

Europe Jazz Network

REPORT OF 2007 GENERAL ASSEMBLY
BRUGGES / GHENT, SEPTEMBER 2007

i EUROPE JAZZ NETWORK



Education and Culture DG

EUROPE JAZZ NETWORK (EJN)

September 2007, Belgium
Report by David Francis

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SECTION 1

EUROPE JAZZ NETWORK: AN OVERVIEW

The Europe Jazz Network (EJN) is a dynamic network of leading individuals from within the European jazz community who work together to achieve the aims of the EJN:

- EJN promotes collaboration among the professionals in this field to improve organisational efficiency and programming of concerts and tours and, therefore, the working conditions of musicians, agents and promoters.
- EJN is committed to establishing a creative dialogue amongst its membership, to encourage partnerships to flourish between artists and producers on an international basis.
- EJN is committed to advocacy for the advancement of jazz and the importance of the cultural field in Europe.

The EJN, building on 20 years of experience, is the major body in Europe which represents jazz and supports the development of the art form through the international exchange of artists and knowledge.

The organisation is a key contributor to the cultural debate within Europe (with a voice enhanced as a result of significant EU funding) and is now better placed than ever to ensure the role of jazz is represented at the heart of the European cultural debate.

EJN is enjoying a period of growth and embracing the opportunities presented by its strengthened position. For the first time a paid administration will now be put in place to develop the organisation. This will result in better information services, improved governance practice and increased value to the membership. Most importantly it will enable the EJN to take a strategic approach to its role as an advocate for jazz within the EU.

The EJN's standpoint is that jazz should enjoy support which will allow it to thrive and flourish as part of a healthy arts economy in Europe – where music forms are supported relative to their particular needs. The challenges facing the EJN membership would suggest that levels of support for jazz allow, at best, a basic level of survival. Therefore, a key function for the EJN is to ensure that the contribution of jazz (in both artistic and financial terms) is fully understood, appreciated and valued, and that this translates to increased support for jazz on a national, European and international level.

EJN's role goes far beyond being a representative body. It is the catalyst for the development of pan-European initiatives amongst its members who provide unique international opportunities for jazz musicians in Europe. The international exchange of musicians, creative ideas, knowledge and intelligence is central to the role of EJN, whose recently re-launched website is a key resource for the whole European jazz community, as well as for those wishing to engage with jazz, regardless of their location in Europe.

It is also about passion for the music. Collectively, the EJN membership is the most significant body of presenters, commissioners and producers of jazz in Europe. Together they are responsible for the development and delivery of a healthy, vibrant jazz scene in Europe and more importantly represent the infrastructure within which jazz will develop as a genre on the world stage in the musical mix of the 21st century.

SECTION 2

EUROPE JAZZ NETWORK: FUTURE DIRECTION

The EJNI is a catalyst and it is in this role that the EJNI is shaping its future.

The EJNI is planning its development to work harder

- on behalf of jazz in Europe
- on behalf of its membership
- to serve its members better.

In order to be effective the EJNI recognises that it must act with authority from a solid and credible knowledge base; one which reflects the current situation of jazz in Europe.

Therefore, the EJNI is proposing a major audit of its sector. This will begin immediately with the collection of standard data from all its members, relating to:

- audiences
- artists
- finances (income and expenditure)
- programming
- partnerships

This will give the EJNI an up-to-date picture of the scale of its sector and what it is contributing to the arts economy (both creative and financial) in Europe. Gaps too will be exposed, for example gaps in jazz provision, EJNI membership, variations in standards of practice and funding.

The EJNI will use this information to:

- validate its messages about the role and contribution of jazz in Europe
- develop future research strategies
- access new funding opportunities, especially in relation to research
- inform its membership about the contribution they make locally, nationally and internationally, as well as the skills which exist within the network
- develop and spread best practice amongst its members.

In addition the EJNI recognises that it can serve its community better through investment in its own infrastructure, management and governance practices.

The new EJNI website (www.europejazz.net) is an excellent example of how the EJNI has invested in infrastructure for its members. This custom-built site (updated by the members themselves) allows general information about all members to be widely available whilst providing a dedicated members' area to facilitate the exchange of specific 'industry only' information. EU funding will now enable the EJNI to employ a small, remunerated staff. This important step will enable the EJNI to vastly improve its own management, governance and reporting practices in the future. In addition this will enable the EJNI to invest more time in disseminating information, researching and making funding applications to support its work.

For the membership the networking opportunities are a crucial element of the EJNI's role. The EJNI remains committed to bringing all its members together at least once per year to

discuss, make new contacts and do business. Therefore it is the ambition of the EJN to provide its members with the best quality experience and context for their General Assembly and associated events.

SECTION 3

MEMBERSHIP OF THE EUROPE JAZZ NETWORK

Access to an international network of contacts, information and potential creative partners is a major motivator and benefit to being a member of EJN.

The EJN also represents a ready-made export market for work developed by individual EJN members. The flow of artists between EJN members demonstrates that the EJN is an effective circuit of like-minded professionals, who collectively have the infrastructure to deliver high quality jazz events in many different contexts across the EU.

The EJN membership has grown steadily and now stands at 56 members. The annual membership fee is a challenge for some members but clearly equates to the tangible benefits enjoyed by the members. When the intangible value of membership (e.g., the association with a major cultural player in the EU) is added, the EJN represents very good value indeed.

The EJN Board have examined means of recruiting new members and put forward a proposal for a new strand of associate member (at a lesser fee for a period of three years) which would benefit potential members who cannot raise the full membership fee in the short-term (see section 4- General Assembly).

What is clear is that the EJN membership contains considerable untapped talent. Members' primary role may be as producers, but they may also run a label, distribution or work directly for collectives of musicians. At present the extent of talent and resource amongst the members is not known; the Board intend to change this by auditing the many strands of work undertaken by its membership in order that it can tap into the considerable expertise amongst its own community.

This, of course, assumes an engaged, proactive membership. The challenge facing the EJN is to galvanise its members to give more to the organisation in terms of

- data they hold (to contribute to research and the accuracy of information on the website)
- their own skills and extended networks and applying these constructively within the network.

“The future of the EJN depends on an engaged membership which actively contributes to the work and strategic direction of the organisation towards its goals.”

- Nod Knowles, President

SECTION 4

2007 EUROPE JAZZ NETWORK GENERAL ASSEMBLY AND ASSOCIATED EVENTS

Context

The 2007 EJNI General Assembly was held in Brugges and Ghent, Belgium (6-9 September) and was aligned with the Flemish Jazz Meeting, a showcase of Flemish jazz to a number of invited international delegates (in addition to the EJNI membership).

The Flemish Jazz Meeting presented an opportunity for EJNI members to attend a range of showcases throughout their visit to Flanders and to enjoy excellent hospitality.

Event 1

Friday 7 September 2007, Concertgebouw, Brugges
PANEL DISCUSSIONS, chaired by Werner Trio

The first formal session was made up of two panel discussions taking two specific starting points:

1. A study of jazz in Belgium – and how the EJNI can work on issues raised
2. Jazz as an attitude – how and why we programme

PANEL DISCUSSION 1: JAZZ IN BELGIUM

The first session took, as its starting point a paper called “More Elbowroom for Jazz in Flanders”. The paper had been commissioned by the Flemish Department for Arts and Heritage and was treated within the context of the first EJNI session as a provocation document. The panel discussed the following three recommendations:

1. Support for jazz: That jazz should receive the same financial support as contemporary classical music
2. Structural subsidies should be offered direct to ensembles and individual artists
3. The approach of academic institutions does not provide the right environment for jazz and improvised music to emerge

A panel discussion followed which was opened up to the floor.
On ‘Support for Jazz’ the key messages that emerged were:

- A more pragmatic approach to building support for jazz was required:
 - It was in this session that a clear sense emerged that jazz does require support, but not on the basis of ‘we want what they (for example, classical music or opera) have got’ but by making a case for support based on the contribution of jazz to a healthy arts environment in Europe.
 - It was recognised that some other music forms are, by their very nature, more costly to produce than jazz and it was concluded that support needs to be relative to the music form, at a level which will allow that music form to thrive.
 - However, at present the balance in favour of other music forms was described as “overwhelming” and therefore hard to accept, so some redress in the balance would seem to be an objective of the jazz community.

- Structural issues in relation to national funding providers were discussed:
 - In some countries there is no central or national cultural policy so it is very difficult to approach the issue of support for jazz on a national basis. This is the case in Germany, for example, where partnerships with national commercial organisations have helped jazz promote itself on a national, as opposed to a local basis.

On 'Structural Subsidies' the key messages which emerged were:

- Generally jazz musicians are unable to sustain a living from performance alone. Therefore jazz musicians work across a range of activities, which provide them with access to other musicians, students, different working and performance contexts. This allows jazz musicians to keep abreast of current practice and creative developments in the sector.
- It was noted that should subsidy be offered directly to bands and individuals, this could develop a dependency culture (as is seen in other music forms) and ultimately could promote laziness in a sector which is currently fertile and active.
- It was noted that funders are nervous about supporting individuals and that support is mostly directed towards infrastructure (festivals, venues etc) - which is an important area of investment for jazz and which, in most cases directly benefits jazz musicians through bookings, commissions etc.

On 'Approach of Academic Institutions', key messages which emerged were :

- The academic approach which conservatoires are applying to the formal teaching of jazz was not always appropriate in nurturing the next generation of artists.
- Jazz musicians are required to develop a range of musical skills (improvisation, reading, ensemble, solo) whilst at the same time needing to develop entrepreneurial skills to build their career.
 - There was a sense in the discussion that, in general, these needs are not being met within formal teaching environments.
 - In some countries where these skills were being addressed there was an issue of too many skilled musicians coming onto the market and insufficient infrastructure (in the form of venues, clubs and festivals) to provide them with opportunities to reach audiences and develop their careers.
 - It was suggested that 'learning by the book' was not appropriate for jazz and produced clones of institutions.
 - The new agenda of 'educating in the business', (where educational institutions have connections in the industry) was far more conducive to nurturing jazz talent (Guildhall School of Music and Drama, London was cited as an example).
 - Some examples of good practice noted: University of Liege - all students learn to work/perform effectively in a range of different contexts; Germany has 18 jazz study courses; Birmingham Conservatoire, UK, which has an emphasis on performance.

PANEL DISCUSSION 2: PROGRAMMING

The second discussion session focussed on programming and the factors affecting programming.

Three key messages emerged from this session:

- Jazz is an effective vehicle for cultural change
 - The session heard about the development of festivals in both Estonia and Hungary which have grasped and capitalised on the opportunities presented since the liberation of Eastern Europe. In Hungary, Mediawave promotes a range of participative activities to encourage a better understanding of European jazz.
 - In Paris the Banlieues Bleues festival was launched in a suburb of Paris (Seine-Saint-Denis) where there was no history of jazz promotion. The formation of the festival was driven by a political agenda but has built a large local audience through the programming of high quality events and has therefore developed a new audience for jazz in its particular region.
 - The London Jazz Festival was cited as an example of a city-wide festival which brings together the many different cultures represented across the city. This is aided by the broad range of jazz presented in the festival which ranges from improvised to electronic, from world/international to traditional.
- Partnerships are essential to maximise potential
 - In Estonia (where the Jazzkaar Festival delivers a year round programme of work) there are strong partnerships with TV and Radio (especially important as there is no dedicated jazz journal in Estonia), with the education system and commercial sponsors.
 - This was reflected in the programming at the London Jazz Festival where many events are delivered in partnership with venues, labels, sponsors etc.
- Effective programming can provide local musicians with the opportunity to perform alongside international artists.
 - Developing the skills of local musicians and placing them in an international context was important to all the organisations represented during this session. In most cases there was an equal balance between local and international artists being presented.

Event 2

Saturday 8 September 2007: Vooruit, Ghent

EJN WORKING GROUPS

- The EJV Board has identified an opportunity for the EJV to undertake research which will serve to validate EJV's messages about the value and contribution of jazz on both a national and European level (see EJV Direction above).
- The Board initiated the very first stage of this project by asking its members to consider four key questions:
 1. What information would the membership like to see resulting from research?
 2. What data do members have which they could contribute to the initial stages of a research project (i.e., to establish a base-line)?
 3. Do they have access to agencies which hold relevant information (office of statistics, arts funders etc)?
 4. Do they have experience of, or ideas relating to obtaining funds to support research activity in their country: could this be applied to a European-wide research project?

Four working groups discussed these questions and gave their feedback during Event 5 – see below.

Event 3

Saturday 8 September 2007: Vooruit, Ghent

EUROPE JAZZ NETWORK GENERAL ASSEMBLY 2007

This session was the formal annual meeting of the EJV.

Key messages from the EJV General Assembly were:

- Nod Knowles conducted his first General Assembly as President and acknowledged the vision and leadership of former President Lars Thorborg in bringing together the EJV and TECMO networks to create a single, stronger and more dynamic membership organisation.
- EJV, aided partly by its place within EU funding, is active at the highest level within the European cultural debate

WEBSITE

- A new EJV website is live and responds to input from EJV members. Giambattista Tofoni was thanked for his work in delivering the new website. Key features of the site include:
 - Clear and functional approach to layout
 - News sections and banners
 - Information about EJV: how to join; the Board; EJV reports
 - European wide and national maps showing the location of members
 - Prominent country by country listing of members
 - The ability of each member to update information about their organisation

- A members area discussion forum for information exchange
- Diary/tour information
- Listings: artists, international agents, organisations, festivals, clubs and media

ADMINISTRATION

- EJN will now appoint a part-time administration, made possible by EU funding.
This will:
 - improve services to members
 - provide resource for applying for funding and servicing the requirements of funders
 - take some of the pressure off individual Board members, who are working in a voluntary capacity

PARTNERSHIPS

- Partnership working is essential to the success of EJN.
- This ethos runs through the heart of the organisation, from collaboration between members to organisations wishing to engage directly with the EJN, for example the partnership demonstrated with Flemish Jazz Meeting and Vooruit in hosting the 2007 EJN General Assembly, for which they and the other collaborative partners and supporters (listed elsewhere in this report) were gratefully thanked.
- The Danish Jazz Federation, with other confirmed Danish funding support, will host the 2008 EJN General Assembly in Copenhagen.

MEMBERSHIP

- The membership stands at 56 members with 6 new members joining since the 2007 General Assembly.
- The Board are developing a proposal to develop 'trial membership' to entice new members with the aim of:
 - attracting new members
 - allowing potential members to experience the benefits of EJN before signing up and paying a full subscription
- The Board are also considering a proposal to expand the membership to include other 'interested organisations' e.g., specialist jazz journals

BOARD

- The annual election for Board membership was held at the General Assembly. Four candidates stood for three positions on the Board. The successful candidates were Peter Schulze (JazzAhead, Germany), Ildiko Nagy (Mediawave, Hungary) and Antanas Gustys (Vilnius Jazz Festival, Lithuania).
- Vacancies resulted from the process of rotation of Board membership as agreed at the previous General Assembly in Helsinki. Three members had stood down from the Board. Their contribution was acknowledged and they were thanked for their personal investment in EJN. Giambattista Tofoni, who had stood down and had not applied for re-election, was particularly thanked for his outstanding long-standing contribution and commitment to EJN over many years.
- The election was conducted by representatives from the Dutch Jazz Connection and the Danish Jazz Federation who are non-voting associate members of EJN.
- The new EJN Board will elect, from within their ranks, a President, Treasurer and Secretary.

Event 4

Sunday 9 September 2007, De Groenplaats, Brugges

FEEDBACK FROM WORKING GROUPS AND GENERAL DISCUSSION FORUM

The EJM members gave their feedback on the four questions discussed during Event 3:

1. What information would the membership like to see resulting from research?
 - The EJM membership would like access to the following shared information:
 - funding (i.e., subsidy sources and levels)
 - financial information (especially around taxation, social security levels and % of box office achieved)
 - extent and value of direct and secondary employment created by EJM members
 - extent to which jazz is supported by 'in kind' labour and the value this represents
 - extent and value of additional economic contributions (e.g., hotel rooms, restaurants, tourism)
 - media partnerships and data around the extent to which jazz is covered in the media
 - audience size and demographic
 - the extent to which activity stimulated by EJM members prompts other creative activity either locally, nationally or internationally (especially in terms of brokering creative partnerships between musicians and social impact in a locality)
 - statutory requirements around venues and musicians
 - In addition case studies were considered to be relevant in terms of sharing and celebrating best practice and success
2. What data do members have which they could contribute to the initial stages of a research project (i.e., to establish a base-line)?
 - It was widely agreed that the following data would be relatively easy to collect across the EJM membership:
 - audience numbers and audience demographics
 - artists programmed
 - fees paid
 - financial information
 - funding

Other information required may not be so readily available and would not be in any kind of standard format.

- At this point it was acknowledged that, in order to achieve rigorous methodology and robust results it will be essential to work with professional researchers.

3. Do they (EJM members) have access to agencies which hold relevant information (office of statistics, arts funders etc)?

and

4. Do they (EJM members) have experience of, or ideas relating to obtaining funds to support research activity in their country: could this be applied to a European-wide research project?

- Suggestions offered relating to access to agencies which hold relevant information:
 - office of statistics
 - arts funding bodies (who collect this information as part of their evaluation)
 - independent organisations which have commissioned research in the past (e.g., Jazz Services in the UK).
 - Suggestions offered for funding:
 - National Jazz Organisations could potentially offer support, not least by endorsing any applications for funding
 - international network of Music Information Centres
 - EJN could apply direct to national funding sources in countries where it has members
 - if research is carried out by an academic institution this can unlock funding via the institution itself.

GENERAL FORUM

In the final open session, the key points raised were:

1. The EJN General Assembly might place a greater emphasis on:
 - formal sessions around jazz programming, artists, artistic innovation and the contribution the EJN makes to the advancement of European jazz, i.e., more emphasis on the music!
 - discussing strategy – i.e., where does the EJN want to be in 4 years and how can the members work together to achieve this?
2. With new professional administrative personnel in place, financial, planning and working information can be more readily available to members and communication with the membership can be increased.
3. Music is at the heart of what EJN is all about and at its best EJN serves as a catalyst for collaborative working and exchanges amongst its members.
 - The 12 Points Festival in Dublin, Ireland, a festival of new European jazz was cited as an excellent example of this (www.12points.ie)
 - An EJN festival was suggested, possibly in partnership with European Broadcasting Union.
4. Members are committed to contributing to the organisation. Members have other skills and experience to contribute and may be able to offer other expertise to the EJN and to each other. For instance one member also runs a jazz label in the UK.
 - A skills audit of the members was suggested so that the EJN and members could draw on the extended range of skills represented by the membership.
5. It was noted that EJN members face a set of complex challenges in carrying out their work and that the EJN might consider developing:
 - a monitoring function: to monitor its members 'professional welfare'
 - a support group function: for members to provide mutual support and exchange learning

The meeting was closed with thanks to all members and partner organisations – and in particular to Katrien van Remortel and Wim Wabbes for their personal commitment which had made the event such a success. A superb lunch supplied by the chef and volunteers of De Groenplaats and excellent music from Bart Maris signalled the end of the 2007 EJN General Assembly.

SECTION 5

THE HISTORICAL CONTEXT

The EJN was founded in 1987 with aims and objectives which are still absolutely relevant.

- EJN promotes collaboration among the professionals in this field to improve organisational efficiency and programming of concerts and tours and, therefore, the working conditions of musicians, agents and promoters.
- EJN is committed to establishing a creative dialogue amongst its membership, to encourage partnerships to flourish between artists and producers on an international basis.
- EJN is committed to advocacy for the advancement of jazz and the importance of the cultural field in Europe.

EJN was pioneering in that it was the first electronic network in the cultural domain, predating mass use of the internet by cultural organisations.

Legally, EJN is a not for profit organisation registered in France whose members are promoters, producers, musicians' associations, artistic directors, and consultants who are based in Europe and working mainly in the field of jazz and improvised music.

Tribute is paid to the founding members of EJN and, in particular, to Fillipo Bianchi who led its development.

SECTION 6

WHAT HAPPENED, WHEN AND WHERE!

Thursday 6 September 2007

Afternoon: EJN Board Meeting

Evening: Reception and gig

Venue: De Werf, Brugges

* Performances by: Carlo Nardoza Quintet,

Teun Verbruggen – Othin Spake

Friday 7 September 2007

Morning: Visits in the City of Brugges
Afternoon: Event 1: Concertgebouw, Brugges:
Two discussion panels and open debate
Evening: Barbeque and gig
Venue: De Werf, Brugges
* Performances by: Ewout Pierreux Trio,
Tuur Florizoone – Tricycle, Michel Bisceglia Trio,
Franco Saint De Bakker

Saturday 8 September 2007

Morning: Event 2: Vooruit, Ghent: Discussion Groups
Afternoon: Tour of Vooruit
Afternoon: Event 3: EJN General Assembly meeting
Evening: Tour and Reception at Muziekcentrum Ghent followed by gig:
Venue: Vooruit, Ghent:
* Performances by: Robin Verheyen – Narcissus Quartet,
Jef Neve Trio, Vansina-Verbruggen-Gudmundsson Trio,
Määks Spirit, Flat Earth Society

Sunday 9 September 2007

Morning: Event 4: Feedback from discussion
groups and open forum
Lunch and gig:
Venue: De Groenplaats, Brugges
* Performance by: Bart Maris-Moker
Afternoon: EJN Board Meeting
Close

* Flemish Jazz Meeting event

ORGANISING PARTNERS:

EJN, Europe Jazz Network, Flemish Jazz Meeting 2007, Jazz Brugge vzw,
European jazz festival, De Werf, Brugges jazz venue and Belgian jazz label,
Flanders Music Centre, organisation for the support of the Flemish music scene,
JazzLab Series, Flemish concert series for Belgian jazz music, Vooruit,
international arts centre in Ghent, Muziekcentrum; Ghent

WITH THE COOPERATION OF:

CultuurLokaal, organisation for the support of local cultural policy
Concertgebouw Brugge, international concert venue
WABjazz, online Belgian music label

WITH THE SUPPORT OF

Province of West Flanders, The City of Brugges, The City of Ghent,
De Bijloke Muziekcentrum Ghent, Flemish Government - Ministry of Culture,
De Morgen, Flemish newspaper

SECTION 7

THE PEOPLE; WHO WAS THERE

Guests of the Flemish Jazz Meeting Brugge/Ghent 6-9 September '07

AZERBAIJAN

Baku Internationa Jazz Festival:
Emil Ibrahim Mammadov,
Rauf Babayev

CANADA

Vancouver Jazz Festival: Ken Pickering

CZECH REPUBLIC

CEMA: David Dittrich

DENMARK

Copenhagen Jazz Festival:
Kenneth Hansen, Signe Lopdrop
Copenhagen Jazz House: Lars Thorborg
Danish Jazz Federation: Kare Emtoft
Danish Jazz Federation/International
Jazz Launch: Jesper Graugaard

ESTONIA

Estonian Jazz Union: Jaak Sooaar
Jazzkaar Festival/Estonian Radio Producer: Anne Erm

FINLAND

Finnish Jazz Federation:
Anki Heikkinen, Kirsi Lajunen
Jyväskylä Summer Jazz: Juha Ruusunen
Tampere Jazz Happening: Juhamatti Kauppinen
UMO: Annamajja Saarela

FRANCE

AFIJMA: Antoine Bos
AJMI: Jean-Paul Ricard
Avignon Tremplin Jazz: Michel Eymenier
Banlieues Bleues: Xavier Lemettre
Bordeaux Jazz Festival: Philippe Meziat
Citizen Jazz: Sophie Chambon
Festival Jazz à Mulhouse: Adrien Chiquet
Grenoble Jazz Festival: Jacques Panisset
Jazzclub Dunkerque: Françoise Devienne
Jazzdor/Festival de Strasbourg: Philippe Ochem

GERMANY

Beethoven Haus Bonn: Ursula Timmer-Fontani
Bunker-Ulmenwall: Kornelia Vossebein
Deutschlandfunk/Jazzthing: Karsten Mützelfeldt
Enjoy Jazz: Rainer Kern, Egbert Rühl
Internationales Jazz Festival Münster: Fritz Schmücker
Jazz am Rhein/Network jazz am Niederrhein/
Jazzpodium Köln: Marieke Rabe ,
Hans-Jürgen von Osterhausen
Moers Music: Burkhard Hennen

Stadtgarten/Moers Festival: Reiner Michalke
Unterfahrt Munchen: Christiane Boehne-Geisse
Peter Schulze: Peter Schulze

HUNGARY

Budapest Music Center: Tamas Bogнар
Mediawave: Ildiko Nagy

IRELAND

Improvised Music Company: Gerry Godley

ITALY

Clusone Jazz: Enrico & Giuliana Blumer
Europe Jazz Network: Margherita Rodigari
JazzCatania: Pompeo Benincasa
JazzIt: Vincenzo Martorella
Tam Eventi: Giambattista Tofoni

LITHUANIA

Kaunas Jazz: Indre Jucaite
Vilnius Jazz Festival: Antanas Gustys
Lithuanian National Philharmonic
Society: Danas Skramtai

LUXEMBURG

Jail - Jazz: Jean-Claude Jeitz, Marco Reusch

MACEDONIA

Skopje Jazz Festival: Oliver Belopeta

THE NETHERLANDS

Bimhuis: Huub van Riel
Dutch Jazz Connection: Annemiek Ebbink,
Paul Gompes, Simon Korteweg
Grand Theatre Groningen: Marcel Roelofs
Jazzorganisatie: Everard Van der Marck
Paradox: Bartho van Straaten
Porgy & Bess: Hans Zuiderbaan
Radio 6/Concertzender: Jaap Ludeke
Sju Jazzpodium Utrecht: Marcel Kranendonck
Stichting Axes/Jazzpower: John Thomas

NORWAY

Kongsberg Jazz: Pal Fidjestø
Nattjazz Festival: Fin Johansen, Jon Skjerdal
Norks Jazz Forum: Jan Granlie
Norwegian Jazz Forum: Tore Flesjoe
Rikskonsertene: Nina Hurum, Guro Kleveland
Stavanger Jazz Forum/Maijazz: Helleik Kvinnesland
Vestnorsk jazzsenter: Lars Mossefin,
Bo M. Groenningsaeter
Vossa Jazz: Trude Storheim

ROMANIA

Sibiu Jazz Festival/Pro Art Hermannstadt
Foundation: Konstantin Schmidt

SWEDEN

Jazz I Goteborg/Nefertiti: Janne Lundin
Rikskonserter SWE: Bengt Srokirk
Umeå Int. Jazz Festival: Lennart Strömbäck

SWITZERLAND

Wochenzeitung/Taktlos Festival: Fredi Bosshard

TURKEY

Pozitif: Mehmet Ulug

UNITED KINGDOM

Bath Festival: Nod Knowles
Brighton Festival/no-Nation: Guy Morley
Cheltenham Jazz Festival:
Tony Dudley-Evans, Kate Danielson
Huddersfield/Glasgow: Graham Mc Kenzie
Jazz Services: Joe Paice
Jazzwise: Selwyn Harris
Serious/London Jazz Festival: John Cumming
Vortex Jazz Club/Babellabel: Olivier Weindling
Stuart Nichlson, David Francis

U.S.A.

Hothouse: Paul Blair

AND FROM BELGIUM!

Agentschap kunsten en erfgoed: Jos Van Rillaer
Aka Moon/DJ Big Band: Maaïke Wuijts
Back up Travers: Serge Solau
Bananapeel Jazz club:
Jean Verstraete, Lieven Verhoyen
Beursschouwburg: Cis Bierinckx
Blue Note Records Festival: Bertrand Flamang
Jeroen De Shuyteneer, Steven De Baets
BOZAR: Tony Van der Eecken
Briskey: Gert Keunen
Brosella: Henri Vandenberghe
Brussel deze week: Georges Tonla-Briquet
CC Belgica: Bart Van den Broucke
CC Brasschaat: Pieter Claessens
CC De Borre: Ilse Machielsen
CC De Herbakker: Veerle De Bock
CC De Kimpel: Jean-Pierre Poesen
CC De Meent: Tina Van Bockstal
CC De Potter: Jo Van Tassel
CC De Schakel: Esther Maas
CC De Schakel: Guy Opsomer
CC De Spil: Pieter Vandamme
CC De Werf: Kathleen Keymeulen
CC De Werft: Kristel Proost
CC Houthalen: Hans Lenders
CC Lier: André Van den Broeck, Lycoris Vaes
CC Sint-Niklaas: Jan Bral
CC Strombeek: Jo Sollie

CC Zwanenberg: Manu Morris

Collectief du Leon:

Michel Debrulle, Myriam Mollet
Concertgebouw Brugge: Riet Jaeken

Dambert: Dirk Feyaert

De Centrale: Ivo Bultheel

De Hopper: Guy Van de Poel

De Kreun/Soundslike: Frank Hessens

De Krijtkring: Bouchra Hbali

De Morgen: Didier Wijnants

De Pianofabriek: Lotte De Bruyne

De Spiegel: Piet Breda

De Standaard: Karel Van Keymeulen

De Werf/Jazz Brugge: Filip Delmotte,

Rik Bevernage, Veerle Mans

deSingel: Hugo De Craen

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Flanders Music Centre: Katrien van Remortel,

Marie Paule Wouters, Petra Geens,

Stef Coninx, Wouter Degraeve

Fort Napoleon: Bert Vanlaere

GC De Zeyp: Lies Van Overschrée

Gent Blogt: Bruno Bollaert

Hnita Jazz club: Peter Anthonissen

Hongaars Cultureel Instituut: Csaba Varga

Jazz in't Park: Jan Schiettekatte

Jazz@round/Jazzman: Philippe Schoonbrood

JazzCase: Cees van den Ven

Jazzclub Lokeren: Guido Ros

Jazzclub onder den toren: Bob Nicasi

Jazzenede: Emmanuel Lootens,

Luk Coene, Pablo Smet

Jazzenzo: Micha Andriessen

Jazz'halo: Jos Demol

JazzLabSeries/Jazz Brugge: Willy Schuyten

JazzLabSeries: Joos Claus, Ilka Stevens, Mik Torfs

Jazzmozaïek: Luc De Baets

Jazztronaut: Jacobien Tamsma

Kabinet Cultuur: Jan Denolf

Klara: Frederik Goossens

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Lokerse Jazz Klub: Guido Ros

Motives Festival: Karin Laenen

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Muziekmozaïek: Bernard Lefevre

Octurn/Maak's Spirit: Babila Poma

Provincie West-Vlaanderen:

Mieke Ackx, Peter Verheecke

Rock'oCo: Maarten Quaghebeur

Sta Gent: Patrick Delasorte

Stad Brugge: Steven Slos, Yves Roose

Vlaams Parlement: Bart Caron

Vooruit: Wim Wabbes

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VRT: Gilbert Lens

VRT-Canvas: Johan Cloetens

VRT-Radio 1: Jeroen Revalk, Miel Van Attenhoven

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