fra 1981, «Head over Heels» fra 1984, «Local Zoo» fra 2007, pl.innsp. med Per Sigmond («Synergia» 1997), Torjussen/Larsen Project (1998), Head Over Heels (2002), [Inger Marie Gundersen](#) (2004) og Jazznadder (2007), og aktiv i Arendal Jazzklubb (stiftet i 2002).

Så vet jeg om [Inger Marie Gundersen](#) fra Arendal, f. 1957, aktiv fra 1983, bassisten Ole Kelly Kvamme er fra Eydehavn, og kanskje hennes andre medspillere (på plata fra 2004), Oscar Jansen (p), Rasmus Solem (keyb), Per Willy Aaserud (tp), Tom Rudi Torjussen (dr) og Geir Åge Johnsen (dr) er fra Arendal?

Ikke noe stort jazzmiljø, så vidt jeg forstår. Høydepunktet må ha vært i 1963–64...

22.4.2018

bjørn

# Melding for virksomheten KRISTIANSAND JAZZVESEN FOR KALENDERÅRET 2017

STYRET OG ORGANISASJON, STIFTERE OG FORMÅL:

## Om Kristiansand Jazzvesen

Kristiansand jazzvesen ble stiftet 11. November 2014 og har i løpet av litt over tre år hatt en rivende utvikling. Det har vært høy aktivitet i klubben siden oppstarten med 2-3 arrangementer pr. måned og vi økte raskt til 3 arrangementer i måneden utenom sommermånedene juni og juli.



*Vi holder til i Kjelleren på restauranten Hos Naboen i Markens gate 19A, 4611 Kristiansand*

## Medlemmer

I utgangen av 2017 hadde vi 96 medlemmer. Med det har vi holdt oss på omtrent samme nivå som det var på siden det første konsertåret, 2015, med 94 medlemmer. Fra September 2017 solgte vi nye medlemskap som kun varte ut året, til halv pris. Da kunne vi fra og med 1. desember (og siste konsert i november), gjøre det mulig å kjøpe medlemskap for kalenderåret 2018. Dette tilbudet var det en del som benyttet seg av. Målet er å selge medlemskap for hvert kalenderår og motivere folk til å komme på konsert hele året. På høsten er det lettere å trekke folk, og halv pris ut året har vi erfart at fungerte bra siste halvår. I 2017 ble det arrangert tre medlemsmøter. Et av de i sammenheng med årsmøtet og det siste et enkeltstående møte før konsert. Det var noen medlemmer som møtte opp på det første, men på de to siste møtene kom omtrent bare styremedlemmer. Årsaken kan være at disse møtene var ikke godt nok promotert.



## Hvem er Jazzvesenet?

Kristiansand jazzvesen har som mål å presentere kvalitetsrike konserter med nasjonale, internasjonale og lokale musikere. Klubben arrangerer i gjennomsnitt 3 konsertarrangement i måneden, og programmet er delt inn i tre typer arrangement:



### 1. Jazzjam

En mandag i måneden åpner en sammensatt gruppe vår jamsession med ett sett hvor innøvd musikk blir presentert, ofte med et tributter-tema (til en kjent jazzmusiker, jazzsanger eller et plateselskap). Deretter kan hvem som helst melde seg på jam. I 2017 var noen av høydepunktene for denne typer arrangement, Jazzjam med Bendik Hofseth som gjest, George Benson tribute + jam og The Sound of Julejazz. De kan enten spille med bandet, eller stille med sitt eget ensemble. Det har blitt veldig populært og er godt besøkt. Det er gratis inngang for de som spiller. Priser er 100,-/50,-(medlem).

### 2. Jazzbrunch

En lørdag i måneden mellom kl 14 og 16, arrangeres det tilbud med Jazzbrunch i kjellern på Hos Naboen. Det bookes band som stort sett spiller to sett med «publikumsvennlig» jazz. Det serveres varm suppe i pausen. Dette har fungert veldig bra, da det blir mer fokus på musikken første sett, og er mer åpent for spising og småprat under andre sett. Prisene er inkludert suppemåltidet som er sponset av Hos Naboen, og ligger på kr 150,-/100,-(medlem). Oppmøtet har vært på omtrent samme nivå som før vi økte billettprisene på brunchen i 2016. Publikum har hovedsakelig bestått av godt voksne folk, men også noen barnefamilier og studenter. Jazzvesenet har ikke søkt om økonomisk støtte til brunchene, og bandene har spilt for døra. Dette evalueres i 2018.



### 3. Konserter

Vi booker gode band og ensembler gjennom hele året. Disse bookingene skjer i forhold til eksisterende turnéplaner til de forskjellige aktuelle band og vil variere i forhold til tidspunkt. Vi ønsker å booke minst 10 band i løpet av året. Inngangspris varierer fra 50,- (dropp-in tilbudet til VGS-elever) til nærmere 400,- for ordinær konsertbillett. Hovedsakelig har prisene på våre konserter ligget på 250,- (150,- for medlemmer). I 2017 har vi hatt noen større band hvor vi har satt prisene til 270,- / 160,- på grunn av avgifter ved forhåndsbestilling gjennom Ticket Master. Den store prisforskjellen mellom disse variantene har vi sett at stimulerer til økt salg av medlemskap, samt at vi har hatt flere kampanjer i løpet av året med rabatt for nye medlemmer.



*Het temperatur i kjellern 10.mars med bandet Megalodon Collective som ble kåret til Årets Unge Musikere av Norsk jazzforum*

### Virksomhet i 2017

Kristiansand Jazzvesen har i 2017 holdt 32 arrangementer, og vi har hatt omtrent 830 publikummere sammenlagt. Gjennomsnittlig publikumsantall har vært på rundt 25 per konsert. Oppmøtet på konsertene våres har i år vært varierende ut i fra hvor kjent bandet er, tidspunkt og hvor godt styret har klart å promotere det. Disse konsertene har huset fra 6 til 70 mennesker. Noen av høydepunktene har vært konserter som har vært arrangert i samarbeid med Sørnorsk Jazzsenter sine turnéer. Dette har vært konserter som The Real Thing og Maiken Christiansen Kvintett i høst, og Hilde Hefte under vinterjazz i starten av året. SNJS gir oss en gunstig pris, hvor vi betaler en lavere egenandel enn honoraret vi ville klart å booke dem til på egenhånd. Vi er veldig takknemlige for dette. Stort sett ønsker vi alltid å ta i mot bandene som SNJS sender rundt på turné. Vi har hatt to konserter som har vært arrangert i andre lokaler og en Jazzbrunch som ble avlyst på grunn av dobbeltbooking av Hos Naboen. Vokalensemblet PUST ble arrangert i samarbeid med Kilden, da våre lokaler ikke er så godt egnet til denne besetningen, og Jan Gunnar Hoff trio ble arrangert på Onkel Aksel, grunnet stor etterspørsel på kjellerlokalet på Hos Naboen i den perioden. Andre høydepunkter fra våres konsertrekke er Trygve Seim og Frode Haltli, i tillegg til Megalodon Collective og Rohey som trakk et større yngre publikum.

## Arrangementer 2017

<b>Dato</b>	<b>Artist</b>
16.01.	John Scofield Tribute + JazzJam
19.01.	Frivilligfest
21.01.	Jazzbrunch - New Orleans Jazz Cab
01.02.	Hilde Hefte - SNJS turné
06.02.	Hoff/Smith/Mathiasson/Nypan + JazzJam
06.03.	Jazzjam - med Blåserbandet (UiA)
10.03.	Megalodon Collective
18.03.	Jazzbrunch - Espen Grundtjern Kvartett
27.03.	JazzJam m/ Bendik Hofseth
07.04.	Into The Wild + Årsmøte
15.04.	PåskeJazzBrunch - Per Endre Jacobsen
24.04.	JazzJam
29.04.	Nypan Trio - Sørnorsk Jazzsenter turné
13.05.	JazzBrunch
22.05.	Trygve Seim Seim/Frode Haltli
23.06.	JazzJam
29.07.	JazzJam
21.08.	Kick Off -Kimestad/Grundetjern/Tokle + JazzJam
02.09.	JazzBrunch - Hodge Podge
14.09.	Jan Gunnar Hoff Trio
18.09.	Bernt Moen + JazzJam
22.09.	PUST - SNJS turné
30.09.	JazzBrunch - Espen Grundtjern Kvartett
11.10.	The Real Thing
16.10.	George Benson Tribute + JazzJam
28.10.	JazzBrunch - Per Endre Jacobsen
05.11.	Majken Christiansen Kvintett - SNJS turné
13.11.	Sarah Vaughan Tribute + JazzJam
27.11.	Blåserbandet JazzJam
25.11.	JazzBrunch - New Orleans Jazz Cab
29.11.	Rohey
	Ensemble Eliassen / Love Through My Eyes +
04.12.	medlemsmøte
11.12.	The Sound of Julejazz + JazzJam

Dette er arrangementer som har vært arrangert i regi av Kristiansand Jazzvesen, i all hovedsak på Hos Naboen. I 2017 har vi samarbeidet med Kilden -teater og konserthus med å promotere deres jazzkonserter mot at vi har fått medlemsrabatt på billetter. Dette har blant annet vært Kristin Asbjørnsen og Bobo Stenson trio. Styret ønsker å tydeliggjøre samarbeidet med Kilden.

## Økonomi

Jazzvesenet har som mål å drive ansvarlig økonomisk. Jazzjammene og jazzbrunchene planlegges å gå noenlunde i balanse, men det brukes mer midler på hovedkonsertene. Samlede billettinntekter har vært på i overkant av 100.000, og inntekter fra medlemskap i overkant av 20.000.

Status pr. 31.12.17 er dette:

Omsetning for 2017: 270 900,13  
Årsresultat 2017: 1 090,89  
Eiendeler: 8 797,80

Omsetning for 2016: 288 099,31  
Resultat 2016: - 2 209,00  
Eiendeler: 19 789,41

## Styret og varamedlemmer 2017

Årsmøtet 2017 valgte følgende styre:

### Styreleder

Renate Thauland (gjenvolgt for 1 år)

### Økonomiansvarlig

Eivind Bydall (gjenvolgt for 1 år)

### Sittende styremedlem

Øyvind Nyvoll (gjenvolgt for 2 år)

Øyvind Nypan (gjenvolgt for 2 år)

### Nytt styremedlem

Ole Jørgen Bardal (valgt for 2 år)

### Varamedlemmer som ble valgt ved årsmøtet:

Arild Strømsvåg (valgt for 1 år)

Rebekka Falck (valgt for 1 år)

Solveig Vik Hofseth (valgt for 1 år)

Det har i 2017 vært holdt 9 styremøter.

## Signaturer på årsmelding

fra nåværende styre:

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Øyvind Nypan

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Øyvind Nyvoll

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Eivind Bydall

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Ole Jørgen Bardal

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Renate Thauland

# Vedtekter for foreningen Sørf – Sørnorsk kompetansesenter for musikk

Vedtatt på årsmøte 22. mai 2017.

## § 1 Presentasjon

1.1 Foreningens navn er Sørf – Sørnorsk kompetansesenter for musikk (heretter Sørf). Foreningen ble stiftet 03.11.2004. Sørf har kontoradresse i Kristiansand Kommune.

1.2 Sørf er et kompetansesenter for musikkfeltet i regionen Agder, og jobber sjangeruavhengig. Sørf er idealistisk, medlemsbasert og partipolitisk uavhengig.

1.3 Foreningen er selveiende, dvs. at ingen i kraft av sin eierposisjon kan disponere over dens formue, har krav på utbetaling av overskudd, hefter for dens gjeld mv. Et eventuelt overskudd benyttes til foreningens formål.

## § 2 Formål

2.1 Sørf jobber for å profesjonalisere og styrke musikkbransjen i Agder. Sørf fungerer som døråpner, veileder og bindeledd for å løfte aktørene i musikkfeltet. Sørf sine kjerneoppgaver er kompetanseheving, gjennom kurs, seminarer og rådgivning, og nettverksbygging. Sørf skal også fremme de kulturpolitiske interessene for musikklivet i Agder.

2.2 Sørf bidrar til utvikling og synliggjøring av kulturlivet i regionen og søker samarbeid på tvers av genre og andre kulturmiljøer, så som film, litteratur og kunst.

2.3 Foreningen skal kunne eie andeler i organisasjoner og bedrifter helt eller delvis, der disse vurderes som sentrale for oppnåelse av foreningens mål. Sørf kan også være medlem av organisasjoner og nettverk som ganger Sørf's nettverk.

## § 3 Årsmøtet

3.1 Årsmøtet er Sørf's øverste organ og avholdes hvert år innen utgangen av mai.

### 3.2 Innkalling og sakspapirer

Innkalling til ordinært årsmøte sendes ut en måned før årsmøtet holdes. Saker og vedtektsendringer som ønskes behandlet av årsmøtet må være styret skriftlig i hende senest to uker før årsmøtet.

### 3.3 Stemmerett

Alle som er registrert som medlem innen utgangen av året før har stemmerett. Årsmøtet er vedtaksdyktig med det antall stemmeberettigede medlemmer som møter. Ingen har mer enn en stemme, og stemmegivning kan ikke skje ved fullmakt.

Administrasjonen i Sørf har tale- og forslagsrett. Observatører og gjester kan inviteres av årsmøtet til å delta. Disse har talerett.

### 3.4 Dagsorden for årsmøtet skal bestå av:

1. Konstituering
  - a) Åpning av møtet
  - b) Avklaring av antall stemmeberettigete
  - c) Godkjenning av innkalling og sakspapirer
  - d) Valg av ordstyrer og referent
  - e) Valg av to protokollunderskrivere
2. Behandling av årsrapport
3. Behandling av årsregnskap i revidert stand
4. Innkomne saker
5. Informasjon om handlingsplan for gjeldende år
6. Informasjon om årets budsjett
7. Fastsettelse møtegodtgjørelse for styrets medlemmer
8. Valg av:
  - a) Styremedlemmer
  - b) Registrert revisor

### 3.5 Vedtaksregler

Med mindre annet er bestemt skal et vedtak for å være gyldig være truffet med alminnelig flertall av de avgitte stemmene. Blanke stemmer skal anses som ikke avgitt.

Valg av styremedlemmer foregår skriftlig hvis det foreligger mer enn ett forslag. Bare foreslåtte kandidater kan føres opp på stemmeseddelen. Skal flere velges ved samme avstemming, må stemmesedlene inneholde det antall forskjellige kandidater som det skal velges ved vedkommende avstemming. Stemmesedler som er blanke, eller som inneholder ikke foreslåtte kandidater, eller annet antall kandidater enn det som skal velges, teller ikke og stemmene anses som ikke avgitt. Når et valg foregår enkeltvis og en kandidat ikke oppnår mer enn halvparten av de oppgitte stemmer, foretas bundet omvalg mellom de to kandidater som har oppnådd flest stemmer. Er det ved omvalg stemmelikhet, avgjøres valget ved loddtrekning.

Vedtaksendringer kan bare foretas på ordinært eller ekstraordinært årsmøte etter å ha vært på sakslisten. Det kreves 2/3 flertall av de avgitte stemmer.

Årsmøte kan kun behandle de saker det er innkalt til å behandle.

### 3.6 Ekstraordinært årsmøte

Ekstraordinære årsmøter holdes når styret bestemmer det, eller minst en tredjedel av de stemmeberettigede medlemmene krever det. Det innkalles på samme måte som for ordinære årsmøter med minst 14 dagers varsel. Ekstraordinært årsmøte kan bare behandle og ta avgjørelse i de sakene som er kunngjort i innkallingen.

## § 4 Styret

### 4.1 Styret er Sørfs øverste organ mellom årsmøtene

4.2 Styret skal bestå av 4 til 6 styremedlemmer og 2 varamedlemmer. Styremedlemmer velges for 2 år av gangen og 2 varamedlemmer for 1 år av gangen i prioritert rekkefølge. Varamedlemmer har møterett til styremøter. Ved frafall i perioden mellom to årsmøter supplerer styret seg selv ved at 1 av vararepresentantene trekkes inn som ordinært styremedlem. Ved leders frafall trer nestleder inn i lederens sted. Styret konstituerer seg selv på første styremøte umiddelbart etter årsmøte og signerer styreinstruks.

### 4.3 Styrets hovedoppgaver:

- a) Følge vedtak og retningslinjer fattet av årsmøtet samt føringene som følger av Sørfs vedtekter.
- b) Legge retningslinjer og kontrollere den økonomiske styringen av Sørf
- c) Ansetter og har arbeidsgiveransvar for Sørfs daglige leder
- d) Etter behov oppnevne nødvendige utvalg og arbeidsgrupper
- e) Representere foreningen utad
- f) Ha ansvar for årsmøtet og sakene som fremmes der

#### 4.4 Styremøter

Styret skal holde møte når styrelederen eller et flertall av styremedlemmene forlanger det. Innkalling og sakspapirer skal være styret i hende en uke før styremøtet.

#### 4.5 Vedtaksregler

Styret er vedtaksdyktig når et flertall av styrets medlemmer er til stede. Vedtak fattes med alminnelig flertall av de avgitte stemmene. Ved stemmelikhet teller Styrelederens stemme dobbelt.

### § 5 Valgkomité

Styret oppnevner valgkomité senest 6 måneder før årsmøte. Valgkomitéen skal bestå av 3 personer. En styrerepresentant, daglig leder eller en fra administrasjonen som daglig leder oppnevner og en ekstern person.

### § 6 Medlemskap i Sørf

Alle musikkaktører med bosteds- eller virksomhetsadresse i Agder kan bli medlemmer i Sørf. Medlemskap er gratis. En aktør kan enten være en enkeltperson eller en virksomhet.

### § 7 Oppløsning

7.1 Oppløsning av foreningen kan bare behandles på ordinært årsmøte. Blir oppløsning vedtatt med minst 2/3 flertall, innkalles ekstraordinært årsmøte 3 måneder senere. For at oppløsningen skal skje må vedtaket her gjentas med 2/3 flertall.

7.2 Ved en oppløsning skal årsmøtet disponere foreningens midler etter formålsparagrafen. Sammenslutning med andre interesseorganisasjoner anses ikke som oppløsning av foreningen. Vedtak om sammenslutning og nødvendige lovendringer i tilknytning til dette treffes i samsvar med bestemmelsene om lovendring, jfr. § 16.