

## The Pori Jazz Festival - New opportunities for music archives

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Miles Davis, Paul Simon, Stevie Wonder, James Brown, Erykah Badu, Chick Corea, James Brown and many other well-known artists, all performed at the international Pori Jazz Festival in Finland. The first Pori Jazz Festival was held in July 1966, and 1500 visitors attended the concerts which lasted one weekend. Audiences grew year by year, and at the moment the festival lasts nine days with audiences numbering from 100,000-120,000. The Pori Jazz Festival is one of the biggest jazz festivals in Europe and is known throughout the world. Many of the performances of the numerous world-famous jazz and pop musicians that came to the festival through the years have been recorded and rest in the archive of the festival.

Something has to be done to preserve this collection, says Tiina Sailavuo, responsible for the collection, for these are unique recordings and there is a lot of interest from private persons as well as commercial parties. While public organisations might be forerunners at making their holdings accessible, private organisations like ours may also have hidden treasures, unique material that no one is aware of. Besides artistic value, this material could also represent an economic value. Digitisation is a must to make these collections accessible, but is just the starting point: what we need are products and value added services. We need to create our own markets, Tiina said. One of these markets could be letting people enjoy live performances or music from the archive through their mobile phone. On the festival's videoblog there are already selected moments from the concert areas, backstages, press events and the Jazz Street that can be viewed almost real time, including clips from the past two years in different formats for different devices (podcasts, internet and mobile phone). <http://www.porijazz.fi/videoblog/>

There are several critical factors for commercial exploitation, Tiina explains, and a study which I find very useful is the MLA South East *Audiovisual Collections Commercial Study*. They distinguish six success factors: (1) cataloguing, (2) technical viability (the material must be of acceptable technical digital quality), (3) rights, (4) knowledge of care and management of audiovisual media by the archives staff, (5) investment (an analysis of the investment which is required in order to generate income), and finally (6) markets and marketing (archives need to be more proactive to find local national and international markets). <http://www.mlasoutheast.org.uk/archives/southeastarchivessector/avcommercialstudy/>

Copyright legislation varies from country to country, but it always exists on more than one level for sound recordings. But Tiina speaks from personal experience when she says that many artists are willing to allow you to use one or two songs. And yes, clearing rights can be complex and difficult, but sometimes artists can also be generous, as we experienced in the case of the old Miles Davis festival recordings which we are allowed to reuse.

Another thing Tiina strongly believes in is cooperation, in their case with content and service providers, who need our content for games, movies, crossmedia etc. Technology companies, network/mobile operators terminal manufacturers (TV, PC, mobile etc.), distribution channels, publishers, media companies etc., there are all looking for stuff to make their services valuable. Consider the whole value chain: the technology is there, we should focus on product development. Ideas are not enough, we need to develop real innovations!