



**T.C
YEDİTEPE UNIVERSITY
GRADUATE INSTITUTE OF SOCIAL SCIENCES**

**The Methodologies To Create Successful Jazz Music Festivals
In Turkey**

by

Atakan Konakçı

**Submitted to the Graduate Institute of Social Sciences
In partial fulfillment of the requirements for the degree of
Master of Art Management**

Istanbul, 2014



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**Supervisor
Asst.Prof. İslam Manafoff**

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For
The Methodologies To Create Successful Jazz Music Festivals
In Turkey**

By

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LIST OF ABBREVIATIONS

AACM	Association for the Advancement of Creative Musicians
BILSAK	Bilim ve Stratejileri Araştırma Kurumu
EBU	European Broadcasting Union
ECM	Editions of Contemporary Music
Ed.	Editor
EJN	Europe Jazz Network
etc	Et cetera
EU	European Union
Ibid.	İbidem
GfK	Growth from Knowledge
IKSV	İstanbul Sanat Ve Kültür Vakfı (<i>Istanbul Culture and Arts Foundation</i>)
İKSEV	İzmir Kültür Sanat ve Eğitim Vakfı (<i>Izmir Foundation for Culture, Arts and Education</i>)
M-BASE	Macro Basic Array of Structured Extemporizations
METU	Middle Eastern Technical University
ODTU	Ortadoğu Teknik Üniversitesi
p.	page
UK	United Kingdom
USA	United States of America
WW II	World War II

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Turkish citizens' perception towards Art & Culture still needs to develop, and all layers of the society should reach it easier with different strategies. Festivals are making art & music reachable for society, and introducing latest developments about art to society. This mission is so holy for better future. But, it is obvious that, art needs business management skills also to be more successful for it' mission.

This paper is prepared to make a road map for jazz festivals management, with pointing out problems and trying to bring some concrete solutions for success.

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ABSTRACT

Jazz music and industry is quite developed in current age with its fantastic performance artists, recordings, new creations and especially fests. Jazz music fests are attracting thousands of people to activities each year, and International fests are contributing lots of important values to societies with their missions. Jazz fests are creating opportunities for new talents, informing societies about this great music, creating new disciplines with events, training people and opening stages for jazz music artists. Art management is an important effect on the application of managerial functions over the societies cultures. to define the financial needs, human relationships, planning and presenting the shows in this area is as important as rising the level of culture, economy and the solidarity of the societies. Shortly, jazz fests are adding several values to local people who are organizing it.

Of course, international jazz fests are competing with each other to be the best also, and management of jazz fests have got several important points to reach success. In this thesis, successful jazz fests will be evaluated and their common features will be pointed out to compare them with Turkish jazz festivals. The mission of thesis is finding out problems in Turkey which ones are creating barriers to reach success for this festivals; and trying to suggest solutions with examples of World' successful jazz festivals. Thesis is claiming that, Turkey has got great potential for Jazz festivals with its audiences and culture; but country is not using this potential yet because of ignorance and weak supports.

ÖZET

Çağımızda, Jazz müzik yeni üretimleri, başarılı jazz muzik icracıları, Dünya'nın birçok bölgesine ulaşan kayıtları ve özellikle de festivalleriyle oldukça gelişmiş durumdadır. Jazz festivalleri, üstlendikleri görevleri ve vizyonları dahilinde düzenledikleri aktivitelerle, toplumlara inanılmaz derecede önemli değerler katmaktadırlar. Jazz festivalleri çoğunlukla, yeni yeteneklere fırsat yaratmakta, toplumları Jazz müzik ve kültürü hakkında bilgilendirmekte, düzenlenen aktivitelerle yeni disiplinlerin birbirleriyle iletişime geçmelerini sağlamakta ve muhteşem Jazz müzisyenlerini toplumun tüm katmanlarıyla çok ekonomik yollarla buluşturmaktadır.

Toplumlara ait kültürel değerlerin yönetsel işlevlerinin uygulanmasında sanat yönetimi önemli bir tesirdir. İnsanların ekonomik, kültürel, toplumsal ve birliktelik seviyelerinin yükselmesi kadar bu alanda gösterilerin planlanması, sunumu, projeler, insan ilişkileri ve maddi ihtiyaçların belirlenmesi de önemlidir. Kısaca Jazz festivalleri düzenleyen toplumlara gerek ekonomik gerek sosyo-kültürel açıdan çok önemli değerler katmaktadır.

Elbette, Uluslararası Jazz Festivalleri de birbirleriyle daha fazla başarıya ulaşmak için yarışmaktadırlar. Bu noktada, başarıya ulaşmak için belirli önemli noktalar olduğunun altını çizmek gerekir. Tez boyunca, dünyaca ünlü ve başarılı kabul edilen jazz festivallerinin başarıya ulaşma nedenleri mercek altına alınacaktır ve bu festivaller Türkiye'deki festivallerle karşılaştırılacaktır. Tezin temel amacı, Türkiye'deki jazz festivallerinin başarıya ulaşmalarının önünde engel teşkil eden noktaları ortaya çıkarmaktır ve sonrasında elbette başarılı jazz festivallerinden elde edilen bulgularla çözüm önerileri ortaya koymaktır. Türkiye gerek seyircisiyle gerekse alt kültürüyle bu alanda büyük potansiyele sahiptir. Ancak bazı noktalarda bazı kesimlerin Jazz müziğe ve getirilerine karşı, önemli ölçüde ilgi ve destek eksikliğinden ülke bu potansiyeli kullanamamaktadır.

INTRODUCTION

The World is revolving each day, and disciplines are mixing to create new hybrid disciplines to be better. If an Art branch aiming to reach mass of the public, it can use same techniques also to reach this goal. In this thesis, we are narrowing subject down to jazz music and its relationship with management strategies to make more successful festivals in Turkey. Main mission of the thesis is evaluating current situation in the world and Turkey for jazz music festivals, and pointing problems out to create solutions for them.

On the other hand, sustainably managed music festivals have significant value and they can provide a multitude benefits to the economy of a country. To reach this great potential, sustainable music festivals are important and its management is also valuable because of multitude benefits. In order to provide new solutions for problems, first of all the limits and success factors should be taken in to consider.

1 HISTORY OF JAZZ MUSIC

1.1 Methodology

In order to gather factual data about Jazz music , several techniques are used to provide them in this thesis; especially qualitative data were more important than quantitative data. Due to that reason, several interviews are made next to literature review; and research through archives gave quite deep info about jazz festivals. In the first part of the thesis, Ali Sönmez' Jazz History book helped us quite a lot, but next to his references, we have added our comments about sections. In part II, Akbank Jazz Fests' book helped us to shape our thesis; with the same technique we are created our own comments about sections. In the last parts, interviews, statistical data, literature reviews draw our road with our comments, suggestions, and findings and of course solutions.

1.2 Definition of Jazz

Many people use the year 1895 as the founded date in order to establish the beginnings of jazz as a distinct music. But some prefers 1917 as the World jazz seems to have become current and the year that Original Dixieland Jazz Band made - generally considered as the first jazz recordings.¹

Jazz can be defined as “A form of music of black origin, emanating from the blending of its own rhythmic understanding originating from Africa and European harmonies and melodies, stressing improvisations. However, this definition of jazz might be insufficient, as the rightest thing to do is maybe reading books and articles about jazz and listening to different kinds of jazz albums in order to understand the evolution of this music.”² Especially in America, jazz music adressed burning social issues such as Black Power, free speech, the anti-war movement etc.³

¹ Schuller, G. (1986) *Early Jazz*, Oxford: Oxford University Press, p.78.

² Sönmez (Ed.) (1994) *International Istanbul Jazz Fest.* p. 35.

³ Zimmermann, (2007) *The Art of Jazz: Monterey Jazz Festival 50 Years*, Los Angeles: Angel City Publishing, p:38.

Jazz music is about a hundred years old. The history of this music can be divided into various periods just like the classical music. In 1890s Ragitma and Blues, in 1900s -1930s Early and Classical Jazz,in 1930s – 1940s Swing and Bebop , in 1950s Modern Jazz including the kinds like Cool, Hard Bop, Soul&Funk etc , in 1960s Free Jazz ,in 1970s the Fusion,. In 1980s, these various types of jazz music were combined together and in 1990s there were many old and young musicians, whose work covered a wide range of jazz music. The one hundred years old history of the jazz music can be best told dividing the evolution of this music into decades.⁴

1.3 1890's: Ragtime and Blues

Although there are many different opinions of the definition of the jazz music and event the origin of the word *jazz*, there is one thing everyone is sure about, i.e. the jazz music was born in New Orleans, in the state of Louisiana, USA. This region was under the reign of the French and Spanish before the US, therefore there was a real mixture of different cultures in the area. At the end of the 19th century, the black population was divided into two groups; one was the *Creoles*, who gained their freedom under the French reign and therefore who were under the influence of the French culture, married with white people and spoke French, the other group was the American black people, who gained their freedom only after the Civil War and were still close to the African culture.⁵ *Creoles* were close to classical music, European dance and even opera, where the American negroes, as a result of the years under slavery, developed songs reflecting all the suffering they had gone through, a mixture of the African rhythm and Church music.⁶ The music of the *Creole* was called *Ragtime* and the music of the American negroes was called *Blues*.⁷ These two different types of music were combined together in New Orleans to create the early forms of the music later called as *jazz*.

Ragtime is a simple and joyful form of music written for the piano, which was inspired from classical music. Ragtime is considered to be the fore father of the jazz music, however ragtime is much closer to classical music as the rag pieces were

⁴ Berent, S.E. (2003) *Caz Kitabı: Ragtime'dan Fusion ve Sonrasına*, İstanbul: Ayrıntı Yayınları, p.30.

⁵ Say, A. (2002) *Müzik Sözlüğü*, Ankara: Müzik Ansiklopedisi Yayınları, p.444.

⁶ Schuller, *ibid.*, p.32-34.

⁷ Berent, *ibid.*, p.25.

composed beforehand, as jazz is based on improvisations. The ragtime trend was also popular in Europe after the US until the 1920's. The ragtime became popular again in 1970's for a few years through the movie "The Sting", in which the famous composition of Scott Joplin, "The Entertainer", was used as the musical score. Scott Joplin is considered as "the most important composer and soloist of Ragtime, which required the musician to have a developed piano technique in addition to compose..."⁸

Blues was most probably born as a slow and rhythmic song and has turned in time to a mode with scores and lyrics of definite pattern. The most important feature the jazz music derived from "Blues" is that the need of the capability of the singer or the composer for spontaneous creativity, i.e. improvisation. The most important names of the Blues music of the time is; W.C. Handy, called as "Father of Blues", Ma Rainey called as "Mother of Blues" and Bessie Smith with the nickname "Empress of Blues".

1.4 1900's - 1930's: Early & Classical Jazz (New Orleans - Dixieland - Chicago)

There were three types of jazz music in this era, i.e. New Orleans, Dixieland and Chicago. New Orleans Jazz is a simple, polyphonic music of the black people and was based on group improvisation.⁹ This music is composed of Ragtime scores, blues and spirituals of black origin, popular melodies and group improvisation. New Orleans jazz is also considered to be the first real jazz and the basic instrument of this form are the trumpet, trombone and clarinet playing the melody in front of the rhythm section comprising the bass or the tuba; drums; the piano; or the banjo or the guitar. Saxophone was also included in this form, however only in the 1920's.¹⁰ Some of the pioneers of New Orleans jazz are Bunk Johnson, Kid Ory and Sidney Bechet. Of course the most known name of New Orleans jazz is Louis Armstrong, who is a trumpet master and who has created the first classical jazz scores with the quintets and septets, which he founded since 1925. As the first jazz composer, the

⁸Sönmez, *ibid.* p. 37.

⁹Say, *ibid.*, p.306.

¹⁰Schuller, *ibid.*, p.32-34.

name of pianist Jelly Roll Morton can be given for he brought a structural consistency to this music.

Dixieland is the form of jazz, which is played by the white people in New Orleans as of the 1910's. The form of jazz is played faster and more cheerful than New Orleans jazz. Original Dixieland Jass Band made the first recording called Dixieland Jass One-Step in 1917.¹¹ Dixieland became popular worldwide in 1950's and mostly in England.

In 1917, the brothels in Storyville, New Orleans were closed down and many musicians lost their jobs as a result. Thus, they moved to north to find new places to make their music. The Chicago form was developed during this journey to north and carried by the boats on Mississippi River to reach Memphis, St. Louis and Chicago by the white musicians, who were imitating black musicians immigrating from New Orleans. The most significant difference in Chicago form is that, the personal solos were being important and that the introducing saxophone to jazz. The dominance of the trumpet was undermined in Chicago style. Famous white trumpet master of the history of jazz, Bix Beiderbecke, has been the most important name of this form, in fact he is considered to be its first legendary name.

During the period of Classical jazz, the piano had taken an important role. This instrument had no place in New Orleans music, however it has a special place in jazz as accompanying other instruments in the rhythm section or as an important solo instrument. Piano styles such as *Stride* and *Boogie-Woogie* have developed in the period of Classical Jazz and these influenced many jazz pianists over the years.

Stride is a mixture of ragtime and European piano and orchestra techniques. "Pianist James P. Johnson of New York is looked upon as the father of this form".¹² The other important names of Stride are Willies "The Lion" Smith, Thomas "Fats" Woller, who brought organ to jazz music.

Boogie-Woogie was developed as a rhythmic style of blues, first influenced the way of playing the guitar and then the piano. In this style, the music was rhythmic

¹¹ Schuller, *ibid.*, p.182.

¹² Sönmez, *ibid.*, p. 39.

rather than melodic.¹³ The pioneer of the trumpet style in piano, Earl “Fatha” Hines, united these two styles and changed the rules for the piano in early jazz. The other important musicians of the time are Teddy Wilson, pianist of the Swing period and Art Tatum, the greatest virtuosi in the jazz history. The characteristic of the early/classical jazz period is that the music was performed by small groups consisting of 6-7 people.

1.5 1930’s – 1940’s: Swing & Bebop

As a result of the migration in 1928-1929 from Chicago to New York, the Swing period began. In comparison with the classical jazz, four beat measures were used in Swing instead of two. In this period, orchestras of 10-15 people became popular at the dance halls. These orchestras were called Big Bands and different from classical jazz, they used written arrangements, concentrated on personal improvisations and solos rather than group improvisations.

First, the band started with the major melody and introduced the theme, then different instrument groups would play their written arrangements and soloists would perform their solo, based on improvisation of course, then each instrument group would play in turn and the orchestra would play the main theme and finish. Jazz records could be released as records of 3-4 minutes, therefore the performance took place in that period of time and in the most dynamic way. Some of the most known musicians of the period, who had Big Bands at that time were Fletcher Henderson, Jimmie Lunceford and Benny Goodman. Swing period also led to the dominance of saxophone in jazz and some very important soloists such as Coleman Hawkins, Ben Webster and Sidney Bechet became famous.

Bebop was actually developed by the young musicians as a reaction to *Swing*, which turned jazz music into dance music. During the World War II (WW II), the Big Bands became too expensive to handle and the shortage of the big band group members was another problem. At this time a new style, called *Bebop*, has been developed. The music in *Bebop* was more sophisticated by means of rhythm,

¹³ Schuller, *ibid.*, p.67.

harmony and melody.¹⁴ The usage of small groups was another advantage. The important musicians of this form were; alto saxophone master Charlie Parker and the master of trumpet Dizzie Gillespie. The characteristics of bebop were; the tempo was heightened, the jazz scores rhythm became more brisk. Chords of nine, eleven and thirteen and increased and decreased variations of same were added to the familiar chords of seven. While phrasing eight or twelve measures were included in the melody, notes of eighth and sixteenth were made frequent use of. These changes were hard to perform and required solid logic and deep knowledge, therefore they were too complicated for the musicians. However of course there were some important musicians such as pianist Thelonious Monk, bass player Charles Mingus, trumpet player Fats Navarro and trombone player J.J. Johnson of this style. Bebop could not last long.¹⁵

1.6 1950's: Modern Jazz (Cool - West Coast - Hard Bop - Funk & Soul - Mainstream)

This era consists of *Cool*, *West Coast*, *Hard Bop*, *Funk&Soul* and *Mainstream*. *Cool* was the new form of jazz after *Bebop*'s complicated and exciting structure, originated from New York. It was a more controlled and soft form of jazz and was popular for a short time in the beginning of 1950's.

The pioneers of *Cool* jazz were; trumpet player Miles Davis, arranger Gil Evans, John Lewis and Lennie Tristano, who made some experiments with young musicians like Lee Konitz and Warne Marsh. West Coast form was developed by the musicians of the West Coast of USA, California. The characteristic of this type jazz music is that it reflected the calm and pleasant life in California in its melody.¹⁶ The important names of this form are; Gerry Mulligan, Dave Brubeck and Chet Baker.

In the second half of the 1950's, a new trend developed on the east coast of USA, especially in New York, *Hard Bop*, as a dynamic form of jazz based on *Bebop*. This form was in line with the classical jazz and European music tradition. In semblance with *Bebop*, the rhythm was simpler. However the melodic

¹⁴ Gioia, T. (1997) *The History of Jazz*, Oxford: Oxford University Press, p. 153.

¹⁵ *Ibid.*, p.217.

¹⁶ Berent, *ibid.*, p.39.

improvisation was more complicated. Some of the pioneers of this form were Horace Silver, Sonny Rollins and Art Farmer.

Funk&Soul was developed as a subtrend after Hardbop towards the end of 1950's by the black musicians. This form was derived from Blues and *Gospel*, targeting young black people with its passionate and simple rhythmic structure and became quite popular. Especially the works of Art Blakey, Horace Silver and Cannonball Adderley were the important names of the trend. These scores and new arrangements became well known in England in the recent years.

During all these renovations and trends in the jazz music, some of the musicians preferred to stay with the mainstream rather than the extreme trends of modern jazz. The new form of modern jazz, embracing the traditions of classical jazz with the contributions of various forms of jazz called Mainstream. Bill Evans, tenor sax player Stan Getz, Benny Carter, J.J. Johnson etc. are known as the masters of *Mainstream* jazz.

1.7 1960's: Free Jazz - Modal Jazz - Third Stream

Modal Jazz evolved under with Miles Davis. But it developed with John Coltrane. The characteristic of the Modal Jazz was that modes were preferred to changes in chords in order to structure the music.¹⁷ The 1960's have been a period that a chromaticism without form was favoured to the tonal central climate.¹⁸ Tanner also cited that "*Many well known jazz musicians of this time like Chick Corea, Wayne Shorter, Keith Jarrett etc. were subvented as the novices of Miles Davis within this trend.*"¹⁹

Cuba Jazz was first became popular by Duke Ellington Orchestra in 1935 and by Dizzie Gillespie. It worked with some Latin American musicians, which can also be called fusion in the future years, i.e. mixing jazz patterns with another kind of music. At the end of 1950's, a new trend consisted of combining Classical music -

¹⁷ Ibid., p. 337.

¹⁸ Sönmez, *ibid.*, p. 43

¹⁹ Tanner, (1996) *Images of Jazz: Masters of Jazz Photography*, New York: Friedman Fairfax Publishers, p:69.

first stream- with jazz *-second stream-*, was developed and it was called Thirdstream. Unfortunately this form of jazz could not be successful due to the differences and structures of two different kind of music. The only success of this trend can be accepted as the Modern Jazz Quartet. It celebrated their 40th anniversary in 1992, was developed by some musicians in Europe mainly for academic work.

The most important jazz trend of the 1960's is *Free Jazz*. This trend evolved under the pioneering of Ornette Coleman, the alto saxist. In free jazz, in compliance with its name, had a mode of performance where almost everything was free. Without a basis of harmony, without a definite number of measures, tonal, atonal, polytonal according to the mood and capacity of the musician performing and a series of improvisations, however needed to much effort and attention to listen.²⁰ The most known names of this trend are; Cecil Taylor, Anthony Braxton and Sun Ra. In the 1960's, free jaz was used in political instrument of protest for the cry of the rebellion of the black people, however this action caused the jazz listeners alienating from jazz music and during this period the record sales dropped to its lowest.

1.8 1970's: Jazz-Rock (Fusion - AACM Chicago School - European Chamber Jazz)

Jazz-Rock Fusion was developed in the 1970's and it became as popular as the name of *Swing*. Sure Miles Davis, who is a pioneer of several styles of jazz in the jazz history, developed this form of music. In 1969, Davis used electronic instrument and patterns and also rhythms of rock music too. He pioneered the most controversial trend in jazz history. Even though he was criticized by the radicals, but he managed to create a new kind of jazz listeners. After the fusion became popular, many musicians prepared similar records too for commercial purposes. Some of the fusion groups of that era and this trend was criticized very much. But this situation distinguished musicians to earning easy money with simple music.²¹ However of course, the new fans of jazz felt interest for the earlier periods of jazz and in the long run it was for the benefit of jazz. Musicians like Kenny G. Chick Corea etc. are the extensions of this trend today.

²⁰ Gioia, *ibid.*, p. 335.

²¹ *Ibid.*, p. 225.

In the meantime another jazz trend was pioneered by Muhal Richard Abrams. He is a pianist who founded a musicians' cooperative-AACM Association for the Advancement of Creative Musicians in Chicago in the middle of 50's. The music of this trend was later called as "the Great Black Music" and it pioneered the World Music in the 1990's. Anthony Braxton, Art Ensemble of Chicago, David Murray etc. are the most known names of this music.

ECM School or European Chamber Jazz was emerged in the 1970's, was introduced by the musicians recording with the ECM – Editions of Contemporary Music. It was founded by Manfred Eicher in Germany and considered to be a European Chamber of Jazz. In this trend the solos or working in small groups are important. The musicians performing this trend are mostly of European origin, therefore they have classical training and traditional jazz, so improvisations are important. Some of this acoustic jazz trend musicians are Jan Garbarek, Gary Burton etc.

1.9 1980's: Neo-Bop - Neo-Swing - Free Funk - M-Base -Acid Jazz/Jazz Hip Hop

In the 1980's the impact of the past decades trends continued to be felt. Especially after the Fusion trend, the new jazz listeners and the young musicians created new forms of the older trends. Such as Bebop became Neo-bop, pioneered by Dexter Gordon and Art Blakey, who also had a group called Jazz Messengers.²² Charlie Parker, John Coltrane and Charles Mingus opened the way to this trend. Besides the young musicians like Arthur Blythe, Oliver lake etc. the famous musicians of the past became well known again, such as Johnny griffin, Art farmer and Mal Waldron.

In the 1980's, the popular trend of the 1930's, became popular again as Neo-Swing. The popular musicians of this trend were Scott Hamilton, Ken Peplowski etc. Another trend, which became popular in the 1980s is Free Funk, which is a mixture of Jazz-Rock and Funk, taking the Free Jazz model as an example and was deeply influenced by Ornette Coleman's musical theories.

²² Ibid., p.316-317.

M-BASE (*Macro Basic Array of Structured Extemporizations*), which is a collective founded in 1986 by some young musicians who live around Brooklyn, in New York and who in fact do not have that many common ideas, has lent its name to another trend of the 1980's.²³ This trend was based on Funk and complex measures. The musicians of this trend are Greg Osby, David Gilmore etc.²⁴

The last of the jazz trends originated in England, developed by a DJ called Gilles Robinson. This trend is called Acid jazz and it is a mixture of rap, funk, soul and jazz were used as dance music. Then new melodies are written upon jazz and R&B tunes, which are then electronically processed. The well known groups of this trend are Incognito, Galliano etc. Another trend called Hip Hop jazz based on the same principals as Acid Jazz has been developed. Hip Hop musicians became interested in jazz, while jazz musicians included hiphop in their music.

1.10 1990's: Post-Modern Jazz (The Synthesis of All Past Periods and Different Cultures)

Post modern jazz is a synthesis of all the past periods. Celebrating the 100th anniversary of the jazz music, jazz music listeners are curious about the past more than today. Old trends become popular again. However of course, new radical changes in the jazz music are not expected any more.²⁵ Today's life in black ghettos will sure effect the American jazz music as well as the other cultures' influences as we are in the era of communication. Although it is difficult to determine the changes for the jazz music in the next years, one can be sure that the jazz music, which will be listened in the future will be a mature synthesis.

1.11 The Evaluation of Part I

Today jazz music is being played and appreciated all over the world. It has, in fact, been music fans in Europe, Japan and Latin America who have embraced the American musicians mentioned above with the warmest interest all through jazz history. Some of the many jazz musicians to come out of these countries have in turn

²³Sönmez, *ibid.*, p.47.

²⁴ Gioia, *ibid.*, 371.

²⁵ *Ibid.*, p.355-356.

made great contributions to the evolution of jazz. In this article, we did not have the chance to mention these musicians, apart from the ones belonging to the ECM school. Furthermore, we could not include jazz vocalists and those musicians who do not fall into the classification we have made use of. Indeed, in such a short article it wasn't possible to mention many distinguished musicians even by citing their names, or to tell explain in detail the contributions in jazz of those whose names have been mentioned. To emphasize one more time, this short history was prepared with a view to serve as a simple steering compass for those who do not enjoy a comprehensive knowledge on jazz music. Our aim was to inoculate the younger generation with some curiosity in this respect.

Young generations today enjoying an interest in jazz can no doubt be considered very lucky as they have the opportunity to listen to all the classical works of jazz from the re-released CD's in the most perfect way; to get acquainted one by one with the living great masters of the past in the frequently organized concerts and festivals; and to choose those forms and works of jazz that they fancy from the very wide spectrum accessible to them. Let's bring this short history to an end underlining constantly borrowing from the past. Doesn't that mean that instead of sufficing with the popular names of contemporary jazz, we should listen to the masters of years ago and thus explore the sources of jazz? When you make an effort and start on such an interesting adventure, you will no doubt be rewarded with some lovely surprises. So, hasten to take the first step by attending the concerts of jazz masters, especially the older ones, in the International Istanbul Jazz Festival. Then you won't be regretting in the future for opportunities you've missed. Remember that many masters who've participated in the Istanbul Festival, such as Dizzy Gillespie, Miles Davis and Stan Getz, are not with us anymore... So let's hope to see younger generations, who appreciate experience, in the "Jazz Tradition Night" or Betty Carter concert side by side with dedicated and wise jazz fans...

2 DEVELOPMENT OF JAZZ MUSIC IN TURKEY

2.1 Early Years

Ilhan Kemal Mimaroglu cited that Turkish Jazz music began in 1960, in his book *Caz Sanati* (Art of Jazz) which was published in 1958. In the documentaries of this period, it talked about a jazz concept of pre-jazz in Turkey. In these documentaries like hand-outs, magazines etc. of early years of the republic, jazz-bands were established by both foreigners and minorities living in Turkey.

The classic trained violinist Leon Avigdor brought jazz to Istanbul. It firstly heart jazz music during his trip to Paris. He has discovered a new genre at the beginning of 1920's. This genre has quartered into the history of Turkish jazz. After he learned playing saxophone, then he played with Kolya Yakovlef who was Belarussian pianist. In a short time, they established the group *Ronald's* with also a banjo player instead of a drummer and bass player. This group raised to prominence in a short time by playing songs such as "Dancing in the Dark", "Alexander's Ragtime Band" and Dardanella" in the parties of Union Française and American Embassy. But then Leon Avigdor joined the group *Rowdies* that was established by British living in Turkey. That provided to carry his music to a professional manner. But he had to account for his music career due to economical reasons and had to work for an electric company.

Gregor Kelekyan is also an important musician in the beginning of Turkish jazz. He met with jazz in Paris in 1918 like Avigdor. Gregor Kelekyan is known as the musician in France for jazz music. Also he was a close friend of Louis Armstrong. He comes back to Istanbul and he established a group called *Gregor Jazz Group* in 1936 and started the band *Gregor Jazz Group*. He died in 1971. Prof. Dr. Pars Tuglaci asserted in his speech at the International Art and Communication Congress in New Orleans in 1998. Kelekyan was the son of Diran Kelekyan Efendi

who was the editor of Sabah Newspaper that was the one of most important daily newspapers.

2.2 Turkish Jazz Music in 1940's

Gido (Robert Bob) Kornfilt founded his orchestra with ten musicians. The famous Turkish musician Şadan Çaylıgil featured as drummer in his orchestra with his style resembling to that of Chick Webb in 1940. Kornfilt also had the education of conductor and had adapted the orchestration of mix of Fletcher Henderson, Jimmie Lunceford and Duke Ellington. But the orchestra had to be dissolved during World War II. On the other hand, like Kornfilt, Arto Haçaturyan also established another group that was with Benny Goodman style music had a life span of two years. Then, Arto Haçaturyan gave over playing music. Turkish drummer Şadan Çaylıgil and trombonist Arto Hagaturyan rose to prominence in the early years of jazz music in Turkey because of their experiences with international orchestras.

Clarinet player Hulki Saner, who was in charge of the clarinet with his style that reminded of Artie Shaw in 1940, founded the first Turkish big band with four saxophonist, two trompetist, pianist, bassist, drummer and vocalist. He went to New York and later to California in 1947. Then he went to work at Berkeley and Camel. He comes back to Turkey in 1954 and he established a record company and started writing musics for movies. Hulki Saner died in 2005. Additionally Hulki Saner, another significant clarinet player was Mehmet Aker. He was well educated and enlightened intellectually. He never gave over playing jazz.

Another important name in jazz was Necdet Alpün and his orchestra at Kadıköy Halkevi. The main characteristic of his orchestra was having three harmonicas as wind instrument. Concerts of the group in 1944 were special events; Necdet Alpün and his orchestra became famous with those concerts. Especially a song of Mimaröglu is important for those concerts. Necdet Alpün and İlhan Mimaröglu were playing harmonica and Erdem Buri was drummer. Also Fazıl Abrak

stands out with playing in the group but he did not join those concerts. Rather as trainer and composer, he has a particular place in Turkish jazz music.

2.3 Turkish Jazz Music in 1950's

Turkish jazz music was in ascendant after the 1950's. At the same time, Erdem Buri's show programs at Istanbul Radio assisted in branching out the love of jazz among the young population. He executed his programs -either live or banded- firstly at Istanbul Radio, and then he continued at Ankara and Izmir radios. Therefore, he contributed to endear jazz music by the Turkish society. On the other hand, Cüneyt Sermet was sharing his modern jazz LP collection with friends in the late 1940's. He had bass education at the conservatory, after his education he composed *Bop Sextet* with Müfit Kiper, pianist İlham Gencer and guitarist Turhan Taner. In addition, Cüneyt Sermet also established a big band with Arto Hagaturyan and Arif Mardin in 1952. He was a touchstone in the music industry. He helped too many young Turkish talents to enter at Berklee College of Music. All the same, he wrote jazz criticism for various papers, hosted radio shows and wrote a book that named *Cazın İçinden* (Through Jazz) which was the unique genuine Turkish jazz source in the critical sense. So, the Life Time Achievement Award was given to him by the Istanbul International Jazz Festival in 2006.²⁶

One of the most important musicians is pianist Nejat Cendeli. He was directed by Cüneyt Sermet. Like Cüneyt Sermet, he loved jazz music by listening to jazz songs on radio, too. He learned playing guitar from the mother of Ogüst Giras who was Greek pianist living in Izmir. After that, he began to work with another Izmir pianist and singer Necdet Karar in Istanbul. In this period, he met with Cüneyt Sermet and Turhan Taner. He took part the programs of Istanbul Radio with Ismet Sıral, Cüneyt Sermet and singer Sevinç Tevs between 1953 and 1955. On the other hand, Nejat Cendeli received the scholarship of Berklee, because Süheyl Denizci did not go to Berklee College of Music. One year later, he came back to Ankara, and then he started to work at Military House with previously drummer Corradi and Erol Pekcan. He became famous in Turkey for jazz music until the late 1970's with

²⁶ *ibid.*, p. 34-38.

his style resembling Bill Evans. But then, he moved to Brussels in 1980 for his international career in music. On the other hand, other significance musicians of the 1940-1950 periods were Kemal Sural who was watched by Luis Armstrong when he played at the Hilton Hotel, with drummers Röne Koen and Andre Çoğal.

Like in Europe and USA, jazz music was rising in Turkey in 1950's. In this context, Dizzy Gillespie, Dave Brubeck and Louis Armstrong came to play in Turkey as the American jazz masters. Those were also great experiences for the Turkish listeners and musicians. In this period pushed up to found new jazz clubs because of needing. So, Hasan Kocamaz founded *360* that was the first jazz club in Istanbul, where he played the harmonica with Muvaffak Falay. In this time, Ismet Sural Sextet were started to work at the *Küçük Sahne* (Little Stage) in Beyoğlu, with Hasan Kocamaz at the harmonica.

Turkish Jazz performance development was developing in parallel with world's trends. In addition, although some significant jazz musicians were born in Turkey, they found opportunities to pursue their career at abroad.

2.4 Turkish Jazz Music in 1960's and 1970's

Turkish jazz music started to follow two different tendencies in the 1960's. On the one hand, there were adopters of classical jazz like Ismet Sural, Erol Pekcan, İlham Gencer, Ayten Alpman, Sevinç Tevs, Süheyl Denizci, Selçuk Sun, Nejat Cendeli, Turhan Eteke, Erdem Buri and Arif Mardin, Mehmet Ceyhan, Ayhan Yünkuş, Günnur Perin, Liter Yenişen. And on the other hand, there were musicians like Okay Temiz, Akay Temiz, Durul Gence to rediscover folk music and experimented Folk-Jazz. But in addition to these two groups, there were also another category by being active on both tracks to be composed of musicians such as Tuna Ötenel, Sevinç Tevs, Muvaffak Falay, Erdem Buri and Özdemir Erdoğan.

The premier Turkish jazz was pushed up by Duygu Sağıroğlu during this period. Even so jazz admirers still remained a little mass in Turkey. Important bands took stage at İlham Gencer's club *Çati*, and also at nightclubs like *Fuaye*, *Karavan*,

Roof Bar of Hilton Hotel and *Şadırvan*, whereas big concerts were done at *Saray*, *Melek* and *Fitaş* movie theatre.

Some Turkish musicians and groups had opportunity to play abroad in the 1960's. One of them was Ismet Siral who shared the stage with Arif Mardin and Sevinç Tevs at the World Jazz Festival in New York in 1957. Ismet Siral also went to Sweden to teach by request of Creative Music Studio at Woodstock in 1978. In addition, the pianist Selçuk Sun won the second prize at the European Bassist Contest in the same year who went to Scandinavia in 1960 was another musician to play abroad and also he

Turkish trumpet player Muvaffak Falay who was known as *Maffy Falay* in Europe, became international around in this period. One of the few musicians to welcome Dizzy Gillespie at the Esenboğa Airport in Ankara in 1956 was also Muvaffak Falay. On the other hand, he had an interview in *DownBeat* magazine; Gillespie cited about him that a trumpet player as talented as Roy Eldridge and Miles Davis.

Pianist, composer and producer Arif Mardin who made his studies at the Berklee College of Music and also worked at Atlantic Records in New York, was founded by Ahmet and Nesuhi Ertegun. A song called *Good Lovin* for the band of The Young Rascals became a number one hit on the charts was the first ever production of him. Also he worked with Jerry Wexler for Aretha Franklin productions. Indeed, he formed a sound relationship with Bette Midler to produce her albums. After a while, he got into the Pop music area. After that, Arif Mardin made various productions for the likes of David Bowie, Chaka Khan, Verage White Band, Roberta Flack, Scritti Politti, Brandy, and Jewel and more recently for Norah Jones. He died in 2006 as the award-winning music maestro.

Like pianist Nejat Cendeli, pianist and French horn Melih Gürel, pianist and violinist Erdoğan Çaplı and multi-instrumentalist Süheyl Denizci also took their musical experiences abroad. Guitarist, vocalist and composer Özdemir Erdoğan experienced jazz music, in this way too; he first traveled to Sweden with Ismet Siral

Orchestra and then he played at the Blue Note Club in Copenhagen in the 1960's. After that he tended towards Pope Area.

Okay Temiz is one of the most noteworthy Turkish musicians. His authentic style started out and he gain international acceptance. First he went to Germany and then to Sweden to gang up with international musicians in 1967. His Swedish – Turkish mix band -Oriental Wind- continued until the mid of 1980's successfully. Okay Temiz recorded over 60 albums, and also formed a great deal of projects such as *Magnetic Band*, *Magnetic Dance*, *Magnetic Orient*, *Okay Temiz & Group Zurna*, *Darbukas & Zurnas*, *Black Sea Art Project*, *Mehteran* and *Ritim Atolyesi* as one of the most prolific musicians.

Erol Pekcan is one of the most important musicians in the jazz history of Turkish music. He served in spreading out the love of jazz between 1950's and 1990's as his mission. Furthermore he formed bands; played the drum set with his unique comfortable style; hosted radio shows and participated at conferences at important jazz centers of USA; he had also set the grounds for Akbank International Jazz Festival incepted in 1991. In addition, he based on their shared love of jazz, his close relationship with Hamit Belig Belli and his wife. He recorded *Jazz Semai* that is the album with Tuna Otenel and Kudret Oztoprak in 1978. Simultaneously this album is the first LP in the history of Turkish jazz.

Indeed, there are many landmark musicians like İlham Gencer as pianist, vocalist and composer, Ümit Aksu as pianist, Hrant Lusigyan as clarinet, Sevim and Seving Tevs as vocalist, Ayten Alpman as vocalist and Rtighan Jamay as vocalist. İlham Gencer is still a living legend. He started to music as early as 7 years old, and he continued playing music. In times, he also hosted radio shows, and had set up the music club *Çati* in 1961. This place also became a school-like institution for the young musicians where they showcased their talents. İlham Gencer has won many awards all throughout his career who is still an active musician.

In addition, İlhan Kemal Mimaroglu followed his masters degree in electronic music, as composer, music critic, radio host and the author of the book *Caz Sanatı* (Art of Jazz). He worked at Adantic Records for 30 years. In this period, he made

productions for the likes of Charles Mingus, The Modern Jazz Quartet, Jay McShann, Don Pullen, Freddie Hubbard, Mose Allison and also İdil Biret, George Flynn, Meral Guneyman, Sorrel Doris Hays, Ken Werner, Anthony Rolle and Emanuel Vardi. On the other hand, he founded his own label *Finnadar*. Indeed, he received the Guggenheim Award in 1971. İlhan Kemal Mimaroglu also captured the Life Time Achievement Award of Istanbul International Jazz Festival in 2009.²⁷

Tuna Ötenel is a household name in the local music scene, but also on international level. He plays the piano, tenor, alto and soprano saxophone, and even the drum set at some occasions. He recorded albums as jam sessions with foreign musicians likes Benny Carter, Hilton Ruiz, Victor Sproles, Buster Williams, Harry Sweets Edison, Karin Krog, Herbie Hancock and the members of the Parliament Superband Bassists. Kudret Öztoprak and Oğuz Durukan are also important musicians, who are contemporary with Tuna Ötenel. In the same time, Fatih Erkoç, also has gotten notice as a talented multi-instrumentalist. Cüneyt Sermet cites about Fatih Erkoç as “a mixture of Frank Rosolino, Dicky Wells, Bill Harris and a multi-talented musician discovered by Erol Pekcan” in his book of *Cazın İçinden* (Through Jazz).²⁸

In the late of 1960's, Emin Fındıkoğlu became the first name in terms of compositions and arrangements. In addition, Atilla Özdemiroğlu has gotten notice as another talent talented performer and composer. 1970's was a productive period for going international and opening new horizons with musicians like pianist Aşkın Arsunan, vocalists Tayfun and Atilla Şereftuğ, bassist and guitarist Erdal Kızılcay, drummer Atilla Ergin and guitarist Nuri Bora. All of them carried out their music abroad. In contrast with the local jazz scene was suffering because of negligence. Jazz was only performed by a few musicians at clubs to keep the pulse of jazz.

Finally, 1970's were very significant years for jazz musicians in terms of creating lots of talents who are many world-famous in Turkey. In addition, jazz fests have opened new era for new talents in Turkey. And also fests have become

²⁷ Sönmez, ibid. p. 23.

²⁸ Ibid., p. 25.

important grounds in order to progress this music style in both the local and the global arena.

2.5 Early Jazz Festivals in Turkey

In early 1980's period, the second generation musicians who had educated at Boston Berklee and Juilliard School of Music, come back to Turkey and gave rise to a requirement for ambient where jazz is played. First initiatives are known as *“lead by guitarist Neşet Ruacan, singer Nükhet Ruacan, pianist Nilüfer Ruacan (Verdi), drums player Selim Selçuk, Murat Verdi, and then followed by Can Kozlu, pianist Aydın Esen and Ali Perret”*. There were many shades of jazz in this era. And then, many musicians have contributed jazz music in 1990's, so they are known as *“guitarist Önder Focan, pianist Kerem Görsev, drums player Deniz DüNDAR, bass guitar player Hakan Behlil, trumpet player İmer Demirer, singer Ayşe Gencer, and Nükhet Aruca, bass guitar player from Izmir Nezh Yeşilnil, Kürşat and, singer Ayşegül Yeşilnil, singer from Ankara Sibel Köse, Yahya Dai playing tenor, alto, soprano, bass player İlkin Deniz, who were caught up with another Berklee origin pianist Selen Gülün, drums player Cengiz Baysal, guitar player Şevket Akıncı, also trained by the Berklee method, electro bass player Raci Pişmişoğlu from Izmir and pianist Ömür Gidel who was former keyboard player of Kurtalan Ekspres, as well as pianist, composer, arranger Baki Duyarlar, member of Istanbul Symphony Orchestra, trumpet player Şenova Ülker, trombone player Aycan Teznel, saxophone player Levent Altındağ and else”*²⁹.

On the other hand, TRT Istanbul Light Music and Jazz Orchestra were founded in 1982. Those had gathered under its organization several middle-aged and young jazz musicians, *“like on the saxophones Yalçın Ateş, Çınar Apay, Erol Duygulu, Atakan Ünüvar, Ergüven Başaran; on the trumpets Ergun Eremkara, İmer Demirer, Halil Yigit, Aldogan Şimşekyay, Fehmi Ozbilek, Aydın Ozan; on the trombones Halil Saçlı, Hakan Çimenot, Fatih Erkoç, Emre Kayhan, Sacit Çöze, on the piano: Ayhan Yünkuş, Ümit Aksu, Kerem Görsev, Baki Duyarlar, and later Serkan Özyılmaz; on the guitar Kamil Özler, Neşet Ruacan who took over the*

²⁹ Tunçağ, H. (Ed.) 20. Yılında Akbank Caz Festivali, , Istanbul: Akbank Kültür ve Sanat Dizisi, p.22.

position of chief as from 1997; on the bass Eray Turgay; on the drums Hasan Hür, Veysel Çadır; and on percussion instruments Yalçın Şaşmaz”.³⁰

Indeed, Neşet Ruacan started his music adventure at the age of 10 by learning to play classic guitar from Rıza Beşikoğlu. Then he started to play jazz guitar with Dr. Metin. Also Neşet Ruacan played guitar with the pop group *Vahşi Kediler* (Wild Cats) in 1963. He quitted the School of Economics for music. And then, he had previously worked with some musicians like Şerif Yüzbaşıoğlu, Erol Büyükburç, Süheyl Denizci and Yalçın Ateş. He got music education at some schools like Leeds, Boston Berklee, Brooklyn and Juilliard. After that, he returned to Turkey. On the other hand, he joined TRT Light Music and Jazz Orchestra. He worked as the conductor of the orchestra since 1997. He had initially adapted the styles of Jim Hall and Barney Kessel in his guitar technique.³¹ He formed the first class orchestra named *Beck's Big Band* with the trombone player Aycan Teztel in the early 2000's. Then it was named as *Superband*.

Also many mentioning mid-aged and young generation of jazz players have risen like “Osman İşmen, Selim Benba, Kürşad Deniz, Burak Bedikyan, Kent Mete, Onur Avdan, Ülküm Özsezen, Halil İbrahim Işık, Ercüment Orkut, Yavuz Darıdere (Hammond Org), Çağrı Sertel, Emra Tukur, Uraz Kivaner, Burçin Büke who is classic virtuoso, Emir Ersoy, Emir Işılray, Kubilay Sezerel -also trumpets-, Tolga Bedir, Cem Dinler as pianists; Erdal Akyol, Ozan Musluoğlu, Volkan Hürsever, Kağan Yıldız, Baran Say, Kamil Erdem, İsmail Soyberk, Ender Yılmaz, Cudi Genç, Eylem Pelit, Alp Ersönmez, Volkan Topakoğlu, Tunç Erkan, Ahmet Türkmenoğlu, İlker Özalp, Osman Alkan, Erkan Oğur, Yaz Baltacıgil, Caner Kaptan, Altay Dönmez as bass players; Ediz Hafizoğlu, Ferit Odman, Cem Aksel, Volkan Öktem, Erhan Seçkin, Nedim Ruacan, Alp Ertunç, Berke Özgümüş, Turgut Alp Bekoğlu, İzzet Hiçkalmaz, Derin Bayhan, Tunç Çakır as on percussions, drums, vibraphone; Tolgay Yılmaz, Tolga Bedir, Emre Kartan, Fuat Karakoç, Onur Soydemir as drum players; Okan Barut as trombone player; Utku Akyol as trumpet and F horn playerZ; Engin Recepoğulları as tenor saxophone player; Çağdaş Oruç as tenor; Serdar Akatlar as

³⁰ Ibid., p. 25.

³¹ Ibid, p.26.

alto saxophone player; Serhan Erkol as alto, soprano; Mehmet Kütükçüoğlu as tenor; Bans, Oktay as trumpet and thorn player; Duru Tuna as alto; Barış Ertürk as tenor; Siney Yılmaz as baritone; Meriç Demirkol as alto; Ümit Onartan as alto, soprano; Serkan Okanar as trumpet player; Serdar Barçın as soprano; Erdem Sökmen, Cem Tuncer, Bahadır Bulut, Cansun Küçükürk, Eylül Biçer, Kerem Türkaydın, Gücüm Sezer, Bora Çeliker as guitar player...”³²

There were many young musicians to go abroad between years 2005-2010 for Nardis Young Vocals Contest: the names are like these “Evrin Özşuca (1st Place in Nomme Estonia Contest), Ferhat Öz (People’s 1st at Estonia), Sezgi Olgaç (Finland’s “Lady Summertime”), Özge Pınar Mökükçü (Nomme Estonia), Meltem Ege (Finland’s “Lady Summertime” 1st Place, Jazz Voices Lithuania, 1st Place), Serkan Çakıl (Poland, Pulawy workshop), Ülkü Sunat (Poland workshop), Yaşam Hanalar (Nomme Jazz Estonia), Başak Yavuz (Finland’s “Lady Summertime”), Sirma Munyar (Poland, Pulawy workshop), İpek Dinç (Estonia, Tallinn Contest, 3rd Position), Cansu Asian (Finland’s “Lady Summertime”), Nilay Tezsay (Poland Pulawy workshop), Ceren Koçak (Estonia. Nomme Jazz 3rd Place), Canan Duran (Lithuania), Su İdil (Poland, Pulawy workshop)...

International Istanbul Music Festival started in 1973. Woody Herman orchestra came for this festival in 1974. That was a significant event for embracing jazz music and also festival. Many jazz concerts increased in every year. Therefore, Istanbul Culture and Arts Foundation organized a separate festival for jazz. In 1994, 1st International Jazz Festival entered into our music life with a rich program which was directed by Görgün Taner”. In 2005, Taner proceeded over to the management of 1KSV (Istanbul Culture and Arts Foundation) and left his place to Pelin Opgin, who also moved up in the foundation.³³

BILSAK Jazz Festival started under management of Emin Fındıkoğlu in 1985. It also hosted renowned musicians of the jazz world both as doyens and those of the avant-garde lineage with Turkish jazz masters. The festival ended in 1989.

³² *ibid.*, p. 28.

³³ *ibid.*, p. 32.

That caused sorrow for jazz. On the other hand, Youth Festival of Yapı Kredi Bank started in early 1990's. It had continued for six years. In this process, it hosted masters like Freddie Hubbard, Charlie Musselwhite, Paquito D'Rivera, David Sanchez, J. Johnson, Frank Morgan, Terence Blanchard.

Parliament Superband which was embodied by Philip Morris continued until 1998. Those were organized by Pozitif, where we had the chance of both listening to spectacular musicians together, as well as witnessing extraordinary jam-sessions of the orchestra members with Turkish Jazz players.

Akbank International Jazz Festival was organized by of Pozitif in 1991, with advisory help of Erol Pekcan. That helped to reach the avant-garde aspect of jazz for the present day. At the same time, ODTU (METU) Jazz Festival, Ankara Jazz Festival, Sevda-Cenap and Foundation Music Festival, Chamber of Architects Locale, Sheraton Hotel and Swiss Hotel's night clubs were opened in Ankara for jazz players and jazz fan. Also Izmir European Jazz Days, Izmir Jazz Festival and Young Jazz Festival help for founding the first opera house in Turkey. But Izmir never had any jazz clubs in the proper sense. On the other hand, in Anatolia, jazz club by the name *Üç Boğa* (Three Bulls) was opened in Kusadası by the jazz addict Füsün Levet who lived in Paris, with a former guitar player, Cem Bumin. They started to organize a jazz festival with their own resources in their club. They hosted European musicians in addition to Turkish musicians in this process. But their festival could not keep on for lack of sponsorship. Therefore, Levet did not give up and organized two jazz festivals in Antalya. Then the administration was changed. Unfortunately art of jazz was considered an extra luxury by the new municipal administration. Also, Mersin Jazz Festival, Eskişehir Music Festival and Eskişehir Amateur Jazz Festival were sign of hope for jazz fans as well as musicians. On the other hand, Afyonkarahisar Jazz Festival started in 1999 in spite of some impediments. And in 2006, it became sister festivals with Prague Jazz Open.³⁴

The drum player Selim Selçuk found *Naima* Jazz Club in Arnavutköy in the late 1980's. But it was closed in year 1991. 16 years later, *Naima* that was adopted its

³⁴ Ibid., p.27.

name from the famous composition by John Coltrane with the same name, has been opened again. This place has been a special location that was experienced many special moments for jazz. Also in the 1980's, many jazz clubs were also opened like Bodrum Cafe at Taksim, Cazino at Gayrettepe, especially Cazbar at Korukent, Ece Bar at Levent and Arnavutkoy, BILSAK's winter and summer locales. Those places hosted both Turkish musicians as well as foreign musicians. In 1993, Gramofon Café also opened at Tünel in Beyoğlu. It was a place of unforgettable jam sessions at late hours for during festival times. It became so popular in this process, but it was closed down early in 2000's. In year 2008, it was opened again at Bebek.

In 1998, Kerem Görsev opened the jazz club with his name in Nişantaşı. This place attracted attention by both its international program and also its qualified ambient. Unfortunately it did not last very long. In year 2005, he also founded the Istanbul Jazz Center under Radisson Hotel Ortaköy with his two friends Aytek Şermet and Süha Kurultay. But Kerem Görsev had to leave from the club in time. And then, Süha Kurultay left too. Therefore, Aytek Şermet took over the management.

On the other hand, many jazz clubs were also opened like *Q Jazz Bar*, *Jazz Cafe* at Beyoğlu, *Jazz Stop* at Suadiye for young jazz lovers and performers in the early 2000's. In 1999, *Babylon* also opened at Asmalımescit in Beyoğlu. It became significant place for jazz in Istanbul. In addition, some of the important concerts of Akbank Jazz Festival had occurred in this locale. Babylon made new places as summer place like Çeşme Alaçatı in 2006. And then, it was moved over to Çeşme Aya Yorgi in summer 2010.

In 2002, the guitar player Önder Focan and his wife Zuhale Focan –editor of Jazz Magazine- opened *Nardis Jazz Club* around the Galata Tower. This place hosted many famous foreign masters of jazz. In addition, it organized *Young Jazz Vocalists Contest* and *Young Jazz Guitar Player Contests* for young Turkish jazz musicians. The holders of the first places in the Young Vocalist Contest since 2005 had participated many contests in Europe. They returned many prizes -three first prizes, two second prizes, two third prizes as well as numerous special awards under

contests of the same status and level- from Europe until 2010. Nardis had hold place as a Jury member in the contests at Estonia, Finland, Latvia, and Lithuania.

Today Istanbul Jazz Center, Babylon and Nardis are noticed as significant by foreign media and they were rated amongst the leading clubs worldwide. Since 1940's, jazz music was had become important as a requirement under cultural policies of the era in Turkey. Both Ankara Province Radio Station and Istanbul Province Radio Stations gave substantial emphasis to jazz. They provide to jazz music by enabling several jazz artists to perform. In addition, they also provided information to the listeners. In 1970, TRT Radio-3 was established. That created a mission for jazz. Explanatory jazz programs were made. So, those programs help in order to spread and also to get over to the listeners almost every style of this music. Indeed, European Jazz Festivals and concerts were being broadcasted by EBU – European Broadcasting Union- like classical music which is also Westerner.

In 1980's, many new private radio stations were also opened, but that didn't affect *Radio-3*. Yet *Yapı Radyo*, *Açık Radyo*, *NTV Radyo* and *Radio Oxigen* put an anphasis on jazz music with their programs in the 1990's. On the other hand, *ODTU/METU Radio* aimed to make young people love jazz. Also media began to contain cases about jazz via such newspapers and journals which especially had art and culture pages, particularly at the time of festivals. *Jazz Journal* is the only press element in this respect.³⁵

2.6 Turkish Jazz Recordings

Okay Temiz has made imported records both local and international especially since 1970's. On the other hand, there were many musicians both amateur and professional who were in attempts of making albums. Guitar player Önder Focan and pianist Kerem Görsev made some major contributions to the Turkish Jazz Archive. Görsev who was educated under Istanbul Municipality as well as Istanbul State Conservatories, followed tracks of his idol Bill Evans, and released more than ten albums where he played with Turkish and foreign masters of jazz since 1990. *November In St Petersburg* (2000) was accompanied by St. Petersburg Philharmonic

³⁵Ibid., p.27.

Orchestra. Also his album which was titled *Therapy* (2010) was recorded at London's Abbey Road Studios together with bass player Kağan Yıldız, drums player Ferit Odman and tenor saxophone player Ernie Watts was accompanied by London Philharmonic Orchestra directed by Alan Broadbent.

Önder Focan, who was graduated from Kadıköy Maarif and Anatolian High School, then from Middle East Technical University School of Mechanical Engineering, started music in 1970 by playing rock and blues. While Focan was improving his guitar technique, he was influenced by Jim Hall. His first album is released as titled *Jazz Guitar* in 1990. Then he released 12 albums more until 2009. On the other hand, he had acceded international festivals. Focan played with Turkish musicians as well as many masters of jazz. *Nardis Jazz Club*, which was opened together with his wife Zuhâl Focan, shared the stage with world category jazz players like David Friesen, Scott Hamilton, Ralph Moore, Grady Tate, Sam Yahel, Kenny Barron, Michael Mossman, Bill Stewart, Garry Smulyan, Avery Sharp, Ron McClure, Lewis Nash, Christian McBride, Al Foster, Roy Hargrove, Ted Curson.³⁶

Jazz and contemporary music composer and pianist Aydın Esen is also significant for jazz. He began to play the piano when he was two under tutorage of his father. Indeed, he was educated in disciplines of piano and composition at Istanbul State Conservatory; piano, composition, and orchestra directing at Norway's State Music Academy, and Jazz at Boston Berklee School of Music. He graduated on piano and composition at New England Conservatory. He played with “*many famous performers on his albums as well as in the concerts such as his wife the singer Randy Kattiganer, Miroslaw Vitous, Woody Shaw, Can Kozlu, Vinnie Cciaiuta, Pat Metheny, Roy Haynes, Anthony Jackson, Daniel Humair, Steve Smith, Dave Liebman, Peter Erskine, Tiger Okoshi, Gary Burton, George Garzone, Mino Cinelu, Michel Portal, Trilok Gustu, Peter Herbert, Baron Browne, Frank Gambale and Kai Eckhardt...*” He released 12 albums between 1988 and 2006. On the other hand, he took part in the albums with musicians like Kai Eckhardt, Daniel Humair, Emily Remler, Tommy Campbell, and Wolfgang Muthspiel since 1985. Also he acted as the producer of Audiofact's *Black Spot* (1998) album, and Jonathan Brooks

³⁶ Ibid., p.31.

and the Story's *Plumb* (1995) album. Besides his career as pianist at the virtuoso level, Aydın Esen is one of our musicians also with quite fame abroad as a contemporary music composer....

The majority of the musicians, who released albums by forcing local conditions, are mainly from young generation and middle-aged artists since 1990's. "Berklee origin pianist Selen Gülün, drum player Cengiz Baysal, pianist Aşkın Arsunan, guitar player Şevket Akıncı, bass player Demirhan Baylan, drums player Şenol Küçükyıldırım, singer Feyza, Audiofact and Acid Trippin groups, jazz and contemporary music pianist Tuluğ Tırpan, and guitar player Sarp Maden, pianist Tolga Tüzün, bass player Volkan Hürsever, trumpet player Imer Demirer, pianist Ayşe Tütüncü, bass clarinet player Oğuz Büyükberber, pianist Fahir Atakoğlu, guitar player Cem Nasuhoğlu, pianist Genco An, Asia Minor, singer Sibel Köse, pianist Emre Kartan, guitar player Erdem Helvacioğlu, pianist Nilüfer Ruacan (Verdi), pianist Ömür Gidel, guitar player Hasan Cihat Örtter, guitar player Akin Eldes, bass player Ozan Musluoğlu and Gürol Ağırbaş; as well as the group titled Spin, composed of Sida Sirtanoğlu (guitar), Selim Benba (keyed instruments), Yahya Dai (tenor, soprano), Erdal Akyol (bass) and Ferit Odman (drums). In addition, those who continue with their operations abroad are; guitar player Timuçin Şahin, pianist Murat Öztürk, pianist Ahmet Gülbay, pianist Emir Igilay, pianist Cengiz Yalukaya, tenor saxophone player İlhan Erşahin, singers Senem Diyici, Ozay Fecht, percussion performer Arto Tunçboyacıyan, singer Hayati Kafe, trumpet player Maffy Falay".³⁷

Furthermore, some recording enterprises also had roles for jazz music. For instance, while *Ada*, *Doğan Müzik* and *Kalan Müzik* supported jazz artists by opening their studios. Moreover, *Aura*, *A.K. Müzik* companies also help for developing jazz music in Turkey by recordings of jazz and contemporary music. *Doublemoon* under framework of *Pozitif* made a point of jazz and world music as their mission. Furthermore, tenor saxophone player living in New York, İlhan

³⁷ Ibid., p. 33

Erşahin's company titled *Nublu* exhibited new creations both in the USA as well as in Turkey in the case of jazz.³⁸

In conclusion, Turkey is becoming big player in Jazz arena with several local talents, but all of those talents need supports to become better in their area and create discipline and opportunities for next generations, because jazz music can teach people how to think different and free with an esthetic way.

3 BRIEF SUMMARY OF WORLD FAMOUS JAZZ FESTS

Jazz Music Festivals bring shows. Before those shows were in the clubs and but it come into the streets via jazz music. Jazz music for celebrations can last from a few days to several weeks. Sponsors make it possible for the biggest names in jazz as well as local or unknown musicians to come together in marathons of performances and educational events, exposing general audiences to the jazz spirit all around the world. Moreover, Jazz Festivals celebrate music, art, dance, food, and community. Wherever organized jazz festival, that city's jazz scene is given increased exposure extremely. Also, international jazz stars play to audiences that don't often get the chance to see them perform live. Each festival has its own idiosyncrasies with its own way of paying tribute to jazz.

In that part of my thesis, I will try to look at famous and successful jazz fest events all around the world; to understand better of their organizational behaviour, sponsorship structures, concert and event details. As a methodology, I will follow country by country; and fest by fest; furthermore after a brief summary of those fest; I will try to emphasize on most relavant and important parts for the rest of my thesis.

³⁸ Ibid., p.34.

3.1 The New Orleans Jazz&Heritage Festival (USA)

3.1.1 General Brief About the New Orleans Jazz&Heritage Festival

Motto of the Fest: A mythic jazz festival in the city were jazz was born.

The New Orleans Jazz Fest is known as a boundless recreational resource.³⁹ This festival is often known as an annual celebration of the music and culture of New Orleans and Louisiana. In this context, the festival celebrates the local music and culture of New Orleans and Louisiana. Every style music has been sited in the festival like gospel music, R&B, blues, Cajun music, zydeco, Afro-Caribbean, folk music, Latin, rock, rap music, country music, bluegrass etc.⁴⁰

when the New Orleans Hotel Motel Association established *The New Orleans Jazz and Heritage Foundation* The Festival began in 1970 in order to celebrate the affluent musical heritage of the city. It was considered the birthplace of jazz.⁴¹ The first New Orleans Jazz and Heritage Festival was occurred in April of 1970.⁴²

In announcing the first Festival, it was scheduled for April 22 – 26, as the producer of the festival, Wein said, “The New Orleans Jazz & Heritage Festival represents a new and exciting idea in festival presentation. This festival could only be held in New Orleans because here and here alone is the richest musical heritage in America.”⁴³

The first Jazz Fest organization included artists Mahalia Jackson who was called the greatest gospel singer, Duke Ellington, The Meters, Snooks, Pete Fountain,

³⁹ Smith, M.P. (1991) *New Orleans Jazz Fest: A Pictorial History*, Louisiana: Pelican Publishing, p: 109.

⁴⁰ EditoriL: The New Orleans Jazz & Heritage Festival and Foundation, <http://nojazzfest.com>, [March 24, 2012].

⁴¹ Editorial: <http://jazz.about.com/od/jazzfestivals/a/NewOrleansJazzF.htm> [March 10, 2013].

⁴² Editorial: <http://www.nojazzfest.com/info/history/> [March 17, 2012].

⁴³ Ibid.

The Preservation Hall Band, Al Hirt, Clifton Chenier, Fats Domino, and many others. This first organization received an audience of only 350 people, but the numbers of participants grew exponentially year by year. By the end of the 1980s, attendance attained about 300,000. In 2001, 650 000 people attended to festival for the celebration of Louis Armstrong's centennial.⁴⁴

In the beginning, the New Orleans Jazz and Heritage Festival was considered as an important event as great cultural significance organization. The Festival transformed into an event esteem of the city's inheritance as the birthplace of jazz by years. A couple of other festival also began to be held leading up to the first New Orleans Jazz & Heritage Festival in the years. But those events were different in format, they did not take hold as the Jazz & Heritage Festival. In 1970, George Wein was designed and produced a unique festival for New Orleans as jazz impresario behind the Newport Jazz Festival and the Newport Folk Festival.

The New Orleans Jazz & Heritage Foundation uses festival for providing to fund for the festival. On the other hand, the community development programs focused on education and culture. George Wein's concept of the Louisiana Heritage Fair created a construction that would provide vastly appealing and enduring.

Wein connoted with his prescience for the festival as "*New Orleans, in the long run, should become bigger than Newport in jazz festivals. Newport was manufactured, but New Orleans is the real thing.*"⁴⁵ Wein also employed Quint Davis and Allison Miner. They were two young New Orleans music enthusiasts in order to work for the events. So, Davis would become the main creative force behind the Festival. In this context, he edited the event as an annual activity of Louisiana in music with an international flavors. Davis keeps on being the producer and the director of the Festival by guiding the event through its fourth decade of existence.

On the other hand, Allison Miner would also make various additions to the Festival's evolution like ceating of "*the Music Heritage Stage*". It has been renamed in her honor. In 1970, the Festival,had hold about 350 people with about half the

⁴⁴ Ibid.

⁴⁵ Editorial: <http://www.nojazzfest.com/info/history/> [April 10, 2013]

number of musicians in the event. But the Festival transformed a great artistic success in short time. So, just a year later, Jazz Fest had already branched out Congo Square.⁴⁶

In 1990's, Jazz Fest had been so popular and the Festival's significance has been assessed as a cultural symbol. The New York Times would note that "*the Jazz Festival had become inseparable from the culture it presents*". The Festival had added features and activities like the Thursday in 1991. Also an International Pavilion would occur as the celebration for other cultures like Haiti, Mali, Panama, Brazil, Martinique, and South Africa in 2004.

The event in 2004 has marked the 35th anniversary of Jazz Fest. The Wall Street Journal has noted as "showcases a wider, deeper lineup of essential American musical styles than any festival in the nation..." for the event. Also Life magazine has emphasized as "the country's very best music festival". Today the New Orleans Jazz and Heritage Festival has been going on to commemorate the culture of Louisiana with love of a gospel hymn and the joy of a jazz parade. It is inspiring the spirit of Mahalia Jackson and the Eureka Brass Band back in 1970.⁴⁷

3.1.2 Success Point of the Festival

This World Famous Jazz Fest has become legend over years with its structure, soul and high quality musicians. From local to global success, fest could mix a unique concerts and events with the local culture and heritage. Moreover, even beginning of the fest was not enormous; with high quality musicians and good organisation, it took attention. And after first step, fest got lots of sponsorships from global companies.

3.1.3 Sponsors of 2012 New Orleans Jazz Fest

Shell, Acura, Peoples Health, Coca Cola, Edison Chouset, Chase Freedom, Sheraton, Miller Lite, Rajen Kilachand, Fair Grounds Race Course, Zatarains.

⁴⁶ Ibid.

⁴⁷ Ibid.

Figure 1

Picture from the New Orleans Jazz Fest



Source: Nojazzfest.com

3.2 The Montreux Jazz Festival (Switzerland)

3.2.1 General Brief About the Montreux Jazz Festival

Motto of the Fest: The best jazzmen in the world come to Montreux, since the festival has been created, in the 1960's. ⁴⁸

The famous song by Deep Purple: "Smoke on the water" has become the hallmark during this festival. "The Montreux Jazz Festival is a music festival in Switzerland which held annually in early July in Montreux. It is the second largest annual jazz festival in the world –the first is the Montreal International Jazz Festival in Canada. The Montreux Jazz Festival was founded by Claude Nobs, Géo Voumard and René Langel in 1967."⁴⁹ On the other hand, Turkish record producer and executive of Atlantic Records and WEA International Ahmet Ertegun and Nesuhi Ertegun had supplied considerable contributions for the festival. The Festival has become an memorable event for music fans around the world in time. Its stages have been recognized by all of music's greats like Ray Charles, David Bowie, Miles Davis and Prince.⁵⁰

However Jazz implied the main historical core of the Festival. On the other hand, other styles of music were also quickly integrated into the Festival. Via a mutual enthusiasm, they have been bound together. The Montreux Jazz Festival has become a platform which offers musicians. The other significance point about that the Montreux Jazz Festival is a member of Top Events of Switzerland, International Jazz Festivals Organisation, Yourope The European Festival Association, Member of European Talent Exchange Program, Swiss Music Promoters Association.

3.2.2 Success Points of the Festival

Montreux Jazz Fest is an integration of entertainment and high quality jazz music, to attract more visitors (especially young generation) to fest area. Furthermore, fest is using a huge group of volunteers and professional staff to

⁴⁸ Editorial: <http://www.montreuxjazz.com/>, [April 5, 2013].

⁴⁹ Editorial: "Géo Voumard, a Founder of the Montreux Jazz Festival, Dies at 87". *New York Times*. Agence France-Presse. 8 August 2008. [September 11, 2012].

⁵⁰ Editorial: <http://www.montreuxjazz.com/>, [April 5, 2013].

organize the fest and make marketing of it. With the help of sponsors; their tickets are mostly free or so affordable.

3.2.3 Sponsors of 2012 Montreux Festival

Sponsoring is significance point for cultural events. Moreover, the degree of integration effects these partnerships by varying from one event to the next. There is a strategy of close collaboration with its partners, public and also artists. The music and the setting are top of the list cause people to come to the Montreux Festival. The asset of the sponsors must advance these essential elements according to their sponsorship philosophy to preserve these sources of enjoyment. Therefore, sponsors design many communication projects for the Festival, in order to incorporate their objectives with the values of the event.

There is a tendency in harmonious form of advertising by especially the Festival's partners that have been for many years. The Festival had been eventuated with the main partners like Manor, Heineken, Parmigiani, Vaudoise, Nagra, UBS; the other partners like Nestle, Nescafe, PWC, Alpiq, In off, Fly; and the media Partners like CNN, TV Monde, Time, Fortune, SRF. On the other hand, many companies added supplements like Honda as carriers, YAMAHA as music providers. Also other supporters such as Coca Cola, AMG, FEDEX, Perrier etc and donators have been sited in the event.

Figure 2
Picture from the Montreux Festival



Source: Montreuxjazz.com

3.3 The Festival International De Jazz De Montreal (Canada)

3.3.1 General Brief About the Festival International De Jazz De Montreal

Motto the Fest: A family friendly international festival with lots of free concerts.

During 1970s the idea for a jazz fest in Montreal started to take a form. The first international success of the fest came at 80s with Great Ray Charles concert. Through all 80s, Montreal became home of big musicians. With the beginning of 90s, Festival brought all of the activities together around Place Des Arts complex and put new target to be global. With 2000s, fest started to accept big pop icons like Stings also. And festival, did not change form but became more popular all around the world. And these recent years, festival turned to be a big touristic entertainment and culture activity with shows, concerts and events.

Organizators are defining Montreal Fest as; the huge summer music celebration features. It lasted 11 days entertainment with long times in the day. It was right in the heart of downtown Montreal. Several city blocs are closed to traffic, as

right of way is given pedestrians, creating a festival and security with cafés and bistros, an art gallery, street performers and a musical park for children. It's the summer celebration for all ages and origins which is a cultural activity, and a place for incredible musical layouts *“such as Jazz, Blues, Latin-Jazz, Brazilian, Cuban, African, Reggae, Contemporary, Electronica. For this fest, more than 3000 artist are coming from 30 different countries; and making more than 650 concerts and more than 450 free outdoor activities, each year 400 accredited journalist are coming for this event, and more than 2,5 million visitors are joining activities.”*⁵¹

3.3.2 Success Points of the Festival

Like other fests, Montreal Jazz Fest is one of the innovative organisations, and it creates new areas to take more and more attention all around the world. They are tur extending the fest as a street and venue organisation, and they are not keeping it only behind walls at concert halls. And with their sponsorhips, they are keeping costs low and making most of the tickets free.

3.3.3 2012 Sponsors of the Festival

Montreal Fest is taking more than 200 fest supporters such as Bell, Heineken, CBC, Radio Canada, Hyatt Regency, Solotech, HauganDazs, Pepsi, Yamaha etc; and government has got big support also.

⁵¹ <http://www.montrealjazzfest.com/default-en.aspx/>

Figure 3
The Festival International De Jazz De Montreal



Source: Montrealjazzfest.com

3.4 The Marciac Jazz Festival (France)

3.4.1 General Brief About the Marciac Jazz Festival

Motto the Fest: Jazz in Marciac is a special festival that mixes Southern French gastronomy and top notch jazz, under the patronage of Wynton Marsalis.

Marciac Jazz Festival is famous for its annual internationality as a commune in the Gers department in south-western France. It runs for a for night in every summer. They emphasize its place on Jazz music which is taught as a regular subject in local schools. It is claimed in their pages that *“the town itself is famous for its annual 'Jazz in Marciac' festival, held for a fortnight in August. A marquee ('le chapiteau') capable of seating 5,000 (6,000) is erected on the rugby field, with(a concert every night) two concerts hosted there every night for the duration of the*

festival, and free music from 11.00 till 20.00 every day."⁵² Stalls selling a variety of related and non-related merchandise are erected in and around the centre of the village square, where free concerts are given during the day. Other musical events take place around the town at the same time, such as the 'Atelier de Jazz'.

The marquee seats 5000 people for the "prestigious" of evening concerts. But many people spend time on the "Off" festival. They last all day long the whole village is the scene of a myriad of activities such as free concerts on the square, art exhibitions, films, a market for local products, and stands selling craftwork from further afield, not to mention the cafés and bars on every pavement. There is a real village fête atmosphere which is centred around jazz, which attracts more than 100,000 visitors a year. One of the trade marks of Jazz in Marciac is the top quality programming. No leeway is given to passing fashions, there is no room for popularity ratings. The festival is not an overnight bag where you find only what you know and love; the aim is to teach, to widen horizons. Jazz, of all genres, related forms of music, but no compromise.⁵³

For last few years, rhythm in blues and soul have appeared with well-known names such as Lucky Peterson and Maceo Parker, and Latin jazz with Tito Puente, Irakere or Ray Barreto. The festival has featured the most avant-garde artists, from Ornette Coleman and Michel Portal's free jazz to Joe Zawinul's world music, thus reacting to an ever-widening public. But quality is never sacrificed, remaining faithful to the roots: evenings consecrated to traditional jazz in the magical location of the bullring, a second stage for the festival, which features the brass bands, blues and salsa formations. One other ritual at Marciac is the tradition of the 15th August gospel mass, not to mention other negro spiritual and gospel concerts which are held in the 13th -14th century church. Gascon hospitality, warm and uncomplicated, means that this festival is like no other, that it has developed a unique character and an international reputation for itself and for the Marciac area. Gascon specialities, its foie gras, confits and magrets, washed down with the local Côtes de Saint-Mont wine, followed, if the pleasure tempts you, by a glass of armagnac, certainly add to

⁵² Editorial: <http://www.jazzinmarciac.com/>, [February 23, 2013].

⁵³ Ibid.

the quality of the welcome reserved for people who come here. The relaxed atmosphere, light-hearted and often irreverent, in the best jazz spirit, delights public and musicians alike. Many are those, even among the world-famous stars, who ask to be invited to play, or ask to be invited back to play Marciac.

3.4.2 Success Points of the Festival

Marciac Jazz Festival is mixing French culture and cuisine with music fest; and offering their visitors all year free music in the street. Their strategy is based on selling fest products and their local products to visitors; and to make marketing of their successful jazz schools and courses to visitors; because of that they are using jazz music as a tool but not as an aim. Besides of governmental subsidies, fest has got quite a lot partners such as Colas, Airbus, Universal, Le Point, and more than 100 other partners.⁵⁴

Figure 4
The Marciac Jazz Festival



Source: Jazzinmarciac.com

⁵⁴ <http://www.jazzinmarciac.com/>

3.5 The Copenhagen Jazz Festival (Denmark)

3.5.1 General Brief About the Copenhagen Jazz Festival

Motto of the Fest: From Chick Corea to Madeleine Peyroux, the best jazz players come to Copenhagen in summer.

The Copenhagen Jazz Festival takes place in Copenhagen, each July. Actually it was founded as a festival in 1979, but already Tivoli Gardens presented as a series of concerts that evolved in Copenhagen in the 1960's with Thelonius Monk, Miles Davis and many others.⁵⁵ It works as a meeting place for trades people, jazz enthusiasts and culture-minded folks. In general with over 250,000 guests participate as one of the largest music events in Europe. The festival is a tourist attraction as well. festival director Signe Lopdrup says about the festival: *"People come not only for the memorable musical experiences, but also to enjoy the very special atmosphere that takes over when jazz literally invades Copenhagen"*. Many things are considered as the festival's special features like many free, outdoor concerts around town etc and aim to make Copenhagen Jazz Festival as the city's most important public festival. On the other hand, the festival with its special trademark has made the presentation of jazz in unique ambience.⁵⁶ Therefore, people are able to have great fun in the city's best and old concert halls.

3.5.2 Success Points of the Festival

Copenhagen Jazz Festival also provides a significant occasion for experiencing the city itself - from its best side. The recipe for the festival's huge popularity is primarily based on a program that aims for high artistic quality and renewal. But it's very important for us to put a holistic program. It reflects the newest trends both in European jazz and in the rest of the world," emphasizes Signe Lopdrup, who considers strengthening and developing jazz' image in general as part of the festival's task.

⁵⁵ Munch-Hansen, C. (2008) *By of Jazz, Copenhagen Jazz Festival*, Thaning&Appel. p. 22.

⁵⁶ Editorial: <http://jazz.dk/#q=&s=&d=>, [April 3, 2013].

3.5.3 Sponsors of the Festival

Nordea Fonden, IRMA, Politiken and Government Subsidies

Figure 5
The Copenhagen Jazz Festival



Source: Jazz.dk

3.6 The Canary Islands Jazz Festival (Spain)

3.6.1 General Brief About the Canary Islands Festival

Motto of The Fest: Canarias Jazz & Mas; a festival in the Canary Island with a very cool atmosphere.

The Jazz Festival began in a little attempt in 1992 as a project confined to the island of Gran Canaria. The Canary Islands International Jazz Festival is held in a range of venues such as town squares and theatres in the islands of Gran Canaria, Fuerteventura, La Palma, Tenerife and Lanzarote with the cardinal musicians from these islands.⁵⁷ It began to spread, then the constant yearly editions had different

⁵⁷ Editorial:<http://webcache.googleusercontent.com/search?q=cache:http>, [April 13,2013].

venues around the islands with international musicians.⁵⁸ Through the Festival, it has generally presented to the Canarian public the most popular of jazz musicians “*like Kike Perdomo, Polo Ortí, José Carlos Díaz, José Carlos Machado, Atcheré, Cristóbal Montesdeoca, The Sugar Hill Band, Esther Ovejero, Javier Infante, Carlos Sánchez, Charlie Moreno, David Quevedo, Fernando Barrios, Iván Rojas, Gran Canaria Big Band, AM Big Band, Ramón Díaz, Santi Roque, Luisismo Valladares, René González, Thomas Figueroa, Alabama Dixieland Jazz Band, Larry Jean Louis, Jazzfriend*” etc from the island and from the rest of the world. Every summer, thousands of followers get together to celebrate the jazz festivities. It is known as the “Festival Internacional Canarias Jazz & Mas Heineken” now.⁵⁹ The Festival has Support and apart from the outstanding contribution by Heineken that is one of the Canarian institutions. In a number of editions it has brought together the cinema and jazz. It is tradition to feature specialised seminars and Master Classes now which is given by the most important musicians participating at the festival. Musicians and groups most representative of jazz from all the different eras. Countries play the most diverse jazz styles have left their mark in the Canaries by means of this Festival.⁶⁰

3.6.2 Success Points of the Festival

Canarian fest is differing from other ones by the sense of using more local melodies and culture in their fest. Moreover, their marketing strategy is based on their touristic power and natural beauty of their islands.

3.6.3 Sponsors of the Festival

Heineken, GranCanaria, Casa Africa and more than other 30 sponsors.

⁵⁸Editorial: <http://www.spaincityguide.com/canary-islands-international-jazz-festival>, [April 13,2013].

⁵⁹Editorial:<http://www.spain-holiday.com/blog/international-jazz-festival-begins-canary-islands.php> [April 23, 2013].

⁶⁰ Editorial: http://www.canariasjazz.com/es/festival_historia.php [April 21, 2013].

Figure 6
The Canary Islands Jazz Festival



Source: Jazztimes.com

3.7 Common Features of the World Famous Jazz Fests in the World

In that part of the research, common features of the world famous jazz fests in the world will be summarized briefly, with the light of data collected above.

3.7.1 Diversification

Most of the jazz fests which ones are succesfull could manage to diversify their fests from other ones, create an image for their event, make people remember those fests with their identity and create good bounds with their audiences for years.

3.7.2 Consistency

Almost all of the successful jazz fests all around the world has got consistency inside of the event; created traditions to create powerful bounds with

their audiences, and each year same time they are choosing to start fest to create more awareness and habits for their customers.

3.7.3 Economical Support

All of the successful jazz fests all around the world have got economical support from big sponsors, government agencies and donators to continue their event with success. This issue is one of the most important part of their success; because with this economical support, they are handling with problems and managing to bring world-famous artists to take more attention. But, management of the organisation is using economical support in a good way; and making their supporters believe its an important investment; because with fests lots of tourists are visiting fest area, audiences are spending money in the city and those situations are creating local economical development.

3.7.4 Marketing Power

Fest organisers are using special teams to create marketing web for these fests, special advertising techniques are used to make marketing also. Especially art magazines, newspapers, social websites like facebook, twitter etc, internet marketing, city billboards, tourist guide magazines are working quite efficient to create better image for fests. In short, those events are considered with not only art events but also as marketing products also to sell more.

3.7.5 Scientific Support

The most of the fest organization committees have got scientific teams to hold statistical info about fests and make feedback critiques for problems to make better fests for futures. Those teams are keeping archives about visitors, their needs and wants, complains, problems etc. Committee is using those info to create better fests without problems and make e-mail marketing to visitors for future events.

3.7.6 Conservatory and Art Schools Support

Almost all of the cities that have successful fests got several different level of jazz schools, conservatories, courses etc. Those cities are using these academic

power for better fests and they are trying to attract new students for their schools. Especially street shows from amateurs are taking attention, and fests are turning some kind of local celebrations and entertainment for everyone.

3.7.7 Fests on the Street

The definition is given as *“a festival or gala is an event, usually and ordinarily staged by a local community, which centers on and celebrates some unique aspect of that community and the Festival”*⁶¹. Almost all of the successful jazz fests all around the world are not only using famous big concert halls but also streets, city centres, squares, beaches, restaurants and shopping malls also to make people join all activities easily freely. Most of the time, those events are the only important events at that time of the years for those cities, and all local people are joining activities to create better environment for visitors also.

3.7.8 Professional Organisation Teams and Committees

Event organisation is a professional job that needs expertise about it. And committees for successful events are management teams for solving problems, planning and applying it efficient way. Successful jazz fests need professional organisation teams, crew and management committees; and these special events expertise can be created with experience during years. World-famous jazz fests have got organization teams and local foundations with expertise to manage them.

⁶¹ Ali Sönmez, Ibid., p.51.

4 CURRENT SITUATION IN TURKEY FOR JAZZ FESTS AND JAZZ EDUCATION

4.1 History of Jazz Festivals in Turkey

4.1.1 Istanbul International Jazz Fest

The Istanbul International Jazz Festival, formerly Istanbul Festival is a cultural event in Istanbul, Turkey which is held every July of the year. It offers a selection of jazz music performances with the participations of famous artists from all over the world. The festival was first held in 1986 and is organized by the Istanbul Foundation of Culture and Arts. The Garanti Bank is the its main sponsor is.⁶²

The festival had its beginnings in a concert given by Chick Corea and Steve Kujala on July 8, 1984. “It is as a part of Istanbul Festival. This concert ignited more jazz events in the Istanbul Festival for also the following years. From 1986 on, jazz had a place of its own in the International Istanbul Festival program”.⁶³ “Since 1994, the International Jazz Festival has been a singular event hosting not only jazz but also rock, pop, blues, reggae and New Age concerts, among others. The concerts simply overflow the venues and spill out into the streets. The International Istanbul Jazz Festival is a founding member of the International Union of Jazz Festivals, which it chaired from 1998 to 2001”.⁶⁴

From its beginning, the festival hosted world renowned artists and groups like “*Miles Davis, Dizzy Gillespie, the Modern Jazz Quartet, Bobby McFerrin, Randy Crawford, Stan Getz, Ornette Coleman, Eric Clapton, Massive Attack, Björk, Deep Forest, Dead Can Dance, Loreena McKennitt, Suzanne Vega, Patti Smith, The Manhattan Transfer, Ute Lemper, Ryuichi Sakamoto, Jan Garbarek, Keith Jarrett, Wynton Marsalis, Goran Bregovic, Bryan Ferry, Lou Reed, Roni Size, Paco de Lucia, Nick Cave, John Scofield, Jane Birkin, Brad Mehldau, Simply Red, Marcus*

⁶² Ali Sönmez, Ibid., p.56.

⁶³ Editorial: <http://www.turkishairlines.com/en-int/skylife/2010/july/articles/the-story-of-jazz-in-turkey.aspx>, [March 20, 2013].

⁶⁴ Editorial: <http://www.washingtonpost.com/wp-dyn/content/article/2011/02/03/AR2011020307020.html>, (March 21, 2013).

Miller, Mercedes Sosa, Marianne Faithfull, Jan Garbarek, Roy Haynes, Billy Cobham, Dianne Reeves, Sting, Raul Midón, Lenny Kravitz, Pat Metheny, and Charlie Haden⁶⁵, among hundreds of other top names in the music industry.

Figure 7
Istanbul International Jazz Festival (IKS V)



Source: IKS V

4.1.1.1 Sponsor of Festival:

Istanbul International Jazz Festival has got quite much economical support from sponsors, NTV, Kanal D, Garanti Bank, Akbank, Koç, Borusan etc. their marketing is quite strong, and mass media is supporting festival also to create a good image for festival all around the world. What makes this festival special, successful and popular is that it is one of the long term festivals attracted by the most famous and highly qualified jazz musicians from all around the world and it makes great contribution to the country's economy compared to other jazz festivals organized in smaller cities of Turkey.

⁶⁵ Ibid.

4.1.2 Izmir European Jazz Festival

The Izmir European Jazz Festival is a cultural event which is organized by IKSEV (The Izmir Foundation for Culture, Arts and Education) since 1994. It holds in the first half of March in Izmir, yearly. Many famed artists and musicians from Europe and Turkey participate in order to feature jazz music performances in the festival. Izmir Jazz Festival is a member of the Union of European Festivals. The Festival is also sponsored by some consulates of some European countries in Izmir and Istanbul other than IKSEV.⁶⁶ The Festival has hosted musicians like Anna Maria Castelli Quartet, Jean-Francois Giansily, Karlheinz Miklin Trio, Oli Bott, Lighea Trio date from its beginning.

Figure 8
Izmir European Jazz Festival



Source:Europejazz.net

⁶⁶ Editorial: http://www.iksev.org/index_en.php [March 20, 2013].

4.1.2.1 Sponsor of The Festival

Izmir European Jazz Festival is having support from European Union budgets, municipality resources, private sponsors also. Although festival is quite successful, organisation team is not that expert yet to manage street fests and make festival reach different layers from society. This example is showing that, economical support is not enough every time by itself to make a festival efficient and successful.

4.1.3 Afyon Jazz Festival

Afyon Jazz Festival is one of the most prestigious artistic events in Anatolia. It lasts since 2000. All events are free at the festival and the festival will also contain some materials such as school discussions, workshops, exhibitions, books, stands and documentary screenings during the day.⁶⁷ Afyon was centre for Ottoman Empire for ages, due to that city has got unique historical importance and environment. Festival is not taking that much popular jazz singers, but visitors are quite happy with the event.⁶⁸

Only problem for it, government economical support and sponsors are not sufficient enough to make festival live for more years with high visitor statistics.

⁶⁷Editorial:http://www.todayszaman.com/newsDetail_getNewsById.action?load=detay&newsId=245752&link=245752, [March 13, 2013].

⁶⁸Editorial:<http://www.hurriyetdailynews.com/default.aspx?pageid=438&n=10th-year-of-jazz-in-afyon-2010-06-02> [March 20, 2013].

Figure 9
Afyonkarahisar Jazz Festival



Source: Cazkolik.com

4.1.3.1 Sponsor of The Festival

Afyon Jazz Festival is an good example for our thesis to show how sponsorship, good management and media support are important for successful festivals such as Hürriyet ,milliyet ,Radikal,Cumhuriyet, CNN Turk,NTV and CNBS As mentioned above, Afyon is such a historical city with big potential; festival can create a good tourism business in the city. However, governmental support, private sponsorship supports, donations and universities support are not high enough to create successful organisation. Festival is suffering due to economical problems, lack of concert halls, low marketing budgets and low media supports to make people hear about it.

4.1.4 Akbank Jazz Festival

The Akbank Jazz Festival is one of the most important figures of Jazz music in Turkey. It provides the opportunity for many people to get acquainted with jazz, takes place every year in October.

The Akbank Jazz Festival has become an important event for also other music genres, not only jazz music. Festival will celebrate their 22nd year in October, 2012. It claimed that *“the 21st Akbank Jazz Festival, various different melodies fall after*

warming the streets of Istanbul, has come to an end in 2011, October. 21st Akbank Jazz Festival was more important for future of the festival; and jazz music in society".⁶⁹ Because, the Festival offered a total of 53 concerts in 9 different cities, in 2011; it provides a variety of programs ranging from jazz virtuosos to new voices of European jazz stage for music lovers. This year, there is a excitement for a participation of over 250 musicians jazzed the Festival up.

Under the motto of "*The City in the State of Jazz*", 21st Akbank Jazz Festival, hosted various workshops, panels, competitions, and brunches accompanied by jazz music in addition to the concerts also. It has been seen as one of the most significant events of the Festival, the Jazz On Campus concerts, which reach larger masses every year, gathered the university students in Eskişehir, Erzurum, Ankara, Trabzon, Adana, Kayseri, Konya, Bursa and finally Istanbul. This situation was so important for future of the festival; and reaching each society layer.⁷⁰ Akbank Jazz Festival, is a good example for Turkish Jazz Fests; because its showing to reaching success with sponsorship, good economical support, and having a good organisation team.⁷¹

⁶⁹ Tunçağ, *ibid.*, p. 32.

⁷⁰ Positive Agency Interviews

⁷¹ Editorial: http://www.akbanksanat.com/web/577-11363-1-1/akbank_art/22th_jazz_festival/about/akbank_jazz_festival

Figure 10
Akbank Jazz Festival



Source: Akbanksanat.com

4.1.4.1 Sponsor of the Festival

The pictures that are used to show how Akbank Jazz Fest is successful with marketing and diversification. Their success is coming from economical support of a big sponsor every year which one is Akbank (one of the biggest bank in Turkey). Moreover, as we see in their billboard advertisements; they are trying to make festival reach each layer of the society with street shows, woman-oriented concerts, training workshops for young population and university students. Furthermore, Akbank is using mass media power also for their name and success for festival. Of course, festival committee is using city brand-Istanbul- too for global marketing.

4.1.5 Amateur Jazz Musician Festival in Eskişehir

Eskişehir is a centre Anatolian city famous with young population and universities. City is having attention from companies with their economical power and dynamic population. Amateur Jazz Musician' Festival is aiming to create area for new, young, amateur musicians for their performances. Especially universities music groups are showing quite attention to festival; and their success is continuing from 2002 till now. However, sponsors are not supporting festival fiscally; and unfortunately festival is having limited visitors&attention. Moreover, in media, this fest is not creating enough word of mouth also. Although festival has got potential to grow more; unfortunately potential of the festival is not reaching its borders yet because of economical situations.⁷²

⁷²Editorial: <http://www.cazkolik.com/CazkolikRoportajDetaylari/101839/>, [April 5, 2013].

Figure 11
Amateur Jazz Musician Festival



Source: Behance.net

4.1.5.1 Sponsor of the Festival

Eskişehir Amateur Musicians Jazz Festival is a good example for our thesis also. Fest is not getting enough value and attention what it is deserving, because of lack of economical support, lack of concert halls, poor music systems, amateur organisation teams, lack of marketing strategies, weak governmental support etc. Starting idea for festival is quite good, but lack of support to it is limiting festival potential. Successful examples are showing that, how much those kind of festivals are bringing positive assets to host cities. For instance, if this festival can be organized successfully, tourism incomes can increase, students all around the world can join fest, cultural activities can boost up, and it can be really good investment for all different areas. Moreover, Eskişehir is making another Jazz Festival in Anadolu University also, but even this fest is supported by University, unfortunately it can not be put in to successful fests basket.

4.1.6 Ankara Jazz Festival

Ankara Jazz Festival is one of the biggest festival organisation for Turkey, and in 2012 15th of the fest is held in the city. Ankara is the capital city of Turkey, population is middle class with high education level. City has got some cultural and historical places, but as all capital cities; Ankara is full of embassies, company head

quarters etc. City is one of the most wealthy city in Turkey also. Although, Ankara has got lots of positive assets as mentioned above; Jazz fest is still not reached its potential.⁷³

Each year, festival is having enough visitors for their concerts, however, world-famous artists are still not visiting this festival. Moreover, festival is serving local market; its still not attracting global visitors like other successful global festivals. Ankara Jazz Festival is having financial support from different companies (like Boeing, Havelsan, Nurol Holding etc) and government budget (Culture Ministry Budget); but they still do not have any main sponsor; and economical problems are quite high for festival. Fest organisation committee is trying to solve problems with voluntarily supports from university students and civil foundations; but those kind of high quality festival can not be based on voluntarily work-force. Ankara Jazz Foundation and Leo Club Ankara, is organising festival each year; but unfortunately those teams are voluntarily working on festival also; because of that, there is lack of expertise for better quality festivals in Ankara. And finally, Jazz Fest is using different saloons all around the city, but not all of the saloons have got same quality for music performances. Moreover, for visitors, visiting different saloons all around the city is a big problem. So, committee is trying to collect all concerts in one area to create festival arena for more efficient performances and organisation. But, city municipality is not supportive for this subject yet. Furthermore, being without main supporters for festival is creating problems also; for instance, artists are staying in different locations in Ankara, and unfortunately not all of them are taking same service quality, even this single detail is creating problems between organisers and performance groups.⁷⁴ In short; Ankara Jazz Festival is based on voluntarily works, but lack of support is reducing potential of this festival.

⁷³ Editorial: <http://www.mymerhaba.com/Jazz-Festival-in-Ankara-in-Turkey-4328.html>, [April 7, 2013].

⁷⁴ Editorial: <http://www.ankarascene.com/haber/14th-international-ankara-jazz-festival-presented-at-polish-embassy-556.html>, [April 8, 2013].

Figure 12
Ankara Jazz Festival



Source: Ankaracazfestivali.com

4.1.6.1 Sponsor of The Festival

Economical problems are the biggest issue for Ankara Jazz Fest, festival is still expecting to find a main sponsor for continuous growth.

4.1.7 Efes Pilsen Blues Festival

Efes Pilsen Blues Festival is another festival in Turkey which one is inviting world-famous blues and jazz groups for 22 years. This fest is differing from others; because they are working with private organisation company (Pozitif Group) to organize fest more than 20 different cities all around Turkey such as Adana, Izmir, Antakya, Konya, Kayseri, Bursa, Ankara and Istanbul.⁷⁵ Even this fest enough economical support and organisation team support; we can not say that its successful enough to reach global followers; because aim of fest is making advertising for Efes Pilsen which one is an alcoholic beverage targeting young population. Only good side of this fest is showing different kind of music for Anatolian youth to make them more intellectual.⁷⁶

⁷⁵Editorial; <http://www.pozitif.info/tr/anasayfa/>, [April 5, 2013].

⁷⁶Editorial: <http://www.hurriyet.com.tr/kultur-sanat/haber/18789930.asp>, [April 9, 2013].

Furthermore, Efes Pilsen Blues Festival is reached almost 500.000 audiences in 21 year with 84 group, 256 singers and 338 concerts. This numbers are important, because fest have got a mission to introduce blues music all around Turkey for different layers of the society. Their strategies to reach audiences can be used for pure jazz festivals also.⁷⁷

Figure 13
Efes Pilsen Blues Festival



Source: Efespilsen.com

4.1.7.1 Sponsor of the Festival

Efes Pilsen Blues Fest is a good example for sponsorship supports and good organisation team work to reach success.

4.1.8 ODTU Jazz Days

ODTÜ (Middle East Technical University) is one of the world-famous Turkish University. Their intellectual image is so high for society.⁷⁸ ODTÜ was the only University which one is organising jazz fests for years with professional manner. However, there is a huge demand to establish the Ankara Jazz Association which was reformed as ODTU Jazz days which they have been organizing since

⁷⁷ Editorial: <http://www.efespilsen.com.tr/> [April 15, 2013].

⁷⁸ Editorial: http://www.oguzbuyukberber.net/Site_1/cv.html, [April 23 2013].

1996. From the 2002, they introduced Ankara Jazz days for jazz lovers in Ankara. Besides the concerts, the association also provided some workshops in the Gordion Academy. ODTÜ Jazz Days were important for diversified jazz festivals in Turkey, because, University was supporting jazz education also with courses and workshops. This situation was giving value to the fest, it was helping to train new Turkish jazz singers for future of this music in Turkey.⁷⁹

Figure 14
ODTÜ Jazz Days



Source: Odtücaz.blogspot.com

4.1.8.1 Sponsor of The Festival

ODTÜ Jazz Days is supported by embassies, foundations and university for intellectual approach and creativity for students. Fest had got unique structure, because local society supported fest a lot; but generalizing fest as Ankara Jazz Festival was not a good strategic move for sake of festival due to reasons that explained above.

⁷⁹Editorial:<http://www.hurriyetdailynews.com/default.aspx?pageid=438&n=ankara-international-jazz-festival-starts-on-nov.-16-2002-11-10>, [April 22 2013].

5 EVALUATION FOR IKSU ISTANBUL JAZZ FESTIVAL AS THE BIGGEST EVENT FOR JAZZ MUSIC IN TURKEY

5.1 What is IKSU?

5.1.1 A Brief History

IKSV has given information about its own foundation as;

“Istanbul Foundation for Culture and Arts (IKSV) is a non-profit, non-governmental organisation founded in 1973 by seventeen businessmen and art enthusiasts who gathered under the leadership of Dr. Nejat F. Eczacıbaşı, with the aim of organising an international arts festival in Istanbul. The Foundation's initial goal was to offer the finest examples of art from around the world, while at the same time promoting the national, cultural and artistic assets of Turkey, by using arts to create an international platform of communication. The first International Istanbul Festival, organised in 1973 on the 50th Anniversary of the foundation of the Turkish Republic, covered a period of one and a half months and focused mainly on classical music. Soon after, it included other artistic fields in its programme such as film screenings, theatre productions, jazz and ballet performances, and art exhibitions held in historic venues. As public interest grew, groups of events organised in different artistic disciplines gradually evolved into distinct festivals.”

“The International Istanbul Jazz Festival was initiated in 1994, the same year that the International Istanbul Festival changed its name to the International Istanbul Music Festival. Thus, Istanbul Foundation for Culture and Arts became an institution that organises five international festivals. The Foundation has been committed to bringing together different cultures and contributing to the creation of a platform for multicultural dialogue. In this respect, IKSU organises a series of international festivals in major European cities.”⁸⁰

This story began in 2004 with "Şimdi Now" in Berlin and then continued with "Şimdi Stuttgart" in 2005, "Turkey Now" in Amsterdam and Rotterdam in 2007 and

⁸⁰ Editorial: www.IKSU.org, [May 5, 2013].

2008, Russia in 2008, and Vienna, Austria in 2009. The "Cultural Season of Turkey in France" activities held between July 1, 2009 and 31 March 2010 were also organised by IKSŞ, in collaboration with *Culturesfrance*. In their pages, "*IKSV collaborates with several organisations and networks that form the EU's cultural policies and is also the head of the Turkish network of the Anna Lindh Euro-Mediterranean Foundation. IKSŞ, a pioneer in the field of culture and arts, continues and strengthens its creative, constructive and innovative role for culture and arts in Turkey, by continuing Istanbul Festivals and introducing brand new events such as the Istanbul Design Biennial*".⁸¹

5.1.2 IKSŞ and Jazz Festival

Since 1994, the Istanbul Jazz Festival has been acted every July as a cultural event. It is the youngest of IKSŞ's festivals. The festival holds kinds of music style such as jazz, pop, rock and world music performances in Istanbul.

Because of believes in jazz as a one of the most innovative musical genres, IKSŞ prefers to build this festival around jazz music. IKSŞ organizes an international event in order to bring together music lovers and musicians. But it also supports the employments of jazz musicians in Turkey and encourages new productions. The Istanbul Jazz Festival contains various music such as classical and modern jazz, Latin and Nordic jazz that gets combining electronic music and jazz, and other music categories, such as pop, reggae rock, with funk music. Therefore, this multiplicity in the Istanbul Jazz Festival provides audiences new opportunities for discovery. On the other hand, choosing venues also implies diversity. So, the festival is eventuated beyond traditional concert halls such as Istanbul's historical sites, streets and avenues, trams and ferries.⁸²

The Festival has disposed Istanbul in a significance place in terms of jazz on the global map. Therefore, it also established a motion for the music sector and it

⁸¹Ibid.

⁸² Ibid.

also urges to organize similar festivals in Turkey. On the other hand, it has helped to develop other music events rapidly in recent years.

The Istanbul Jazz Festival has been to help in the production of jazz music in Turkey. It also makes a contribution to its promotion abroad. Also special musical series were eventuated like the European Jazz Club and Encounters with Masters. Indeed, the festival brings together wellknown musicians from Turkey and around the world. On the other hand, the Young Jazz concert series were also eventuated. It also provides a platform for amateur jazz musicians and gives opportunity them to perform their music at an international jazz festival.

The festival entertains around 50,000 people. It holds more than 30 concerts at various historical places of Istanbul, like the Cemil Topuzlu Open-Air Theatre, Istanbul Archaeological Museums, Hagia Eirene Museum, Esma Sultan Mansion, as well as at outdoor venues around the city. It is launched *“the Istanbul Jazz Festival is one of the first members of the International Jazz Festivals Organizations (IJFO). It is considered as the leading jazz festival in Europe. The Istanbul Jazz Festival began to present a Lifetime Achievement Award every year since 2002.”*⁸³

5.2 IKS SV Sponsorship and Economical Support Strategies

5.2.1 IKS SV Economical Structure

Like each voluntarily organizations, IKS SV budget is based on donations, governmental supports and sponsorship also. Each festival organization of IKS SV, needs million dollars budget and good management structure to reach success with high quality. Moreover, IKS SV is trying to create world-famous art events in Istanbul, due to that their job is quite hard to reach their target.

These international events which is produced by IKS SV have a peak cost because of being expensive projects. However, the Foundation receives 70-80 % of its funding through corporate sponsorship as a non-profit organization, and the rest is provided by state contributions. With the light of 2012 Istanbul International Jazz

⁸³Editorial: www.caz.IKS SV.org, [May 6, 2013].

Fest data, I will try to categorize what kind of sponsorships that needed to make successful Jazz fests.

5.2.2 IKS V Sponsorship Categories

The sponsorship program has been planed to “meet the promotion and marketing needs and strategies of the sponsors in IKS V Structure”.⁸⁴

5.2.2.1 Official Sponsors

Official sponsors support IKS V and are entitled to use the title of Sponsor for the whole year. The names and logos of the sponsors appear on the materials of all the festivals. These institutions are choosen for their sectors, such as "official carrier," "official bank," "official hotel of IKS V," etc.

5.2.2.2 Festival Sponsors

Festival sponsors are seen as the main sponsor for a particular festival. The names and logos of the sponsors appear on all types of materials (printed materials, media, decoration at the respective venues) which is related to that festival. The title of Festival Sponsor can be used for one calendar year. The Garanti Bank is generally the main the Festival Sponsor of the International Istanbul Jazz Festival.

5.2.2.3 Venue/Performance Sponsors

The sponsors for the movie theaters also used in the Film Festival are called as Venue Sponsors. The Performance Sponsors are sponsors for a night of the Music and Jazz Festival concerts. On the other hand, the theater performances takes place in the Theater Festival. A contribution to a project by a biennial artist is modified as a Special Project Sponsorship. This is “the most dynamic and innovative situation” of IKS V sponsorship program. According to the cost of the performances, new sponsors are added each year to the list of traditional sponsors.

⁸⁴ Ibid.

5.2.2.4 Media Sponsors

IKSV's advertising campaign is implemented on the support of media sponsors. It is divided into three sub-categories: TV, magazine with radio sponsors. The main goal is to secure free news coverage for IKS. The Media Sponsors support all kinds of events which is organized into a year.

5.2.2.5 Service Sponsors

Printing and similar services which is related in the festivals are provided by service sponsors.

5.2.3 IKS Jazz Fest 2012 Festival Sponsorship Structure

5.2.3.1 This part of thesis is prepared to show that how many supporters a fest can need to reach success.

5.2.3.1 Festival Main Sponsor

Garanti Bank is main sponsor of fest for years with the motto "Garanti Jazz Yeşili".

5.2.3.2 Leading Sponsor

Eczacıbaşı group is supporting all events in IKS.

5.2.3.3 Official Sponsors

Turkish Airlines, Vodafone, DHL.

5.2.3.4 Performance Sponsors

Matraş, Coca-Cola, Vodafone Freezone, Volvo, Passion Travel, Pirelli, DHL.

5.2.3.5 Collaborations

Hollanda Kraliyeti, Türkiye Holland, Yamaha, Avusturya Kültür Ofisi, Goethe Institute.

5.2.3.6 Press Sponsors

Akşam, Cumhuriyet, Hürriyet, Star, Radikal, HaberTurk, Bir Gün.

5.2.3.7 TV Sponsors

Bloomberg, Cnbc-e, CNN Türk, Dream, HaberTürk, Kanal D, National Geographic, TNT, TV 8, SkyTurk, NationalGeographic Channel, Digiturk.

5.2.3.8 Radio Sponsor

Açık Radyo, Dinamo, Joy Fm, NTV Radyo, Radyo Eksen, Voyage.

5.2.3.9 Magazine Sponsors

Atlas, Forbes, The Guide, In Style, Istanbul Life, Milliyet Sanat, NTV Tarih, Tempo, TimeOut Istanbul.

5.2.3.10 Service Sponsors

Insurance (Ergo), Cinema Media (Fida Film), Strategic Research (GfK).

5.2.4 Sponsorship Reasons for Companies & Foundations to Istanbul Jazz Fest

As the main structure of capitalist companies, sponsorship brings positive assets to company identity towards society. Sponsorship does not aim to sell directly products; but brands can increase their brand awareness, they can create new position for themselves in society' eyes and reach their target group by sponsorship. This situation can create win-win position for both sides.⁸⁵

Eczacıbaşı family is supporting art with IKSÜ, and helps to create artistic development through society. Artists are finding area for themselves to show their performances, company is creating positive value for themselves and for society,

⁸⁵Editorial: <http://www.government.nl/ministries/ocw>, [May 8, 2013].

audiences can reach art with economical ways. This situation is win-win position for each parties.

Garanti Bankası is targeting to reach young students and middle-upper class layer of the society with supporting of Istanbul Jazz Fest. Because researches are showing that, university students are showing attention to Jazz fest quite a lot; but perception through society towards jazz fests are different than reality. Jazz fests tickets are relatively cheaper than most of the activities such as 3D movies, going out to a club, dining in a middle class restaurant; because sponsors are already creating resource for fests. Ticket prices are changing between 15 lira to 50 lira for most of the activities; and for students they are applying extra discounts. In short, Jazz Fest concerts are reachable. Although, fests are reachable, society thinks that Jazz music is elitist, and concerts are serving for higher layer of the society. So, this argument is not true. But, Garanti Bank is supporting Jazz fest; to support art, to reach young generation and to create additional value for their brand name.⁸⁶

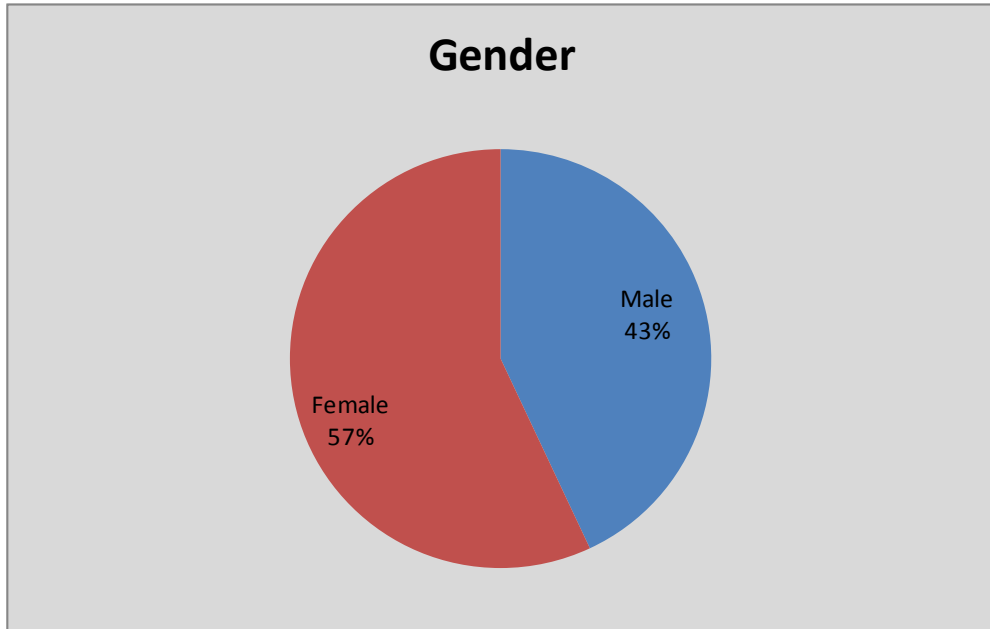
Holland and Austria Istanbul Culture office are supporting jazz fest also. Their aim and mission in other countries are supporting activities which ones are reflecting their beliefs and values in art & social life. Those offices are supporting activities which ones are fitting European way of look to life and European vision; because of this reality; by the name of European Union, those foundations & offices are supporting jazz fest in Turkey.

5.3 IKSU Research For An Insight To Istanbul Jazz Fest' Audience

For the beginning of this part, we should say that data are taken from 2005 to 2009, and those are only reachable data for now statistically. This situation is showing that, more statistical researches will give more powerful management skills for this era. But, as we believe (with the light of our research), standart deviation for this data are not so big from year to year.

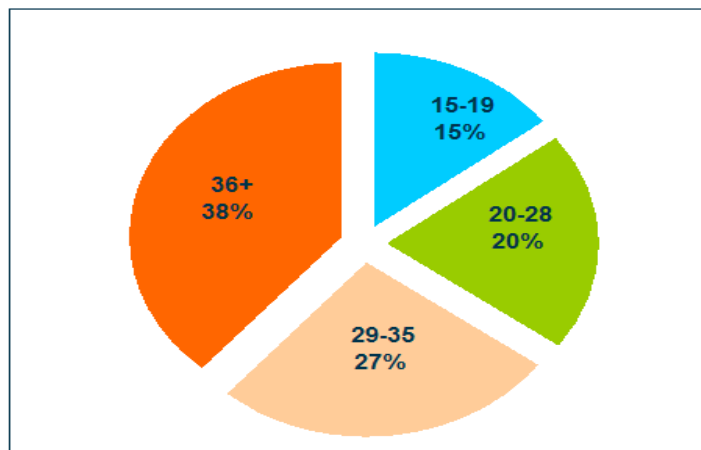
⁸⁶ Editorial:<http://www.bmeia.gv.at/tr/kueltuer/Istanbul.html>, [May 8, 2013].

Tablo 1
Gender (2005)



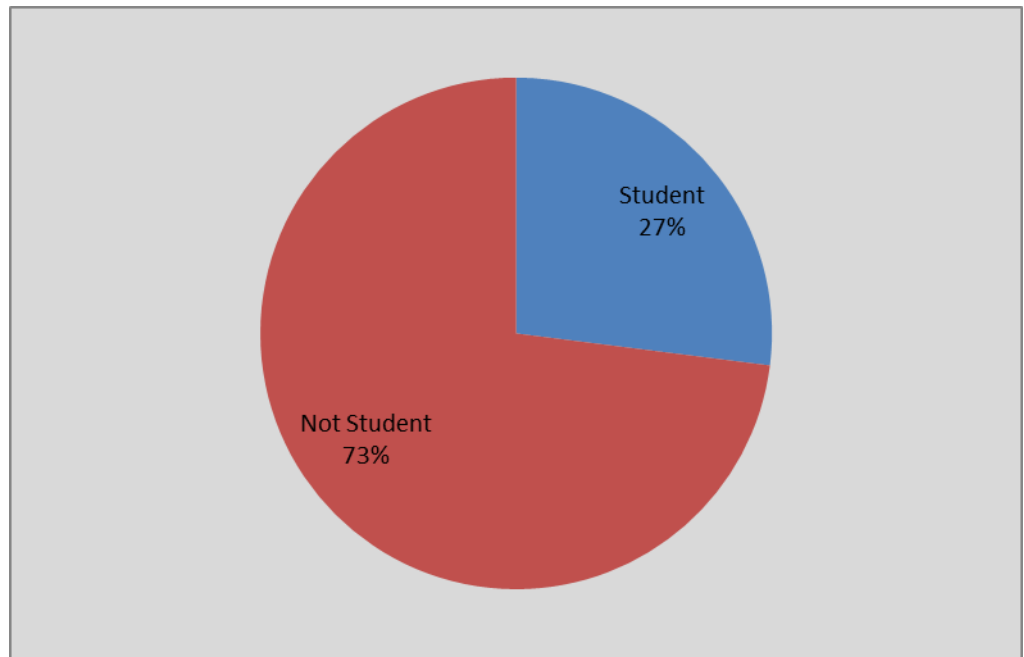
Source: GFK Research for IKSV between 2005-2009.

Tablo 2
Age (2005)



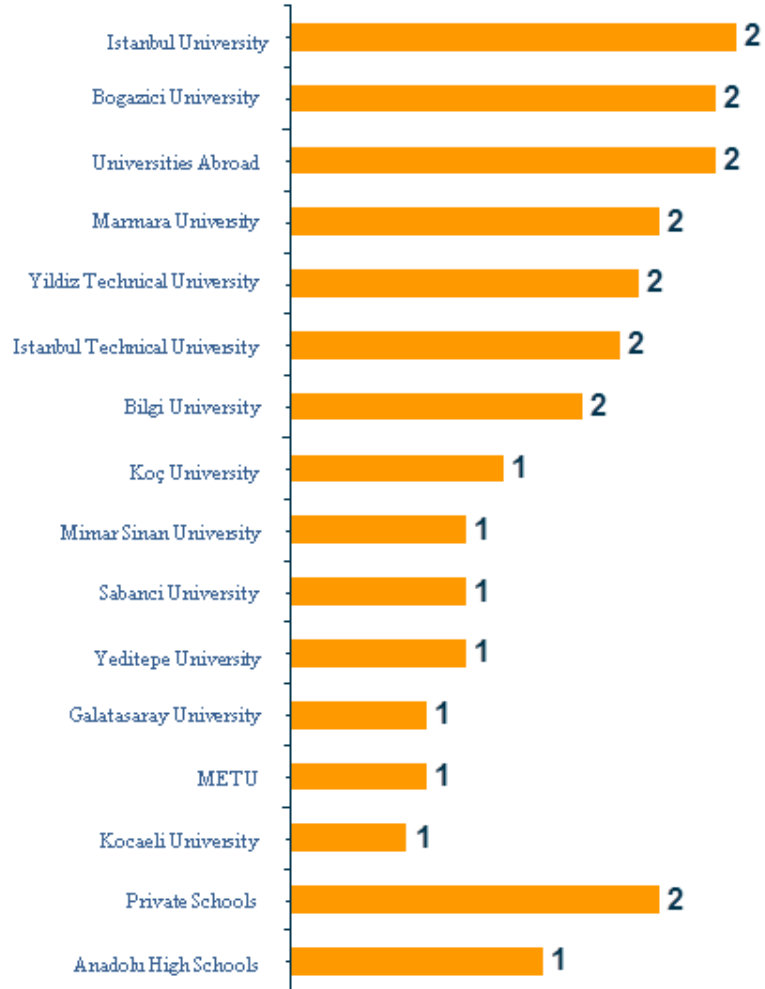
Source: GFK Research for IKSV between 2005-2009.

Tablo 3
Attention of Students from Universities (2005)



Source: GFK Research for IKSU between 2005-2009.

Table 4
Attention of Students From Universities



Source: Grofth from Knowledge.

5.3.1 Results of Research

Findings of (GFK Research, from 2005 till 2009) showed that, genders are showing attention to jazz fests quite close to each other. Moreover, in the opposite direction of perception, young people are showing attention to fests more than old people (age average was 32). Unfortunately, university students are not showing that much interest to jazz festivals, and making more powerful bounds with universities

can change this situation. When we look at high schools attention to fests, it is quite low also, so this data shows that, Turkey is not giving enough discipline to students to have art tastes. Moreover, most of the audiences are joining fest locally from Istanbul, so, touristic value of the festival is low, due to that, ministry can make extra work on it.

5.4 Statistical Data Taken From European Jazz Network to Understand Difference from Turkey & Rest of the Europe

Europe Jazz Network (EJN) specialises in contemporary jazz and improvised musics as an association of European producers and presenters. It was formed in 1987. New electronic communication methods help promoters to share ideas and collaborate in organising tours and concerts. In this direction, EJN was created for this purpose as a network of promoters who connected with one another through the newly emerging medium of the World Wide Web.

EJN is based in Italy, and prompted by the vision of Filippo Bianchi, long-time Artistic Director of Ravenna Jazz and Reggio Emilia Jazz. It recruited almost 20 members -the majority Italian but with others across Europe- who collected and shared information on musicians and live music promotion. As technology developed it was able to make this information more widely available through its website. In the late 1990's, EJN attained Kaleidoscope grants from the EU for this farsighted network project.⁸⁷

EJN made a research to evaluate jazz fests and activities through Europe in 2009, and created important insight to develop this area. Professor Tony Whyton - Stanford University, UK- designed a research through 74 members of the EJN in all European Countries -Turkey is included also- and %84 of the members answered questionnaires to give statistical info.

⁸⁷ <http://www.europejazz.net/>

5.4.1 Results of EJM Research

In this part of our thesis, we will show some graphs to explain European way of making fest organisations for success. Moreover, some important points will be evaluated to create better organisations in Turkey also.

As we see in the graphs, European countries' national jazz organisations -the biggest one is IKSJ in Turkey- are describing their missions in several different categories; and organising their activities accordingly also. Some of them are common for IKSJ also such as; raising profile for jazz nationally and internationally, organising tours and fests, creating networking events and promoting own musicians etc. On the other hand; unfortunately, creating database for Jazz music, working as an advice centre for small groups and individual musicians, making conferences & seminars all year and lobbying for jazz music activities are not developed in Turkey yet.

Human resource management is also important for EJM member countries. In 2009, 859 crew was working all around Europe for only jazz activities in their countries. Moreover, they were providing human power from volunteers also; but according to EJM reports; volunteers were taking quite tough trainings for better organisations. Besides, EJM members is created internship programs for students to provide human power. In Turkey, this is a big problem also; because, human resource who are only working for jazz activities and making this job as profession is so scarce. Volunteer programs are not systemized, because of that, its too hard to follow volunteers for next organisations. Finally, internship programs for students are weak also to provide young energy and train them for better future.

Providing income is one of the most important issue to organise sustainable jazz fests and other activities. As we see in the graphs, almost all of the national jazz organisations are taking their funds from national and local government in Europe. Unfortunately, in Turkey, state art policy is quite weak; and their supports are too low for fests and other activities. Moreover, local government supports are only about providing some venues free for organisers. Ticket sales income are quite low

in all of the countries; but fests and other jazz music events are all non-profit activities.

Furthermore, blaming government for funding is not fair also; because, private entrepreneurs are not that supportive in Turkey also. Firstly, most of the economical support is coming from sponsors in Turkey. But, in Europe, organisers are selling merchandise to earn money for next events. Moreover, organisation committee's are using money in trust funds to earn interest on this money for better jazz organisations. And, committees have got their own venues for only jazz activities, but they are hiring these venues to earn rent on them. All of these activities are bringing small amount but some kind of support for better organisations. Unfortunately, in Turkey, those supportive activities are still weak.

For successful organisations, not only income but also expenditure management is important also. Graphs show that, national organisations and festival expenditures structure differs from each other. In Europe, staff expenditure is big problem for organisations; but professional staff is a necessity for professional festivals. This dilemma needs a good management structure to be in balance. Moreover, organisations are spending money for lobbying; but this investment is turning with venue supports or more sponsorship supports. So, this point is important and needs good management skills also.

Festival' expenditure is based on salaries, artists payments, accomodation, marketing and technical costs also. In Turkey, marketing costs are so high to fullfill needs of sponsors. IKSVM is applying venue sponsorships to decrease this cost. But in Europe general problem is, expenditures are based on marketing, lobbying, technical things, venue payments etc. But mission of those festivals and organisations are training people for jazz music, creating opportunities for talents etc; although this is reality; for both festival organisations and national jazz organisation centres; education budget is too low; and unfortunately scholarships are almost none to support successful students for their education about this area.

5.5 Main Problems in Turkey for Jazz Fests Management & Suggestions for Solutions

In that part of our thesis, main problems in front of better quality & successful Jazz Fests will be pointed with possible solutions to problems.

5.5.1 Economical Problems

5.5.1.1 Main Findings

Organising fests, seminars, conferences and reaching international markets, making publicity for all events through different layers of the society needs quite big budgets. When we observed strenght points of successful fests all around the world; we noticed that economical supports behind of them are so high.

Especially in Europe, state is providing big economical supports for jazz fests, and almost 70% of the budget is coming from national and local government, and related foundations. Sponsorship supports are important also, but private sector has not got that much power on decisions of the festival' committees. This point is so important, because, in the economical crisis time, private sector is cutting firstly sponsorships in their own budgets. So, future of fests all depend on economical situations of the companies. And, the mission of fests mainly are supporting musicians and making promotion for jazz music internationally; but whenever companies are providers of the economic power; their names and marketing strategies are being higher in priority. So, sponsorships are important for successful fests, but our thesis is claiming that companies' supports should be in balance with governmental supports.

In Turkey, especially in IKSv, 85% of the fest budget is coming from private sector, governmental support is almost none. Eczacıbaşı and Garanti Bank are the biggest supporters, Turkey is lucky that those companies are powerful, and supporting art without expectations (at least not too much expectations).

5.5.1.2 Solution Suggestions

As we mentioned above, to create budget for better festivals; sponsorship management is so important; trying to find time to time some companies' help is not a good systems. Organisation teams can try to make organic bounds with companies, and they can try to take their support over time, not only for one time. Moreover, a professional team should handle with sponsor firms' relationship, because keeping them happy will bring more support also.

Moreover, in Europe, fest organisation teams are spending money for lobbying through government departments and private companies also. This professional approach is bringing more economical power, because systematic approach to this issue is persuaving companies and governmental offices to help more. Main advocacy arguments of committees are; cultural importance of jazz activities & fests, regional importance of events for development of local economy, tourism impacts on national economy. For sponsors, successful commitees are using these strength points of the jazz fests such as artistic quality of the events, being unique project, high social responsibility value, great reputation for company and country, engagement with young people for their trainings and creating higher brand value, high audience profile and longer lasting impact, creating positive relationship with government and other countries embassies. As a result, professional crew can manage these processes to reach more resource for better fests and events.

As we mentioned before, supports of the government should be increased also with lobbying. Especially, social media can create awareness towards this issue, and if enough support can be provided, government can make steps to impress voters more. European Union supports are high also for jazz fests; so other funds from Europe can be used for better fests also. In conclusion, economical support management should be divided in to three categories; governmental support dimension, private companies sponsorship dimension, foundations&European Funds dimension.

5.5.2 Human Resource Problems

5.5.2.1 Main Findings

Another strength point for successful fest organisations is having professional, expert crew. Human resources are needed for artistic consultancy, organisation crew, sponsors & guests & artists relations, technical support, accommodation support and after fest relations with stakeholders.

Human Resource Management needs expertise also, and for each area being professional needs time. Moreover, training human resource needs quite big budget also. So, this point is creating a dilemma, because economical independency is not that high for jazz fest organisations. In that part of our thesis, solutions for this dilemma will be explained.

In Turkey, this issue is problematic also. IKS V has got professional organisation team, but these crew is not only organizing Jazz Fests, supporting other art events of IKS V also. The rest of the Turkey, jazz fests organisations using volunteers only due to monetary constraints. Volunteers are so important to decrease costs; but unfortunately their expertise level is so low to handle with problems during organisations. So, taking volunteers are so risky; but with a good system, volunteers can be trained for higher quality.

Creating internship system is also crucial for providing better human resource for organisations. But, unfortunately, in Turkey, this system is not used efficiently yet; interns are working like volunteers. In that situation, creating know-how and loyalty for years is too hard; so this system should be managed well to be more effective.

5.5.2.2 Solution Suggestions

Having high quality human resource means that better and higher quality organisation. Head office should have expert manpower about their subjects such as managers, advisors, technical consultants etc. To create it, committees should spend some part of their budget for trainings and hirings of higher quality human resource.

Moreover, volunteers should be motivated and trained also to be more efficient. Making agreements with universities for internship opportunities can create young, energetic, well-educated man-power also.

5.5.3 Weak Governmental Support

5.5.3.1 Main Findings

In Turkey, unfortunately there is not Art Ministry, those kind of art events are under Culture Ministry responsibility, but, the budget of this ministry is quite low when we compare it with other ones; so support of ministry is limited most of the time. Moreover, most of the venues in cities are under responsibility of municipalities, but, political issues have got big roles about those era; so, most of the time fest organisers are not able to find venues and saloons to use, especially in small cities. Furthermore, government has not got a political approach to develop those era in Turkey, even, they stopped to show jazz, classical, blues kind of musics in state television (TRT 3) due to low raytings. So, Jazz Fests' destiny is mostly on the hand of volunteers, some universities and sponsors (private sector) in Turkey.

5.5.3.2 Solution Suggestions

Lobbying and pushing government channels systematically can be a good solution for longterm supports of government. Moreover, public relations are important to educate people why those kind of fests are important for social happiness and development. So, if this issues are important for society (voters), government have to support art activities with bigger budget.

5.5.4 Weak Media Support

Support of media is so important for better marketing, and reach people. Nowadays, media is dividing in to different categories such as mass media, press, social media. IKSVM has got support from press and mass media, but we can not say that this support is enough. Moreover, other fests are finding small places for themselves in the mass media, mostly, local media is supporting but of course its not

enough to reach all society even international areas. And, nowadays, having social media support is so important, but agencies are working to make marketing through social media channels. It can be a good step for organisers to find sponsors from those agencies to have professional support.

5.5.5 Employee Training Problems:

Successful fests have got professional crew with high level of experience, especially about organising jazz music festivals. But keeping crew all year, training them, giving them wage, social security, bonuses etc are quite costly for foundations who are organising fests. So, at that point, there are several solutions for these problems, because unexperienced crew can reduce quality and success of the fest. Firstly, government can create department to train and employ crew for organisations. And this department can work like pool to give professional support for fests. Secondly, main crew can be trained and employed by organisation team, volunteers can work connected with experienced crew, and before fests, all employees can be trained about organisation. Finally, fest organisers from different cities can create a foundation to hire professionals. As a result, finding professionals for jazz fests are quite hard and expensive.

5.5.6 Lack of University Support

Aim of Jazz Fests is supporting local talents also for international markets; but unfortunately, in Turkey, most of the conservatories do not have jazz departments. And, most of the cities have not got any stage for development of jazz, only in big cities there are some jazz clubs and bars are trying to support and give place for this music. As a result, system is not supportive enough for development of this music and culture in Turkey in academic level.

6 CONCLUSION

Jazz music and Jazz culture is a life style, showing colours of life different way. Making fests to reach more people with this music, and supporting local talents to develop this culture is a unique mission. But, we should accept that, making successful organisations for jazz music is a big economical plus also for local and national society; because, this kind of music is universal, and fests are attracting lots of local and international tourists to these areas.

Turkey has got several jazz fests also with the support of private sector and volunteers mostly. Unfortunately, most of these fests can not be count as successful ones like global fests because of mostly economical problems. But, still, their creations with lots of barriers in front of them, are deserving respect. Many musicians and academicians have also been opinion of inedequate resources for festivals. For instance, famous musicians Kerem Görsev and Ferit Odman have noted that ‘festivals are helpful for jazz and also jazz music lover with increasing in participants. Therefore, those festivals must be supported.’⁸⁸ Neşet Ruacan from Trt Jazz Orchestra, has also asserted that ‘TRT does not make a point music enough – especially jazz music.’In this regard, many jazz are still waiting for the permanent staff for TRT because of deficient government backing.’⁸⁹ In similar, Vecihi Akın from TRT Jazz Orchestra is also in the opinion of inedequate resources for festivals, too.⁹⁰

Kamil Erdem who is a university lecturer at Yildiz Technical University in Istanbul and also the founder and a member of the music group Asia Minor which performs in both national and international music festivals, argues that ‘music schools which are interested in especially jazz, must be spreaded and also musicians must be supported. On the other hand, he notes that festivals are significant for Istanbul to create more interaction among artists.’⁹¹ Nail Yavuzoğlu from Istanbul Technical University, argues that ‘various opportunities must be given to brilliant

⁸⁸ K. Görsev and Ferit Odman, Personal Interview, [September 23, 2012].

⁸⁹ N. Ruacan, Personal Interview, [December 12,2012].

⁹⁰ V. Akın, Personal Interview, [December 12,2012].

⁹¹ K. Erdem, Personal Interview, [July 12,2012].

musicians in festivals in order to train new musicians by gaining experience'.⁹²So, festivals also supply a platform to experience by musicians and they assist jazz music to develop.

During this thesis, we claim that, with sufficient support (economical, academical, governmental, media support), Turkey can have better fests and diversify those fests for each area like global equals. Firstly, we have made close look for successful fests all around the world, and point out success points of them and reasons behind of this success. Secondly, we made evaluation for Turkey and jazz fests' structure, and point out problems with reasons of these problems. And finally, we try to understand IKSIV Istanbul Jazz Fest structure as a role model for other fests in Turkey.

In the conclusion part, we created solutions for each important problems, and support our thesis statement to reach successful fests. As a result, Turkey has got potential for successful organisations, but system is not strong enough to reach optimum point. With the support of government, private sector, civilian foundations, volunteers, media Turkey will attract more tourists who are in to jazz culture, and reach more audience to complete mission of jazz fests.

⁹² N. Yavuzođlu, Personal Interview, [July 12,2012].

APPENDIX: Glossary

Acid: It is a musical genre that combines elements of jazz, funk and hip-hop, particularly looped beats.

Bebop: It also named as Bop that is a style of jazz characterized by fast tempo, instrumental virtuosity, and improvisation based on the combination of harmonic structure and melody. It was developed in the early and mid-1940s.

Blues: It is the name given to both a musical form and a music genre^[1] that originated in African-American communities of primarily the "Deep South" of the United States around the end of the 19th century from spirituals, work songs, field hollers, shouts and chants, and rhymed simple narrative ballads.

Boogie-Woogie: It is an African American style of piano-based blues that became popular in the late 1930s and early 1940s

Chicago Style: It sometimes referred to as Hot jazz or Early Jazz, is a style of jazz music which developed in Chicago, Illinois during the mid 1920's and was spread to New York City.

Cool: is a style of modern jazz music that arose following the Second World War. It is characterized by its relaxed tempos and lighter tone, in contrast to the bebop style that preceded it. Cool jazz often employs formal arrangements and incorporates elements of classical music.

Creoles: This music applies to two genres of music from south Louisiana: *Creole folk* and *Louisiana Creole*.

Cuba Jazz: It first emerged with *Caravan* made popular by the Duke Ellington Orchestra in 1935.

Dixieland: A style of instrumental jazz associated with New Orleans and characterized by a relatively fast two-beat rhythm and by group and solo improvisations. Today there are three main active streams of Dixieland jazz: Chicago style, West Coast and Dutch 'Old Style Jazz'.

Folk Jazz: It is a broad term for music that pairs traditional folk music with elements of jazz, usually featuring richly texturized songs.

Free Funk: It is a term that Allmusic and writer Scott Yanow use to describe a combination of avant-garde jazz with funk music that developed in the 1970s.

Free Jazz: It is an approach to jazz music that was first developed in the 1950s and 1960s. Though the music produced by free jazz composers varied widely, the common feature was a dissatisfaction with the limitations of bebop, hard bop, and modal jazz, which had developed in the 1940s and 1950s.

Funk & Soul: Towards the end of the 1950's, along-with "Hard Bop", some sub-trends thoroughly originating from black musicians and which were named Funk & Soul also emerged.

Fussion: A fusion genre is music that combines two or more styles. For example, rock and roll originally developed as a fusion of blues, gospel and country music. The main characteristics of fusion genres are variations in tempo, rhythm, and is sometimes the use of long musical "journeys" that can be divided into smaller parts, each with their own dynamics, style and tempo.

Hard Bop: It is a style of jazz that is an extension of bebop -or "bop"- music. Journalists and record companies began using the term in the mid-1950s

Gospel: This music is a music genre. The creation, performance, significance, and even the definition of gospel music varies according to culture and social context. Gospel music is composed and performed for many purposes, including aesthetic pleasure, religious or ceremonial purposes, and as an entertainment product for the marketplace.

Jazz Hip Hop: That is a sub-genre of hip hop which incorporates jazz influences, developed in the late 1980s and early 1990s.

Jazz Rock Fusion: The term "jazz rock" is often used as a synonym for "jazz fusion" as well as for music performed by late 1960s and 1970s-era rock bands that added jazz elements to their music.

M-Base: It is a collective founded in 1986 by some young musicians who live around Brooklyn in New York and who, in fact, do not have that many common ideas, has lent its name to another jazz trend of the 1980's.

Mainstream: It is a genre of jazz music that was first used in reference to the playing styles around the 1950s of musicians like Buck Clayton among others; performers who once heralded from the era of big band swing music who did not abandon swing for bebop, instead performing the music in smaller ensembles. The medium once lay dormant during the 1960s, but regained popularity in the 70s.

Marching Bands: That is a company of instrumental musicians performing outdoors for the purpose of entertainment and sometimes in competition. Instrumentation typically includes brass, woodwinds, and percussion instruments.

Modal Jazz: That is jazz that uses musical modes rather than chord progressions as a harmonic framework.

Neo-bop: That is a style of jazz that emerged in the 1980s as a reaction against free jazz and jazz fusion.

Neo-Swing: It is a musical genre that surprise is derived from swing. It is also called retro swing, and the revival of swing dancing and swing dance music in the 1990s.

Ragtime: It is a musical genre that enjoyed its peak popularity between 1897 and 1918. Its main characteristic trait is its syncopated, or "ragged," rhythm.

Stride: It is a jazz piano style that was developed in the large cities of the East Coast, mainly New York, during 1920s and 1930s.

Swing: That is a form of American music that developed in the early 1930s and became a distinctive style by 1940. Swing uses a strong rhythm section of double bass and drums as the anchor for a lead section of brass instruments such as trumpets and trombones, woodwinds including saxophones and clarinets, and sometimes stringed instruments such as violin and guitar, medium to fast tempos, and a "lilting" swing time rhythm.

Third Stream: That is a term coined in 1957 by composer Gunther Schuller, in a lecture at Brandeis University, to describe a musical genre which is a synthesis of classical music and jazz.

West Coast: It refers to various styles of jazz music that developed around Los Angeles and San Francisco during the 1950's. West Coast jazz is often seen as a sub-genre of cool jazz, which featured a less frenetic, calmer style than bebop or hard bop.

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