



# **JAZZ SERVICES ANNUAL REPORT APRIL 2011 to MARCH 2012**

**- Making An Impact -**

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## **Jazz Services Annual Report 2011/12**

### **Jazz Services: working hard for jazz and making an impact**

Jazz Services is the national organisation funded by Arts Council England to provide a range of services to the jazz constituency in England and further afield.

Our mission is to provide support, advice and information for UK jazz, promoting its growth, accessibility and development in the UK and abroad.

#### **In the year 2011/12:**

- Jazz Services, through its touring, promoters and showcase schemes reached a live audience of 57,784 people.
- Jazz Services toured 53 bands playing 490 gigs and helped create £367,066 in box-office income.

*“Touring Support has enabled me to take an unknown ensemble and build it over 7 years into an international touring outfit, winning multiple awards,”* Allon Beauvoisin of Brass Jaw.

- The Jazz Services/Performing Right Society for Music Foundation Jazz Promoters Awards Scheme supported 21 promoters in promoting new British jazz.
- With the help of partners, Jazz Services showcased 16 UK bands abroad.
- Jazz Services listed c. 2,500 live jazz gigs in each issue of Jazz UK.
- Jazz UK with a print run of 30,000 was distributed bi-monthly through 445 outlets nationwide.
- The National Youth Jazz Orchestra played 46 gigs and held 150 open rehearsals.

## **Jazz Services: highlights of the year and its work with partners**

### **April to June 2011**

**Jazz Services National Touring Support Scheme toured 17 bands to 163 gigs**

Magic Hat Ensemble toured in April 2011

*“Dynamic and hugely listenable” – Jazzwise*  
*“Bop with an expert relish” - Guardian*  
*“Adventurous, highly individual” – BBC Radio 3*



**Magic Hat Ensemble**

### **April – Jazz Services at JazzAhead in Bremen**

Jazz Services shared a stand with the Scottish Jazz Federation and Partisans was the UK showcase band



**Partisans at JazzAhead!**

### **May – The Parliamentary Jazz Awards were announced**

**June – Made in the UK at the Xerox Rochester Jazz Festival, USA: 10 UK bands were showcased.**



**Paula Gardner at Made in the UK**

**July – September 2011**

**Jazz Services National Touring Support Scheme toured 4 bands to 33 gigs.**

Christine Tobin's 'Coyote Dreams' toured in September.

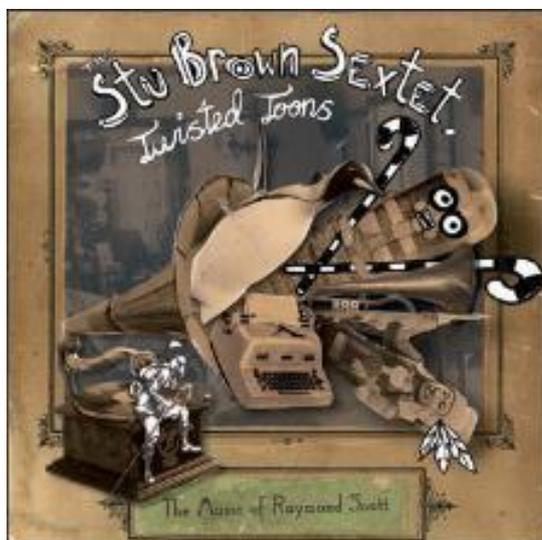


Christine Tobin

**July – Dame Cleo Laine announced a grant of £346,300 from the Heritage Lottery Fund to the National Jazz Archive.**

**July – National Rural Touring Conference in Newport.**

Jazz Services showcased the two bands selected for the Rural Touring Support Scheme: the Stu Brown Sextet with the Raymond Scott Project and the Philip Clouts Trio.

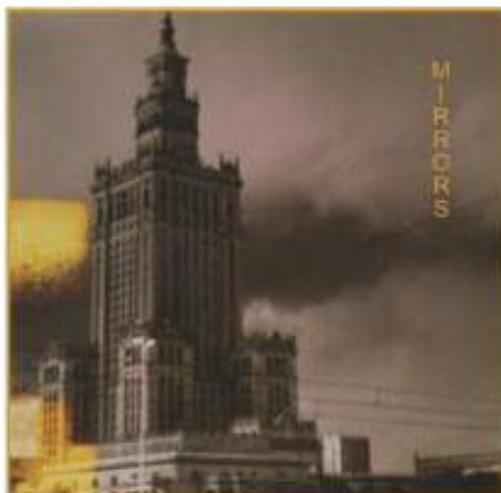


**August – New publications added to the Jazz Services Online Jazz Music Business Resource.**

Revised editions of *Marketing Your Band* and *Guide for New Promoters* and new manuals *Jazz Services Guide to Internet and Digital Music* plus the *Jazz Services Guide to Copyright* were published on the Jazz Services Online Music Business Resource.

**September – Recording Support Scheme.**

Jan Kopinski's Reflector released their album *Mirrors* through the Jazz Services Recording Support Scheme.



Jan Kopinski's Reflector - Mirrors

**September – Jazz Services launched its Donations Scheme, with the endorsement of Charlie Watts.**

**September – Jazz Services/PRSF Promoters Awards.**

Jazz Services announced the 21 recipients of the Jazz Services/ PRS for Music Foundation Awards for the performance of new British jazz.

**October - Jazz Services launched its enhanced website: [www.jazzservices.org.uk](http://www.jazzservices.org.uk)**

**October to December 2011**

**Jazz Services National Touring Support Scheme toured 19 bands to 178 gigs.**

The Olatuja Project toured in November.



Olatuja Project

**December – Will Michael Awards.**

Jazz Services announced the 5 recipients of the Will Michael awards at the Royal Academy of Music in conjunction with Paritor Ltd, Music Education Council and the National Music Council. Tina May presenting one of the Will Michael awards to Aberdeenshire LEA.



**Tina May presenting one of the Will Michael awards to Aberdeenshire LEA.**

**December – Jazz UK celebrated its hundredth edition at the House of Commons.**

**December – NYJO on television**

The National Youth Jazz Orchestra appeared on the Today programme with Lord Coe.

**January 2012 – NYJO at Ronnie Scott's**

The National Youth Jazz Orchestra premiered two pieces by Julian Joseph at Ronnie Scott's Jazz Club, London.

**January to March 2012**

**Jazz Services National touring Support Scheme toured 11 bands to 108 gigs.**

Zoe Rahman Quartet toured in February and March 2012.



**Zoe Rahman**

## Table of Contents

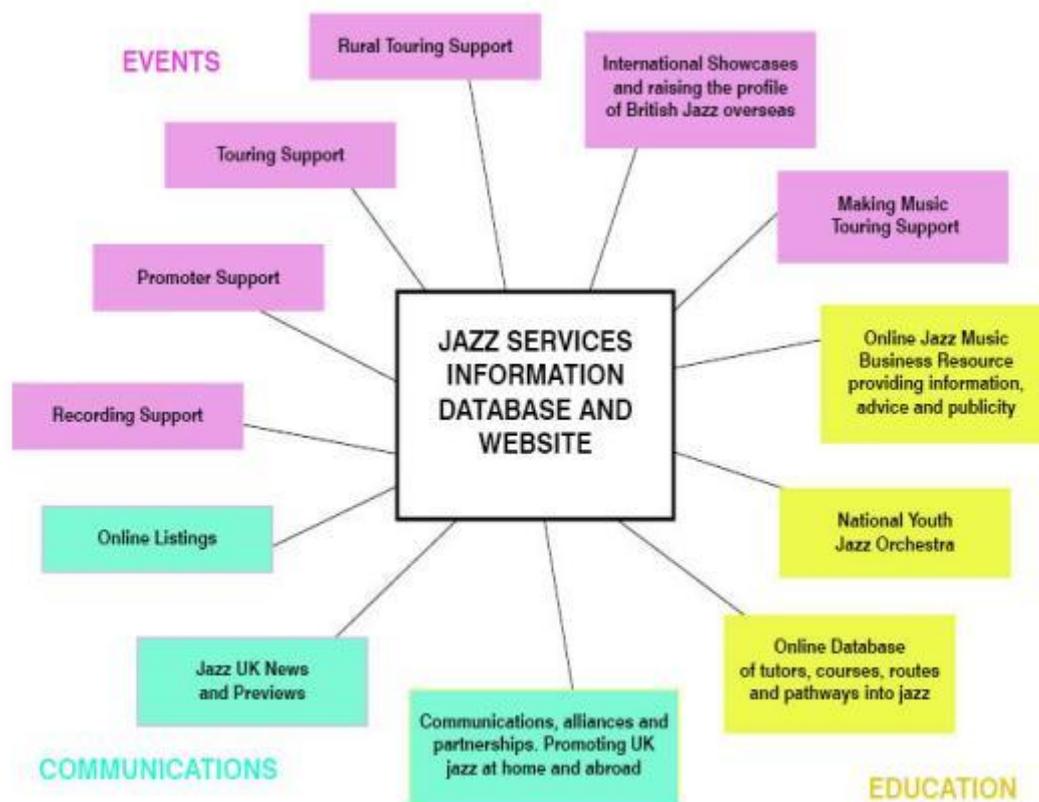
- 1 **Jazz Services and what we do**
- 2 **Measuring the Impact of Arts Council England's Investment in Jazz Services and the National Youth Jazz Orchestra 2011/12**
- 3 **Jazz Services Arts Council Deliverables and Outcomes for 2011/12**
- 4 **Jazz Services Activity and Operations**
  - **Touring**
    - National Touring Support Scheme
    - Rural Touring Support Scheme
    - Working together – helping promoters
    - Jazz Services/ PRS for Music Foundation Promoters' Awards Scheme
    - Jazz Services Recording Support Scheme
  - **Education**
    - Advocacy
    - Will Michael Awards
    - Jazz Services and the National Youth Jazz Orchestra
    - Jazz Services Music Business Online Resources
    - Jazz Services, Access to Music and Yamaha
    - National Jazz Archive
  - **Information, Communication and Publishing**
    - Advice and Information Services
    - [www.jazzservices.org.uk](http://www.jazzservices.org.uk)
    - Jazz UK
    - The Parliamentary Jazz Awards
  - **International Activities**
    - Website
    - Dubai
    - Jazz Ahead – April 2011
    - Made in the UK – June 2011
    - Evaluation and Impact
    - International Partnerships
  - **Partners, Stakeholders and Alliances**
    - Partners, Stakeholders and Alliances,
    - Race Equality Action Plan
  - **Jazz Services Reports**
  - **Jazz Services Helping and Advising You**
  - **The Management of Jazz Services**
  - **Jazz Services Board of Directors 2011/12**
  - **Advisory Panels and Committees**

## Jazz Services Ltd

### Annual Report 2011/2012

#### 1 Jazz Services

Jazz Services is the national organisation funded by Arts Council England to provide a unique range of services to the jazz constituency in England and further afield. The question that is always asked is “what does Jazz Services do?” To put what we do in perspective we have developed a simple diagram.



Our services fall into three connected areas:

- Touring, recording and international – events
- Communications – spreading the word
- Education – Promotion of jazz education for young people through the Will Michael awards and facilitating access into jazz education; training and the development of business skills and professional development.

A good example of how it all works is touring (Events). The band or musicians, using the information supplied by the website and database, secures a minimum of 6 dates and applies for financial support from Jazz Services. If successful Jazz Services then delivers press releases with additional support through Jazz UK and online support in terms of newsletters and gig listings. (Communications). Many of the bands on the scheme will have accessed the self-help manuals such as “Marketing Your Band” on the Jazz Services Online Music Business Resource (Education)

JSL's Mission statement states that:

*"We provide support, advice and information for UK jazz, promoting its growth, accessibility and development in the UK and abroad."*

**2 Measuring the impact of Arts Council England investment in Jazz Services and the National Youth Jazz Orchestra in 2011/2012**

**Jazz Services Making an Impact**  
**For every £1 of Arts Council England investment Jazz Services and the National Youth Jazz Orchestra generated £2.37 of activity**

The score M1 measures the impact of Arts Council England (ACE) investment in Jazz Services and the National youth jazz Orchestra. Table 1 below includes the funding from volunteers of "help in kind". A volunteer's time is calculated at £72 per hour, which is arrived at by averaging the hourly rate for the trustees of a number of organisations: Leicestershire Police Authority, NHS Primary Care Trusts, housing associations, pension schemes and local councils.

To measure the impact of discretionary energy and the impact of Arts Council England's (ACE) investment in Jazz Services Ltd (JSL) and National Youth Jazz Orchestra (NYJO) an analysis of the income generated both directly and indirectly, and discretionary expenditure (help in kind) by each £1 of ACE subsidy has been undertaken. This is expressed as a simple multiplier ratio or indicator:

$$\frac{\text{Total income generated by ACE funding}}{\text{ACE subsidy}} = \text{M1}$$

If there were a score of 2.5, one could say that every £1 of investment for an organisation generates £2.5 of activity or that every £1 of investment generates an additional £1.50 for the jazz economy.

Table 1 below shows that for every £1 of subsidy, Jazz Services and National Youth Jazz Orchestra generated £2.37 of activity.

2.1 Measurement of the impact of Arts Council England’s investment in Jazz Services & National Youth Jazz Orchestra in 2011/2012

Jazz services generated £1.50 for every £1 of investment and the National Youth Jazz Orchestra £8.70 for each £1 of investment. Collectively Jazz services and the National Youth Jazz Orchestra generated £2.37 for each £1 of investment.

<b>Jazz Organisation</b>	<b>Jazz Services £</b>	<b>As a % of ACE funding</b>	<b>National Youth Jazz Orchestra £</b>	<b>As a % of ACE funding</b>	<b>Total £</b>	<b>As a % of total ACE funding</b>
<b>Funding from:</b>						
Trustees (volunteer help in kind)	38,232	10%	336,240	546%	374,372	86%
Committees (volunteer help in kind)	46,272	12%	-	-	46,272	11%
Staff unpaid overtime	45,732	12%	5,000	9.6%	50,732	12%
Earned income, grants & sponsorship	77,732	20%	58,639	112.7%	136,376	31%
Box office direct	-	-	52,671	101%	52,671	12%
Box office indirect from Touring and Promoter Support	367,066	96%	-	-	367,066	85%
<b>Total</b>	<b>575,039</b>	<b>150%</b>	<b>452,550</b>	<b>870%</b>	<b>1,028,089</b>	<b>237%</b>
Arts Council England funding	381,750	-	51,995	-	433,543	-
M1: ratio of activity of JSL and NYJO to Arts Council England funding	1.50	-	8.70	-	2.37	-

Table 1: Source: Jazz Services Ltd and the National Youth Jazz Orchestra.

2.1.1 Time-off in Lieu Worked 2008 – 2012 (including holidays not taken)

<b>Staff on PAYE</b>	<b>2008/2009</b>		<b>2009/2010</b>		<b>2010/2011</b>		<b>2011/2012</b>	
	<b>Hours</b>	<b>Weeks</b>	<b>Hours</b>	<b>Weeks</b>	<b>Hours</b>	<b>Weeks</b>	<b>Hours</b>	<b>Weeks</b>
<b>Total time off in lieu owed</b>	2,703	77.18	2,736	78.1	2,667	76.2	2,503	71.5

Table 2: Source: Jazz Services Ltd

Please note that unpaid overtime by the staff of Jazz Services amounted to £45,732.

### 3. Jazz Services Arts Council Deliverables and Outcome for 2011/2012

As part of Jazz Services work there were a number of specific deliverables under the ACE priorities for 2011/12. These are set out below as deliverables and outcomes.

<b>Great art for everyone</b>	<b>Deliverables for 2011/12</b>	<b>Outcomes for 2011/12</b>
<b>Excellence</b>	JSL expects a peer review of the touring panel's processes, systems and outputs to demonstrate commitment to excellence in jazz performance. In 2011 we will introduce mechanisms for audiences on JSL touring gigs to feedback directly on their satisfaction which will allow us to provide metrics for 2009 and 2010. JSL will develop international exchange and showcases. Development of Will Michael Jazz Education Awards Scheme to encourage greater involvement by children and young people in jazz.	Feedback is received from the promoters, musicians and the touring panel on the touring schemes. There was an increase in participation in Will Michael Jazz Education Awards Scheme by local authority music services. Awards made to five music services.
<b>Reach</b>	An increase in people visiting Jazz UK gig listings online will provide a proxy for an increase in people attending arts events. Our baseline will be 600,000 page views of gig listings per annum with a 12% increase.	Page views of listings was: 1,242,926.
<b>Engagement</b>	There will be a 12% increase of page views of Jazz UK gig listings per year using 600,000 per annum as a baseline as a result of more active promotion of gigs on the website. We expect at least 25,000 people to visit gigs on the National Touring Support Scheme.	Page views of listings was 1,242,926  30,827 people visited a NTSS event in 2011/12 and 19,764 in 2010/11
<b>Diversity</b>	That a Disability Action Plan has been agreed by the board of Jazz Services and is operational by March 2010. That in line with the JSL Race Equality Action Plan cultural diversity is reflected in Jazz UK by a minimum of 11% of the content in terms of photo images and articles.	Jazz UK in the 6 issues during 2011/12 had 21% (19% in 2010/11) of its content in terms of images and articles reflecting cultural diversity.
<b>Innovation</b>	The launch of two projects: the Musicians Photo Library Online and the Jazz Music Business Online Resources in 2009/2010 with the establishment of a base line measurement in terms of visits in 2010/2011. The production of two CDs per annum through the JSL Recording Support Scheme.	The Photo Library and Online Music Business Resource was launched in 2011. Jan Kopinski's Reflector released their new album Mirrors (jslcd005) in June 2011. The new Recording Support Scheme is planned for launching in 2012/13.

<b>Great art for everyone</b>	<b>Deliverables for 20011/12</b>	<b>Outcomes for 2011/2012</b>
<b>Digital Technology</b>	Specific development priorities : – The development of one trial podcast in 2009/2010 and the production of at least two podcasts in 2010/2011. The production of an online Jazz UK news section as a complementary activity to the printed magazine. Three editions of the Jazz Services e-newsletter in 2009/2010 and six editions in 2010/2011.	6 podcasts were uploaded on to the new site in 2011/12. Jazz UK News section is up and running on the Jazz services website. Jazz Services Twitter account and Facebook continue to grow and attract friends and followers. 6 editions of Jazz UK were published online and 30,000 printed copies were distributed bimonthly.
<b>Children and Young People</b>	Teaching resources for the classroom available on the Music Ed website. Develop a pilot in one English region in 2009/2010 and develop further resources including teaching materials and play-along materials. Continued development of the Will Michael Jazz Education Awards to increase opportunities for children and young people to learn about and perform jazz.	The education work is running to plan and a pilot has been developed in the North East. Subject to funding The NE resources page will be available from April 2012 on the JSL. The Will Michael Awards continued to grow and provide recognition for the work of the local education authorities.
<b>London 2012 Olympics</b>	Development of an international jazz content resource that will tie in with the Cultural Olympiad activities first phase in 2009/2011 with profiles of jazz in a dozen countries.	Much of the content for USA, Canada, France and Germany is completed. Jazz UK ran a listings guide to Jazz in the Olympics.

Table 3

#### 4. Jazz Services Ltd - Activity and Operations

JSL's principal activities in 2011/2012 were:

- (a) Touring
- (b) Education
- (c) Information, Communications and Publishing
- (d) International work

Set out below are our achievements during 2011/2012:

##### 4.1 Touring

JSL encourages and supports touring, so that jazz is made available to audiences in a wide range of small scale venues throughout the UK, and England in particular.

- 4.2 Jazz Services artistic policy is to promote musicians and bands of merit not readily promoted by the commercial sector and other agencies, to maximise attendances at these events and to reflect Jazz Services' equal opportunities policy. The policy is mainly geared towards small groups and covers the full range of jazz music, idioms and styles.

##### 4.3 Jazz Services National Touring Support Scheme

**Jazz Services - Making an Impact**  
**Jazz Services toured 51 bands and reached an audience of 30,827 people**

Jazz Services has been running a National Touring Support Scheme since 1992. The musicians fix the dates and Jazz Services provides advice, information, financial support, advertising and press support. The bands are selected by a Touring Panel, which meets four times a year and is made up of musicians, promoters and record labels. Peer group assessment assures the highest quality of bands is selected. In the year April 2011 to March 2012, 51 bands toured (43 in 2010/2011). Attendances for 2010/2011 were 30,827 (25,111 in 2010/2011).

4.4 The following bands received financial support from the National Touring Support Scheme Award in 2011/2012:

4.4.1 April/June 2011:

- Michael Janisch's Paradigm Shift Quintet
- Lizzy Parks
- Alex Garnett Quartet
- Badland
- Kairos 4tet
- The Sam Coombes Quartet
- The Thin Red Line
- John Martin Quartet
- Newt
- Kevin Figes Quartet
- Neon Quartet
- The Magic Hat Ensemble
- Kit Downs Trio
- Tommaso Starace
- The Avalon Trio
- Outhouse
- The Moss Project

4.4.2 July/September 2011:

- Charlotte Glasson Band
- Mark McKnight Organ Quartet featuring Seamus Blake
- Christine Tobin "Coyote Dreams"
- Andrew Coleman Quartet

4.4.3 October/December 2011:

- Flashmob
- Sarah Ellen Hughes Quartet
- Robert Mitchell 3io
- Olatuja Project
- Davide Mantovanni/Robert Castelli Boom Quartet
- World Service Project
- The Convergence Quartet
- ACV
- Brass Jaw
- John Lloyd Quartet
- Led Bib
- Duncan Eagles' Particle
- Just East
- Fini Bearman Quartet
- Diatribes
- Emilia Martensson and Barry Green
- McCormack and Yarde Duo
- Julian Siegel Quartet

- Emily Remembered

#### 4.4.4 Jan/March 2012:

- John Law / Mark Pringle
- Zoe Rahman Quartet
- Birchall / Brice / Marks Trio
- Ivo Neame Quartet
- Gannets
- Jim Mullen Reunion Quartet
- Quentin Collins / Brandon Allen Quartet
- Frank Harrison Trio
- Centre-Line
- Chris Biscoe Profiles
- Adam Glasser Quartet

#### 4.5 Press, Media and Awards

Avalon	BBC Radio Three Jazz Line-up Sunday 12 <sup>th</sup> June 2011
Julian Siegel Quartet	BBC Radio Three Jazz Line-up Sunday 13 <sup>th</sup> November at the London Jazz Festival 2011 with an average reach of fifty one thousand listeners
Reviews in the Guardian	Kit Downs <a href="http://www.guardian.co.uk/music/2011/mar/03/kit-downes-quiet-tiger-review">http://www.guardian.co.uk/music/2011/mar/03/kit-downes-quiet-tiger-review</a> Magic Hat Ensemble <a href="http://www.guardian.co.uk/music/2011/jun/16/magic-hat-ensemble-made-in-gorton-review">http://www.guardian.co.uk/music/2011/jun/16/magic-hat-ensemble-made-in-gorton-review</a> Robert Mitchell's Panacea <a href="http://www.guardian.co.uk/music/2010/oct/21/robert-mitchells-panacea-review">http://www.guardian.co.uk/music/2010/oct/21/robert-mitchells-panacea-review</a>
Parliamentary Jazz Awards	Brass Jaw received Jazz Ensemble of the Year in the 2011 Parliamentary Awards

#### 4.6 The impact of Jazz Services Touring



Jazz Services has been operating a National Touring Support Scheme since 1992. The National Touring Support Scheme is a cost effective way of touring bands. Bands and musicians have, first of all, to fix a minimum of 6 dates with national spread and then apply for touring support. The scheme puts bands and musicians on a learning curve to self-help, self-sufficiency and sustainability. In terms of economic impact, £400,000 of Jazz Services' support generated box office receipts of £1.9 million indicating that £1 of Arts Council England investment helped generate £4.75 of activity. The total subsidy per seat from Jazz Services was £1.71 and the total subsidy per seat, including venues, was £4.36. Please see Table 4 below.

4.6.1 Jazz Services Touring Support Scheme 2004-2012

<b>Touring Support 2004/2012</b>	<b>NTSS 2004/12</b>
Number of Tours	470
Number of Dates	3,795
Total Musician Days	14,539
Total Band Fee	£1,992,566
Average Band Fee	£525
Total Attendance	233,356
Average Attendance	61
Total Box Office Receipts	£1,936,356
Total Deficit for Venues	£616,945
Average Deficit Per Venue	£162
Average Investment Per Seat From Venues	£2.65
Total Investment From Jazz Services	£400,000
Average Investment Per Seat From Jazz Services	£1.71
Total Investment Per Seat	£4.36

Table 4 Source: Jazz Services Ltd

4.6.2 Impact analysis of Jazz Services Touring Support Scheme 2011/2012

The impact analysis of Jazz Services touring support scheme is expressed as a multiplier or ratio score. With the score of 3.60 for musicians' fees one could say that £1 of Arts Council investment generates £3.60 of activity or that every £1 of investment generates an additional £2.60 in musicians' fees.

<b>JSL Funding</b>	<b>Number of Bands Touring</b>	<b>Box Office Income £</b>	<b>Musicians fees £</b>	<b>Score</b>
50,000	51	-	180,406	3.60
50,000	51	220,425	-	4.40

Table 5 Source: Jazz Services Lt

Please note: The score is arrived at by dividing JSL funding into Box Office income and musicians' fees

4.6.3 National Touring Support Scheme regional spread 2011/2012  
Set out below is the regional spread of tours in 2011/2012

The regional spread of the tours reflects the activity and the numbers of promoters in each region

Region	Tour Gigs In Each Region	Average % 2010/11
East Midlands	25	5
Eastern	37	8
London	69	14
N Ireland	2	0
North East	19	4
North West	39	8
Scotland	15	3
South East	67	14
South West	71	15
Wales	41	9
West Midlands	34	7
Yorkshire	63	13
<b>Total</b>	<b>482</b>	<b>100%</b>

Table 6 Source: Jazz Services Ltd

Please note: Arts Council England touring policy allows for 15% of touring dates to be in Wales and Scotland

4.6.4 Feedback from musicians on the gigs for 2011/2012

Total Number of Reported Gigs - 347	%
Fee Paid at Gig	75
Accommodation Provided	23
Accommodation Paid For	18
Travel Expenses Paid	7
Subsistence Paid For	30
Band Provided Publicity	95
Promoter Provided Publicity	90
PA Supplied	82
Piano Supplied	44
Access Adequate	98
Promoter On Hand During Gig	89
Promoter Approached Band	18
Band Approached Promoter	88
Promoter Easy to Deal With	95
Promoter Knowledgeable about Jazz	82

Table 7 Source: Jazz Services Ltd

4.6.5 Jazz Services National Touring Statistics 2011/2012

Average investment per seat from Jazz Services is £1.62 and the average investment per seat from the promoters is £3.19 per seat. Jazz Services investment per attendee in

2011/12 was £1.62, helping generate £220,425 at the box office which equates to £7.15 per head of income at the box office; a return on investment of 341%.

Year	2011/2012
Gigs	482
Average Audience	64
Total Audience	30,827
Average Receipts	£457
Total Receipts	£220,425
Average Band Fee	£374
Total Band Fees	£180,486
Average Deficit Per Venue	£204
Venue Total Deficit	£98,509
Average Investment Per Seat From Venue	£3.19
Total Investment From Jazz Services	£50,000
Average Investment Per Seat From Jazz Services	£1.62
Total Investment Per Seat	£4.81

Table 8 Source: Jazz Services Ltd

4.6.6 Feedback from musicians regarding the piano, PA and access on tours in 2011/2012. The rating is out of 5 with 5 being excellent.

Average Rating	Piano	PA	Access
Average rating for 1992/2012	3.52	3.11	2.43
Average rating on 393 responses for 2011/2012	4.2	4.2	4.3

Table 9 Source: Jazz Services Ltd

5.6.7 Feedback from the bands on tour in 2011/12

**Jazz Services - Making an Impact**  
*“Touring Support has enabled me to take an unknown ensemble and build it over 7 years into an international touring outfit winning multiple awards” Allon Beauvoisin of Brass Jaw.*

For the touring periods in 2011/12 bands were asked to fill in four additional questions on the gig questionnaire form. These were:

- Has the touring support had an impact on your career?
- Could you have done the tour without Jazz Services support?
- How did you find the scheme in terms of operations?
- How could the scheme be improved?

The respondents' answers have been grouped under the quarterly touring periods for 2011/12. All feedback is reported to the Touring Panel for evaluation, consideration and action.

## Brass Jazz

***“Touring Support has enabled me to take an unknown ensemble and build it over 7 years into an international touring outfit winning multiple awards.”***

Bands touring April to June 2011

Has the touring support had an impact on your career?

- The tour raised my profile and helped me become more visible.
- Enabled me to perform new material and approach promoters with less personal risk.
- Was a massive help.
- Helped raise my profile. Good publicity to have official support from Jazz Services that you are worth booking.
- It definitely raised the profile of the tour.
- Yes it raised the profile very much and helped sell lots of CDs.
- It helped me do a 20 date tour.
- Jazz Services funding helped get gigs and raised profile.
- I have not seen much impact in the way of gigs yet but it certainly adds weight.
- The Tour support has had an invaluable impact on my career over the years.

Could you have done the tour without Jazz Services support?

- All the bands cited the fact that they could not have done the tour without Jazz Services support. One respondent said they could have done the tour without Jazz Services support if they had been prepared to receive unacceptably low fees.

How did you find the tour in terms of operations?

- All bands found the scheme straightforward and logical – “Jazz Services was a pleasure to deal with”. “Fantastic”. “Great people, very helpful”. Excellent; the application procedure is thorough and fair”.

How could the scheme be improved?

- More ambitious projects should receive more funds.
- There is a problem if the bands has secured dates and does not receive funding.
- Slightly more funding needed.
- Apply for support over a longer time span.
- Perhaps faster notification that funding has been awarded.
- *“Is there anything Jazz Services can do to recommend bands to venues as some venues did not want to book us for musical reasons?”*
- A little more realism required as to the level of fees being paid out there.

Bands touring July to September 2011

Has the touring support had an impact on your career?

- Touring support helped us secure more gigs.
- The touring support has had a massive impact on my career in terms of audience awareness.
- The tour has had a positive effect.

Could you have done the tour without Jazz Services Support?

- The band would have struggled without support.

How the scheme be improved?

- It would be handy if promoters were linked to each other
- Maybe a way of getting promoters to work together to establish a gig network

#### Bands touring October to December 2011

Has the touring support had an impact on your career?

- Helped raise profile.
- Association with Jazz Services helped get gigs.
- The band was offered a double bill tour in 2012 which was definitely helped by a Jazz Services tour.
- Had a positive impact on the band's profile.
- Made a short tour possible which allows for band development.
- With fees going down across the board, having Jazz Services touring support is invaluable.
- The support has had a positive impact on my career.
- The Touring Support scheme is a crucial incentive to putting a string of dates together.

Could you have done the tour without the support of Jazz Services?

- *"Absolutely not"* – all the bands said they could not have undertaken a tour without Jazz Services support. One band said they could have toured without support but would have had to rely on support from the record label.

How did you find the scheme in terms of operations?

- All the bands were pleased with the way the scheme was run apart from one band who said that their first instalment of funding arrived a little late.
- *"It was very efficient and friendly"*.

How could the scheme be improved?

- Online feedback forms.
- Database and venues regularly updated.
- More co-ordination between Jazz Services, media and promoters.
- Increased subsidy.

#### Touring bands January to March 2012

Has the touring support had an impact on your career to date?

- Not sure, yet.
- Yes, it paid for marketing which helped us reach more audiences
- Helped us reach new venues.
- The Touring Support Scheme helped us to relaunch a previously highly successful band.
- Thanks to Jazz Services I have for the first time in my career been able to take a high quality band on the road and perform 9 gigs.

Could you have done the tour without the support of Jazz Services?

- All the bands said no with the exception of two bands who said they could have done the tour but fewer audiences, lower fees and no press support.

How did you find the scheme in terms of operations?

- Good
- Efficient
- Reliable
- Helpful staff

- Considerate
- Understanding and helpful
- Straight forward and fair

How could the scheme be improved?

- Only by offering greater support than it does.
- Expand the scheme.
- More funding – we received less than half the money we applied for and so had to cancel three gigs.
- More liaison with Jazz Services to help us decide which venues to approach. More information on mileage and more funds.

#### 5.7 Rural Touring Support

Working with the Rural Touring Forum, Jazz Services has developed a Rural Touring Scheme which was launched in 2011/12. This is a new scheme that specially caters for bands/bandleaders who are interested in developing their work in rural touring.

The JSL Rural Touring Support Scheme is designed to promote musicians and bands of merit not readily promoted by the commercial sector and other agencies and to maximise attendance at these events and reflect Jazz Services equal opportunities policy. The policy is mainly geared to small groups and covers the full range of jazz music, idioms and styles. Jazz Services is working in partnership with the National Rural Touring Forum.

There were 56 applications. Two bands were selected for touring and four bands were selected who were *“highly recommended”*. All 6 bands were marketed to Rural Touring promoters. Two bands, Stu Brown Sextet and Philip Clouts Quartet, were selected for the showcase at the Rural Touring forum in July and then toured. Four bands; Emily Remembered, Mario Caribe, Corey Mwamba and Tim Whitehead were selected as highly *“recommended”* and marketed to the rural touring promoters.



	<b>Lelant</b>
<b>Audience response to show</b>	Great, fantastic; shades of George Benson; shadows of Joni Mitchell. I could quite happily have sat in raptures till 12 midnight - I didn't want it to end.
<b>Promoter response to show</b>	Aside from Miracle and Kneehigh, this was the best show we have ever had at the village hall - and that's saying something when you think of the high quality shows we have hosted.
<b>Artistic Quality of performance</b>	Excellent
<b>Arrangements with the company</b>	Good
<b>Consider having the artist back</b>	Yes
<b>Effectiveness of publicity</b>	We did our own posters
<b>Support from Cairn to Cove</b>	Very good
<b>Problems with the whole event</b>	None
<b>Audience value for money</b>	Yes

Table 10 Source: Cairn to Cove

### **Feedback from the bands**

#### **Philip Clouts**

Has the touring support had an impact on you career?

- Thanks to Jazz Services vision in forging links with the National Rural Touring Forum we have got five gigs which we would not otherwise have got. We have also been able reach out to new audiences who have been very positive and enthusiastic about our original music which they otherwise would not have experienced.

Could you have done the tour without Jazz Services support?

- No

How did you find the tour in terms of operations?

- Very smooth running and efficient.

How could the scheme be improved?

- An even longer run in period would be helpful.

#### **Stu Brown Sextet – the Raymond Scott Project**

Has the touring support had an impact on you career?

- *“Yes. As well as generally raising the band’s profile, it has been the first opportunity to play consecutive nights on tour as opposed to just one off gigs and festival dates. That in itself has been a joy! I had always wanted to take this particular band to non-jazz audiences and so the rural touring scheme was also a perfect way of doing this. In addition, it has allowed me to make contact with promoters all over England and Wales who I can stay in touch with and would definitely book other bands/projects in the future.”*

Could you have done the tour without Jazz Services support?

Definitely not.

How did you find the tour in terms of operations?

- A lot of hard work. I expected that more of the bookings would be organised by Jazz Services, but in the end I ended up doing all of this side of things myself (mainly due to the logistics of booking a six piece band). Jazz Services acted more as a facilitator and funder, rather than actually making the bookings. It was a very slow and difficult process because each region has a rural promoter and they offer your show to each venue promoter. It is very different from dealing with venues directly. The regional promoter will request that you be available on certain dates so they can offer these to the venues, but then there is no guarantee the venues will definitely say they want you. This means a lot of waiting and occasionally having some dates you have kept free for a promoter all falling through. It was difficult to co-ordinate going to venues en route to other regions. Sometimes this worked out well but sometimes it was impossible.

So, overall, lots of hard work but it paid off in the end and would be easier in future with the experience I gained. I loved the touring itself, but it was definitely not an easy task pulling it all together.

How could the scheme be improved?

- An information sheet explaining in more detail how the rural promoters go about booking their shows.
- Information on good, inexpensive accommodation near each venue. Searching out accommodation took time.
- I think if I did this again I would also want to work in a fee for the numerous hours spent doing the tour management and booking.

## **6 Working together – helping promoters**

Jazz Services continues to enjoy a productive working relationship with Arts Council England Regularly Funded Organisations outside London, collaborating on touring, audience development and information sharing in order to make the music accessible to the widest possible audience – Jazz Yorkshire, Jazz Action, NWJazzworks, EMJazz and Birmingham Jazz.

With Restormal Arts we commenced a research project in the South West of England.

The research aims were to:

- Map the jazz promoters in the South West region – regular and occasional promoters.
- Map jazz festivals in the South West region.
- Contact promoters to find participants for a Promoters’ Network.
- Outline a Promoters’ Network scheme and function.

The outcomes will be:

- A database of jazz promoters and festivals in the South West including contact details.

- A database of participants in a SW Jazz Promoters' Network.
- A proposal for a Promoters' Network scheme and how it would operate in practice.

The research was delivered to the Touring Panel in 2010 and an application has been submitted by Phil Webb of Restormal Arts to the Arts Council England fund Grants for the Arts

## 7 Jazz Services/Performing Right Society for Music Foundation Promoter Awards Scheme



### 7.1 Applications 2006/2012

Year	Applicants	Recipients
2006/2007	40	21
2007/2008	19	13
2008/2009	29	20
2009/2010	18	16
2010/2011	23	19
2011/2012	25	21

Table 11: Number of applicants and recipients 2006/2011

The aim of the Awards made by the PRS for Music Foundation in collaboration with, and administered by, Jazz Services, is to encourage small scale jazz promoters who bring new British Jazz to audiences across the UK. Award winners were selected by a joint panel which consisted of jazz musicians and representatives of PRS for Music Foundation, Jazz Services and Serious. The panel awarded support to jazz promoters who demonstrated the strongest commitment to programming new music written by living British jazz composers. A total of £20,000 was awarded to 21 small jazz promoters across the UK. The scheme has been running since 1998. Please see reports for 2009/11 for further information.

The successful promoters for 2011/12:

Leicester Jazz House  
[www.leicesterymca.co.uk/y-theatre.php](http://www.leicesterymca.co.uk/y-theatre.php)  
 Bridge Music Ltd. – Edinburgh and Glasgow  
[www.bridgejazz.co.uk](http://www.bridgejazz.co.uk)  
 E17 Jazz – London  
[www.myspace.com/e17jazz](http://www.myspace.com/e17jazz)  
 Blow the Fuse – London  
[www.blowthefuse.com](http://www.blowthefuse.com)  
 Lauderdale House – London  
[www.lauderdalehouse.org.uk](http://www.lauderdalehouse.org.uk)  
 Derby Jazz  
[www.derby-jazz.co.uk](http://www.derby-jazz.co.uk)  
 Jazzhouse (Nottinghamshire) Ltd  
[www.jazzsteps.co.uk](http://www.jazzsteps.co.uk)  
 The Drum Arts Centre – Birmingham  
[www.the-drum.org.uk](http://www.the-drum.org.uk)  
 Riverhouse Barn Ltd. – Surrey  
[www.riverhousebarn.co.uk](http://www.riverhousebarn.co.uk)  
 Restormel Arts – St Austell

[www.restormalarts.co.uk](http://www.restormalarts.co.uk)  
Sherbourne Jazz Club – Dorset  
[www.sherbornejazz.org.uk](http://www.sherbornejazz.org.uk)  
Oxford Jazz Masters Series  
[www.oxfordplayhouse.com](http://www.oxfordplayhouse.com)  
Way Out West – Richmond  
[www.wowjazz.org](http://www.wowjazz.org)  
St Ives Jazz Club – Cornwall  
[www.stivesjazzclub.com](http://www.stivesjazzclub.com)  
Brighton Jazz Club  
[www.brightonjazzclub.co.uk](http://www.brightonjazzclub.co.uk)  
The Edge Arts Centre – Much Wenlock  
[www.edgeartscentre.co.uk](http://www.edgeartscentre.co.uk)  
jazz re:freshed – London  
[www.jazzrefreshed.com](http://www.jazzrefreshed.com)  
Watermill Jazz – Horsham  
[www.watermilljazz.co.uk](http://www.watermilljazz.co.uk)  
Jazz North East – Newcastle upon Tyne  
[www.jazznortheast.co.uk](http://www.jazznortheast.co.uk)  
Sheffield Jazz  
[www.sheffieldjazz.org.uk](http://www.sheffieldjazz.org.uk)  
Wakefield Jazz  
[www.wakefieldjazz.org](http://www.wakefieldjazz.org)

Vanessa Reed, PRS for Music Foundation Executive Director, said, *“We’re delighted to support these promoters, who provide invaluable opportunities for talented jazz artists to perform their work to audiences all over the UK. Our longstanding partnership with Jazz Services continues to be fruitful in encouraging the creation and performance of new British Jazz music and enabling our support to strengthen the infrastructure for jazz in the UK.”*

#### **Jazz promoters say:**

##### **Sheffield Jazz**

*“There’s a wealth of talent and commitment amongst British jazz musicians, many of whom are playing original material and we’re committed to bringing this music to the Sheffield audience. The PRSF / Jazz Services Jazz Promoter Award gives us both the financial support to do this and the recognition that we’re providing a much needed platform for this music. Without this kind of support we would not be able to do this.”* Jude Sacker, Sheffield Jazz.

##### **Watermill Jazz - Dorking**

*“We were thrilled to hear that Watermill Jazz has won a PRS for Music Foundation/Jazz Services Jazz Promoters Award for the third year running. Our aim has always been to bring excellent music to our audience in Dorking, and the award has given us a wonderful opportunity to expand the range of jazz that we present.”* Kathryn Shackleton, Watermill Jazz.

##### **Edge Arts Centre – Much Wenlock**

*“As funding for arts organisations remains precarious, this award is very significant for us. Not only does it mean that we can continue to promote contemporary jazz with confidence, the Award also helps to confirm our reputation with musicians, agents and the UK jazz community at large. Partnerships are crucial to The Edge, not only in providing vital financial support, but also in helping us to prove our credibility with organisations outside the cultural field.”* Alison Vermeë, Edge Arts Centre Director.

##### **Blow the Fuse – London**

Promoters Alison Rayner and Deirdre Cartwright received thanks from band leader Vicky Tilson, "I just wanted to thank you and Deidre for giving my band the opportunity to play as part of your Tomorrow the Moon series at the Vortex.

*The whole band really enjoyed the experience and we were very happy to have the chance to play at The Vortex, which seems to be a notoriously difficult place to get a gig!*

*Lastly, it is really inspirational to have you and Deidre doing what you do both as musician-educators and organisers, especially being women. I have long suffered from a lack of female role models as a jazz instrumentalist but you two have given me hope!*

*I have attached a picture from the gig, which I think sums up what a brilliant series it was overall".*



Alison Rayner and Vicky Tilson

7.3 The JSL/PRSF Jazz Promoters' Scheme box office and audiences 2006/2010

**Jazz Services - Making an Impact**  
**The Jazz Services Performing Right Society for Music Foundation Jazz Promoters Awards Scheme reached audiences of 16,032 and helped generate box office income of £146,641**

Year	Total JSL/PRSF Award	Audience	Box Office Receipts £
2006/2007	£20,000	9,269	76,654
2007/2008	£20,244	12,537	109,448
2008/2009	£20,800	14,428	125,523
2009/2010	£20,020	13,629	123,745
2010/2011	£20,020	13,361	130,229
2011/2012	£20,000	16,032	146,641

Table 12: Box office receipts and audience numbers for 2006/2011

Note: The box office receipts are calculated by multiplying the average ticket price by the attendance figures. Average ticket price for 2006/07 – £8.87; 2007/08 – £8.73; 2008/09 – £8.70. The box office receipts for 2009/12 are actual.

7.4 Restormal Arts – a small jazz club on the JSL/PRSF Jazz Promoters Awards Scheme

Restormal Arts runs a jazz club at St Austell's Brewery. Indirectly they receive ACE support through the scheme. For the years 2008/2011 they have been promoting 6 events a year of new music. The indicator for the local economy is 2.26 in 2008/09 rising to 3.25 in 2009/10, 2.41 in 2010/11 and 2.94 in 2011/12. Restormal Arts is a *prima facie* case where a small amount of investment injected into a voluntary organisation provides excellent value for money.

<b>Restormal Arts 2008/2011</b>	<b>2008/2009 £</b>	<b>2009/2010 £</b>	<b>2010/2011 £</b>	<b>2011/12 £</b>
<b>Total support received</b>	1,500	2,000	2,000	1,400
JSL/Arts Council England indirect	375	500	500	350
PRSF indirect	1,125	1,500	1,500	1,050
Musicians' fees	2,700	3,000	2,900	3,250
Box office	2,799	2,112	3,020	2,865
Marketing etc.	835	1,754	1,355	2,334
<b>Indicators</b>				
Arts Council England Score (1)	7.46	4.22	6.04	8.18
PRSF/JSL Score (2)	1.86	1.05	1.51	2.04
Local Impact (3)	2.26	3.25	2.41	2.94

Table 13 Source: Jazz Services Ltd

Notes to Table 13:

- The score of 7.46 and 6.04 is arrived by box office income generated by Arts Council funding divided by JSL/PRSF subsidy.
- The score of 1.86 and 1.51 is arrived at by box office income generated divided by total combined investment.
- Local impact is arrived at by dividing the total of Box Office income, musicians fees and cost of marketing by box office income to arrive at the local multiple score.

## 8 Jazz Services Recording Support Scheme

Jazz Services received funding from Arts Council England to pilot a recording scheme whose aim is to promote original jazz by musicians in the UK. The scheme has been operated in partnership with 33 Records based in Luton. All albums are distributed online by GLP. The Jamil Sheriff Octet had their first album released and toured in 2008. The second album, Robert Mitchell's CD, secured Best Jazz Album 2009 in the Giles Peterson Awards.



*Robert Mitchell*

The third and fourth albums were released in 2009. Seb Pipes' "Life Experiences" - "Shoot for the Stars" – "an album to watch out for" Jazz UK August/September 2009. The second album was the "Real Book North West" featuring Andy Schofield, Mike Walker, Les Chisnall, Steve Berry and Dave Walsh:

*"Are these tomorrow's standards? With ear catching themes, enlivened here by some sparkling solos – they could well be."*– Dave Gelly, the Observer.

The final CD, Jan Kopinski's Reflector, recorded their album "Mirrors" in early 2011 and released in September 2011.

Jan Kopinski's Mirrors was the Monthly choice in the BBC Music Magazine in September 2011 with a five star review:

*"Intricate, atmospheric material for voice, viola and Kopinski's reeds".*

Online sales of the CDs are managed by Capri Music GLP based in Leeds and tracks are sold from 37 online stores.

The Recording scheme is being relaunched in 2012/13 and is set to run for three years.

## **9 Education, training and professional development**

JSL is assisted by an Education Advisory Panel that meets four times a year and includes representation from a variety of organisations such as Leeds College of Music, Yamaha, Associated Board of the Royal Schools of Music, National Youth Jazz Orchestra, National Jazz Youth Collective, Serious, Tomorrows' Warriors, the Barbican, Doncaster Youth Jazz Orchestra, Wigan Youth Jazz Orchestra as well as a number of eminent jazz education practitioners.

### **9.1 Advocacy**

Jazz Services responded to a number of consultations and developments during 2011/12.

- Members of the Jazz Services Education Panel were involved with preparatory work for the Essentially Ellington programme at the Barbican.
- Jazz Services responded to the BBC Trust Review of Radio 4, 7 and Radio 3.

- In 2010/11 Jazz Services had made a number of submissions and during 2011/12 the Jazz Services Education Panel kept a watching brief on Henley Review of the funding and delivery of music education, English Baccalaureate Enquiry, National Curriculum Review London Music Strategy.
- In July the Jazz Services Education Panel met with the Jazz at the Lincoln Centre Team at the Barbican.
- The Jazz Services Education Panel welcomed the National Plan for Music Education as a real endorsement from politicians on the power of music.

## 9.2 The Will Michael Awards 2011



**(In association with the Music Education Council,  
the PRS for Music Foundation and Jazz Services)**

### **Jazz Services - Making an Impact**

***“A hugely worthwhile awards scheme,”*** Donald Finlayson Instrumental Music Service Manager of the Education Department East Renfrewshire Council commented on their award.

Diplomas are awarded annually by Jazz Services in association with the NMC/MEC Local Authority Music Education Awards Scheme which has been running for well over thirty years. Since 2006 specific recognition been given to jazz in education: the Jazz Services' Awards Panel looks for evidence of commitment to jazz education within LEA and music service provision for schools, community education and adult continuing education.

The Diploma is named in honour of Will Michael who, until his death in 2008, was Head of Music at Chislehurst & Sidcup Grammar School. Will was a hugely respected jazz educator on the national stage and joint architect of this jazz education awards scheme; he was also an invaluable member of the Jazz Services Education Panel.

On 1 December, at the Royal Academy of Music, Aberdeenshire, Devon, East Renfrewshire, Lincolnshire and Southampton were awarded Diplomas of Merit for their outstanding commitment to jazz education in 2010/11. Devon's reward for a remarkable record of five diplomas on the trot, three of which were accorded special merit status, was a special trophy awarded by Paritor Ltd (sponsors of the NMC/MEC music awards scheme. (see below).

Ivor Widdison, Chair of the Awards Panel and his colleagues on the Panel, Andrea Vicary, Trinity Laban College of Music & Drama, Dr Catherine Tackley, Open University and Bill Martin, Yamaha Music Education Manager paid tribute to the above Music Services and to those of Bolton, East Riding, Gloucestershire, Kirklees, Manchester, Oxfordshire, Perth & Kinross, Tower Hamlets and Wigan who in opening windows to the world of music reveal also the very special joys of jazz.

### **“A hugely worthwhile awards scheme”**

Donald Finlayson Instrumental Music Service Manager of the Education Department East Renfrewshire Council commented on their award.

“Jazz Services/National Music Council made us all feel so welcome with the great hospitality, the awards and amazing entertainment from the students of the Royal Academy of Music. What a standard they were – it is almost frightening seeing young folk performing at those dizzy heights.

Please thank the Jazz Services panel for their kind consideration of our efforts here at East Renfrewshire and I hope the year to come is good for the organisation and hopefully you can keep going with this hugely worthwhile awards scheme”.

### 9.3 Jazz Services and the National Youth Jazz Orchestra

#### **Jazz Services and the National Youth Jazz Orchestra Making an Impact NYJO performed 46 gigs and gave over 150 open rehearsals**

Jazz Services responded positively to ACE’s request regarding NYJO and invested over £9000 of its own resources to this effect in 2009/10, even though the two ACE grants were not merged until 2010/11. JSL and NYJO regard the new arrangement as a success with benefits for both organisations.

2011-12 was a year of consolidation and further progress in NYJO’s transformation, which started on 1 April 2010. The organisation developed substantially, particularly in the last 4 months of the year with the help of a discretionary grant from ACE. A strategic partnership was signed with Conservatoires UK. The key achievements were:

- Signing of a Strategic Partnership with Conservatoires UK.
- Completion of Phase One of the “Becoming Truly National” project. The project was enabled by a discretionary grant from Arts Council England. This included signed agreements with 3 individual Conservatoires, plans to sign 6 more in the near future, and agreement with 5 that NYJO experience would gain academic credits.
- The first audition process for membership of NYJO 1. The audition panel included Jeremy Price (Birmingham Conservatoire), Ian Darrington (Wigan Youth Jazz orchestra), and working musicians Alan Barnes and Fayyaz Virji.
- Commissioning two new pieces from Julian Joseph, which were premiered at another highly successful 3-night residency at Ronnie Scott’s in January 2012.
- A much-lauded appearance at the Scarborough Jazz Festival, leading to a re-booking for 2012.
- The start of a monthly Sunday afternoon residency at The Vortex in February 2012.
- Other prestige gig bookings recognising NYJO’s musical progress under Mark Armstrong’s direction, including a concert for HM the Queen as part of the Diamond Jubilee celebrations, and the closing concert at the Leeds International Jazz Education Conference on 30 March 2012.
- A Boxing-Day appearance on the Today Programme edited by Lord Coe.
- Substantial progress with professionalising the NYJO office, including the recruitment of new book-keeper Marlowe Russell, and BTN project manager Stephen Chamberlain. The Sage accounting system was further developed, and the majority of payments are now made online.
- Continued development of NYJO London, which is increasing in importance as a member of the NYJO family of offerings.
- Significant expansion of the role of the NYJO Nonet, which offers additional improvisation and arranging opportunities. A bi-monthly residency at The Bull’s Head at Barnes commenced.

- NYJO's first receipt of a substantial award from a grant-making Trust, the Ellerman Foundation, which gave NYJO £25K pa for 2 years starting September 2011.
- Continuing success of the innovatory Chairs Appeal, which raised close to £30K including Gift Aid, and added several new sponsors.

As in previous years, these innovations and developments took place alongside NYJO's normal and admirable process of commissioning, rehearsing & playing excellent big band jazz by some of the finest young musicians in the UK. In 2011-12 this included:

- Approximately 150 free open rehearsals (NYJO 1, NYJO 2, and Vocals) took place at the Cockpit Theatre, Marylebone. These were attended by an average of 28 NYJO 1 musicians and vocalists and 30 NYJO 2 musicians from regions throughout England and Wales, none of whom paid anything to attend the rehearsals.
- NYJO bands performed at a total of 46 gigs. Of these, 8 were at festivals, 7 at theatres, 26 at jazz clubs, and 4 at centres of learning.
- Several new arrangements and compositions by band members.
- Five educational workshops before concerts. This number is proving harder to increase than originally hoped, but plans to improve it are in place.

#### NYJO 2011/12 - particular achievements

- The booking of NYJO for its own BBC Prom. Although the concert will be in August 2012, the booking was made in late 2011, and is objective external recognition of the artistic progress that NYJO has made since April 2010. The booking included an offer by the BBC to commission an original work by a composer/soloist of NYJO's choice, to be premiered at the Prom; NYJO has selected Tim Garland, whose new piece "Agro Alegria" is heavily trailed in the BBC's Proms Brochure.
- The signature of a strategic partnership with Conservatoires UK.
- The invitation to perform the closing concert at LIJEC in March 2012.



NYJO London

#### 9.4 Jazz Services Music Business Online Resource

JSL's Music Business Online Resource on Jazz Services website provides guidance for anyone wishing to find out more about the business of jazz, whatever their musical capabilities or ambitions, and how they can develop their careers. A revised edition of the Jazz Services "Marketing Your Band" and "Guide for New Promoters" was published along with the Jazz Services "Guide to the Internet and Digital Music" and the Jazz Services "Guide to Copyright"; both manuals written by Maisie Whitehead and sponsored by the Public Performance Limited (PPL).

#### 9.5 Jazz Services and Yamaha partner new Access to Music Educator Training Course

Jazz Services joined forces with Yamaha to extend and accredit Access to Music's highly successful Music Educator course for jazz music and invited applications for a limited number of sponsored places for an initial pilot of the new jazz Music Educator course that trained jazz musicians to pass on their vocational skills to the next generation of jazz talent. This is of vital importance if the UK is to remain at the forefront of the global music-making industry.

Initially introduced for Rock and Pop, the Music Educator course was designed by Access to Music in partnership with Rockschool, the UK's only rock and pop music awarding body. Now, thanks to Access to Music's partnership with Jazz Services and Yamaha, the hands-on music-specific teacher training course, which is accessible for musicians and industry players without previous qualifications, will offer an accredited teaching qualification for Jazz.

The course is ideal for those looking for regular music teaching work in colleges as well as those who want to develop their skills to teach privately in one-on-one or small group formats and/or undertake workshops and master class activities.

The new Music Educator course is at Level 4 which is ideal for anyone wishing to engage or nurture skills in this area. Importantly, the course offers the opportunity to gain formal teaching qualifications for work in the Lifelong Learning sector including further education and sixth form colleges, adult and community learning, work-based learning, training providers, public and uniformed services training and the prison service.

One of the key features of this course is work-based placement where the learner will observe sessions and undertake teaching/facilitation within an educational setting. There are also options so that the learners can study from where they live and attend training centres on a monthly basis.

The partnership between Jazz Services and Yamaha to provide accreditation for Access to Music follows and complements Yamaha's hugely successful, 'Jazz Experience' improvisation workshops and high-powered Jazz Scholarship programme in association with Jazzwise, Jazz FM and the All-Party Parliamentary Jazz Appreciation Group.

There were a limited number of bursaries funded by Jazz Services and Arts Council England. Successful applicants were required to pay a fee of £159 and Jazz Services covered the remainder of £300. Six musicians received an award:

- Christian Brewer
- Christian Miller
- Kevin Haynes
- Eddie Hick
- Dorothy Giacomini

The Year one musicians completed their course however there was no take up in Year Two due to cuts in government subsidy. Even with Jazz Services offering £500 bursaries the cost proved prohibitive to musicians.

## 9.6 National Jazz Archive

Jazz Services works closely with the National Jazz Archive – the director Chris Hodgkins is the chair of the National Jazz Archive Trustees. The National Jazz Archive tells the story of Jazz and Blues in the UK through photographs, printed articles, memorabilia, artworks and personal papers donated by leading musicians including Mike Westbrook and Ian Carr. The collection is based at Loughton Library in Essex, housing more than 3,000 books, periodicals and bulletins covering over 600 titles. The National Jazz Archive is supported by Essex County Council.

Following successful completion of HLF funded project planning programme in April 2009, the National Jazz archive was awarded a £26,700 Development Grant to undertake a six month Access Development Programme.

In July Dame Cleo Laine announced the £346,300 investment in the National Jazz Archive by the Heritage Lottery Fund (HLF).

The Archive was founded in 1988 by Digby Fairweather.

The HLF award will mean that this varied and wide-ranging collection can be fully conserved and catalogued for the first time. Many of the photographs and documents will be made available on a new "Story of British Jazz" website. This will host sound files of not only music but recordings of some of the iconic figures from British Jazz sharing their memories.

Some of the biggest winners from today's announcement will be the next generation of British Jazz musicians, who will be given new opportunities to enjoy this fascinating collection through the Story of British Jazz website and through new exhibitions to be held at Jazz venues and festivals around the country.

These young musicians will also contribute their own memories and experiences to the Story of British Jazz. The National Jazz Archive will be partnering with jazz radio stations to create a series of podcasts exploring the collection.

Robyn Llewellyn, Head of Heritage Lottery Fund East of England, said, *"This archive is a fantastic record of the development of British Jazz and the impact it has had on our country's cultural life. Thanks to HLF support, many more people will have the chance to explore this rich and varied collection, and through the creation of the Story of British Jazz website there is a wonderful opportunity to inspire a new generation of young and up-and-coming musicians."*

Patron Dame Cleo Laine, said: *"My late husband Sir John and I have been supporters of the Archive since it opened, so it gives me pleasure to be able to celebrate the Archive's success in getting this project off the ground. Jazz music has a rich and varied heritage which has inspired many of us. We owe it to future generations in particular to ensure that they too can have access to, and be inspired by, the story of British jazz."*

National Jazz Archive founder, jazz cornettist and broadcaster Digby Fairweather said: "This is the most exciting moment in the Archive's history since we received our first book donation back in 1988! I'd like to thank Essex County Council Library Service whose continued long term support has been so essential for the Archive's success."

See [www.nationaljazzarchive.co.uk](http://www.nationaljazzarchive.co.uk)



Dame Cleo Laine took time out from rehearsals to celebrate the news that the National Jazz Archive had been awarded £346,300 from the Heritage Lottery fund. With Cleo are young people from the Junior section of Tomorrow's Warriors and Hackney Creative Jazz Ensemble with Chris Hodgkins and Inga Grimsey, Chair of the East of England Heritage Lottery Fund Committee.

## **10 Information, Communications and Publishing**

### **10.1 Advice and Information Services**

Jazz Services Helping and Advising You

During the year Jazz Services provided an advice service to musicians, promoters and members of the public, commercial and public organisations. The advice covers areas such as instrumental tutors for young people. It also includes a 'what's on' guide and advice on a range of subjects from contracts to career development. In 2011/12 Jazz services advised on a wide range of topics from touring, funding applications, recording projects, gigs, festival programming and advice – Scarborough Jazz Festival and South Africa - to advice to the Nottingham International Piano Competition.

**Michael Janisch** – *“Great news! Just wanted to say thank you for the recommendation. I got the acceptance letter for my Arts Council grant this past week and they gave me 100% what I asked for. Many thanks Jazz Services for all your support. I really appreciate it!”*

**Sam Leak** – *“Great News - I got a Grant for the Arts! - thanks very much for all of your help, this has made the whole thing so much easier - I really appreciate it.”*

A case study - A slow burn - Sachal Studios Orchestra Lahore

Jay Visva Deva of Sachal Music came to see me in June 2009 for advice on the marketing of the Sachal Studios Orchestra from Lahore. A heart-warming story that involved a global project spanning three continents; a story of jazz, music, philanthropy – a retired businessman Izzat Majeed who rebuilt the music studios in Lahore - regeneration, British skills and expertise that included the trumpet playing of Derek Watkins, percussion with Chris Wells and Steve Lodder on keyboards and a choir led by Jenny O'Grady with Lindsay Ashworth, Heather Cairncross, Mary Carewe, Yona Dunsford, Karen Evans, Alice Fearn, Helen Hobson, Kirsty Hoiles, Jenny O'Grady, Jude Sim and Rachel Weston. . Please see article by Declan Walsh in the Guardian: <http://www.guardian.co.uk/world/2011/aug/05/pakistan-musicians-top-western-charts-jazz?INTCMP=SRCH>

We discussed various marketing tactics and gave him various press contacts. I was impressed by Jay's enthusiasm and the global nature of the project. Jay then ran into a wall of indifference. However, one of the tactics we discussed was perseverance which carries its own reward.

I was delighted to see the article in the Guardian on 6<sup>th</sup> August 2011 on the Sachal Studios Orchestra in Lahore. The Today programme ran a story from the BBC correspondent in Lahore that was broadcast on Saturday 23<sup>rd</sup> July 2011 this was then fuelled by the power of YouTube and the internet. Doors opened. To date the Sachel Orchestra recording of Take Five has had **466,258 hits** on YouTube. Wynton Marsalis has invited the Sachal Jazz to the Lincoln Centre for concerts and collaborative work, a concert tour is in progress for October and November 2013, Sachal Jazz Ensemble DVD is ready for release and a second album is nearing completion



Sachal Studios Orchestra

## 10.2 [www.jazzservices.org.uk](http://www.jazzservices.org.uk)

The JSL website has continued with its redevelopment and incorporates a number of new elements: an archive of every issue of Jazz UK from issue 60 through to the present (as of April 2011) an Online Music Business Resource with a definitive guide to legal, financial and copyright advice; a new International section; a British Jazz History section which will provide context and background and help attract non-industry users to the site. Facebook and Twitter accounts were both launched in 2011 and by the end of this period had topped over a 3000 friends/followers for both. The new site is (and will be) a quantum leap forward as a tool for promoting what Jazz Services does and in providing an online service to the industry.

### **Phil Webb – Cornwall Music Forum**

*“Congratulations to everyone involved in the new Jazz Site. It's a great improvement, easy to navigate, packed with info and up to the minute. I know how much hard work there is in getting a website developed. So, well done everyone. Brilliant work!”*

In 2011/12, the website received 1.2 million page views. In 2011/12 Jazz Services received 50,901 emails dealing with listings, information, touring, education and Jazz UK.

## 10.3 Jazz UK

The JSL print publication, *Jazz UK*, has continued its high editorial quality and comprehensive listings. Jazz UK has a print run of 30,000 distributed through 445 outlets bi-monthly and can be obtained free of charge at venues, jazz festivals, shops, libraries throughout the UK or by post to donors. There is also a free online edition. Over 2.5K jazz events around the country are listed in each print issue, with more on the website version. Jazz Services meets the need for a nationally available printed jazz communication that provides comprehensive listings, features, CD previews and news of jazz in the UK. In August 2011 Jazz UK celebrated its hundredth edition.



#### 10.4 The All Party Parliamentary Jazz Appreciation Group

Jazz Services Ltd continued to promote jazz through its work with the All Party Parliamentary Jazz Appreciation Group. Jazz Services Ltd acts as the Secretariat to the Group and with Phonographic Performance Ltd (PPL) organises a range of events throughout the year that showcase Youth Jazz Orchestras and young musicians as well as established bands and the Parliamentary Jazz awards.

##### 10.4.1 The Parliamentary Jazz Awards

##### 10.4.2 The Judging Process 2011/2012

###### First Stage

Entry forms are available on-line at Jazz Services UK and are open to anyone to nominate in each category. Entry forms are limited to one person one vote.

###### Second Stage

Each year a selection panel is chosen by Jazz Services of over 20 individuals, each member with their own particular area of expertise. The panel represents a broad cross-section of backgrounds united in their endeavour for their love and knowledge of jazz. From all the entries received the Selection Panel meets up and selects 3-5 nominees for each category for the consideration of over 100 jazz loving members of the Houses of Parliament who are members of the All Party Parliamentary Jazz Appreciation Group (APPJAG).

###### Final Stage

The Voting Academy chooses the eventual winners in each category from the Nominees chosen by the jazz selection panel. The Voting Academy is made up of the membership of the All Party Parliamentary Jazz Appreciation Group (APPJAG) co-chaired by Michael Connarty MP and Lord Colwyn.

##### 10.4.3 Phonographic Performance Ltd (PPL)

PPL is the music licensing company which, on behalf of 42,000 performers and 5,000 record companies, licenses recorded music in the UK. In addition, the company has 45 agreements with similar organisations around the world representing a further 4,000 record companies and 31,000 performers.

This enables TV and radio stations, online streaming services and hundreds of thousands of shops, pubs and others using music in their business to obtain a licence comprising millions of recordings.

As a music industry service, the company does not retain any profit for itself. The costs of collecting, processing and distributing the licence fees are taken from the gross revenues that the company collects. All these revenues are distributed and paid to all PPL's record

company and performer members and to those represented under the bilateral agreements. These include featured artists as well as session musicians, ranging from orchestral players to percussionists. There is no joining fee or administration charge and the company actively seeks members. The cost-to-revenue ratio has remained at the 2007 levels despite increasing investment in technology.

- 10.4.4 With the PPL, JSL assisted in organising the Parliamentary Jazz Awards. The recipients of the PPL sponsored awards for 2011 were:

**London, May 18<sup>th</sup> 2011.** The House of Commons played host to the seventh PPL sponsored Parliamentary Jazz Awards which was attended by a record number of MPs and peers, showing a cross-party love of jazz. Hosted by broadcaster Paul Gambaccini, many MPs, peers and renowned jazz musicians were present on the night including Jamie Cullum, Dame Cleo Laine and Lord David Steel of Aikwood.

**Jazz Musician of the Year - Brian Kellock**

Long admired north of the border as an artist with an unusually broad range of jazz colours in his palette, this distinctive and exuberant Edinburgh pianist is beginning to make waves on a wider pond. Recent tour triumphs with singers have also enhanced his reputation as an outstanding accompanist, first choice of US doyenne Sheila Jordan and Liane Carroll.

**Jazz Album of the Year - John Turville 'Midas'**

Turville is a conservatoire-trained British pianist with very broadly-based resources – and the harmonic subtlety of his playing often recalls piano giants like Bill Evans, Keith Jarrett, and the UK's John Taylor. Midas is an acoustic trio album also featuring a fine rhythm section of bassist Chris Hill and drummer Ben Reynolds, and, in the Bill Evans tradition, it's a conversational venture between all three, despite the leader clearly being the driving force with a series of powerful solos that constantly change melodic tack and develop fresh ideas.

**Jazz Ensemble of the Year - Brass Jaw**

Brass Jaw is a unique ensemble in the jazz world, comprised of four of Scotland's leading jazz musicians, all of whom have experience as composers and bandleaders in their own right. Their music, which includes original pieces specifically composed for the group and a range of covers from The Beatles to Frank Zappa, is tightly rhythmical, funky, hugely imaginative and superbly expressive, with creatively daring solos and meticulously arranged ensemble work.

**Jazz Venue/Promoter of the Year - The Hideaway (London)**

Now in its second year, the Hideaway has brought top jazz to south London seven nights a week. Located in Streatham, businesswoman and jazz lover, Fran Strachan has created a beautifully laid out and tastefully decorated club with a real ambience, attracting locals and jazz fans from all over London.

**Jazz Journalist of the Year - John Fordham**

An author, critic, and broadcaster, whose reviews are keenly followed by musicians as well as fans, John Fordham has been known to the British jazz public for his finely-honed critiques and observations for more than three decades. Fordham has a broad-church approach to jazz and an open mind, as happy writing about The Bad Plus as he is about Humphrey Lyttelton.

**Jazz Broadcaster of the Year - Paul Barnes**

Paul has worked as presenter and reporter for over 40 years, on Today, The World at One, Woman's Hour, Sunday, Outlook (World Service), Jazz Notes and numerous other series and single programmes. Paul's love for the music has never left him, and the breadth of his enthusiasm is reflected in what he plays on his BBC radio show 'The Late Paul Barnes' broadcast in the East of England.

### **Publication of the Year - 'Goin' Home: The Uncompromising Life and Music of Ken Colyer' by Mike Pointon, Ray Smith, Martin Colyer**

With its title taken from Ken Colyer's song dedicated to his beloved New Orleans, this lavish, full colour paperback is mainly based on interviews with Colyer himself. Musicians and writers, Mike Pointon and Ray Smith both played with this British trad legend. This chronicle of a remarkable character is also a slice of social history.

### **Jazz Education Award - Dr Ian Darrington MBE**

In March this year Ian Darrington retired from his post as Director of Jazz Performance for Wigan Council Education Department, having joined their instrumental teaching staff in September 1977. He held the post of musical director of the award winning Wigan Youth Jazz Orchestra for over twenty years. There can be no doubt of Ian's outstanding contribution to jazz education in Wigan, not only for young people, but also for the wider community through his work as founder and director of the Wigan International Jazz Festival and co-founder of the Wigan Jazz Club. Ian's work has acted as an inspirational model not only in the UK but globally.

### **Services to Jazz Award - Coleridge Goode**

Coleridge Goode, born in Jamaica in 1914, has had a remarkably rich and varied career performing jazz at the highest level - detailed in his autobiography *Bass Lines: A Life in Jazz* (with Roger Cotterrell, 2002) – which is extremely significant in the history of jazz in Britain. Goode was one of the pioneers of double-bass amplification, and is often noted for his long-term collaboration with innovative saxophonist, Joe Harriott.

### **APPJAG Special Award - Dame Cleo Laine**

Cleo is the undisputed queen of British jazz. Together with her late husband, John Dankworth, their names are synonymous with jazz in this country and indeed the world. This is an exceptional award, rarely given. It recognises the exceptional talent of Cleo Laine and the enjoyment she has given to so many people over the years.

*"Each year we are knocked out by the consistent quality of the UK jazz scene, with long serving players, writers, educators and promoters being joined by a new generation of talent. We hope our Parliamentary Jazz Awards help encourage this creativity and draw others to share our enjoyment of British jazz,"* said **Michael Connarty MP**, APPJAG Co-Chairman.

The resident band is James Pearson and the Ronnie Scott's All Stars.

The APPJAG has members from the House of Commons and House of Lords across all political parties. Their aim is to encourage wider and deeper enjoyment of jazz, to increase Parliamentarians' understanding of the jazz industry, to promote jazz as a musical form and to raise its profile inside and outside of Parliament. The Group's officers are Co-Chairs Michael Connarty MP and Lord Colwyn, and Secretary Joan Walley, MP.



Michael Connarty MP, Dame Cleo Laine, Lord Colwyn, Paul Gambaccini – AP PJAG Special Award



Jamie Cullum, Allon Beauvoisin of Brass Jaw – Jazz Ensemble of the Year

**11 Jazz Services International Advisory Group Report on the year's work - January 2011- March 2012**

**Jazz Services - Making an Impact**

**Partisans demonstrated everything that's great about a British scene that's currently experiencing a golden age as vibrant and innovative as the late-1960s, when so many of today's living icons first emerged. Jazzahead review from John Kelman all about jazz 16<sup>th</sup> May 2011**

11.1 Mission and purpose

The International Advisory Group is chaired by Christine Allen, a trustee of Jazz Services. Set out below is Christine Allen's report to the board of Jazz Services. The group acts on behalf of and reports to the board of Jazz Services in accordance with the following aims:

- To promote British jazz and its practitioners to international markets in a manner that demonstrates the quality, diversity and professionalism of the UK jazz sector.
- To support the British jazz sector in building their own network of international contacts and to enable them to build their international career objectives.
- To identify, coordinate and/or support showcase opportunities for British jazz artists at international festivals, venues, conferences.
- To support/advise on development of a shared resource of international contacts on the Jazz Services website.
- To be transparent in the undertaking of all of the above.

The International Advisory Group reports to the Jazz Services board and also to the UKTI hosted Music Export Group, whose members include a number of key cross-genre music industry organisations and funders. Set out below is the report by Christine Allen, chair of the International Panel, to the Jazz Services board of trustees.

## 11.2 What Jazz Services has achieved

### Website

International initiatives at Jazz Services have been continuing over the period. The International section on the Jazz Services website reflects the number of good new contacts we have been able to forge over the past few years which help provide the jazz community with points of contact for developing both live work and sales of music abroad.

### Celtic Connections, Showcase Scotland and Scotland on Tour

**January 2011** Jazz Services attended the trade fair and the Scotland on Tour elements of this International event. It has helped show a united effort on the part of Scottish Jazz Federation and Jazz Services and the resulting partnerships have substantial benefits to the Scottish Jazz Federation in terms of funding and support.

### Dubai Mission

**In February 2011** Jazz Services, organised a showcase in **Dubai** with 7 English jazz concerts at the Dubai Jazz Festival in February 2011 with extra concerts in Kuwait with £40,000 support from the British Council. This was a great success in itself although it is yet to be seen how much value this type of activity has on the long term development of the jazz sector in the Middle East. Bands participating were Arun Ghosh, Cleveland Watkiss, Ian Shaw, Neil Cowley Trio, Ronnie Scott's All Stars, Get the Blessing, Soweto Kinch.

### Jazzahead

#### Key objectives of Jazzahead

- To offer support to the showcasing bands and their representatives and assist them promoting their showcases and in securing gigs in Europe.
- To offer support to an increasing number of delegates attending the trade fair in the form of advice, meeting space, promotional material and introductions to European promoters, agents and labels.
- To promote British Jazz to the European market through our presence at JazzAhead and through the production of a special issue of our national magazine JazzUK dedicated to UK Jazz in Europe.
- To promote our national magazine and recruit European advertisers.
- To assist in the two way dialogue between British and European promoters, agents and musicians to help facilitate co-operation between countries and boost the export of UK Jazz to Europe.
- To ensure Parliament (All Party Parliamentary Jazz Appreciation Group) and key funding bodies are aware of the international work Jazz Services undertakes on behalf of its constituency and stakeholders.

**In April 2011** Jazz Services again attended **Jazzahead** in Bremen. This trade fair has become the most important trade event in the jazz calendar anywhere in the world. Its principal objective was always to promote the excellent music that is being produced in Europe and to offer the industry a Europe-wide networking opportunity to develop business contacts in the region. Over the 5 years that it has been running interest from other parts of the globe has increased and there are now regular participants from Asia, Canada and in 2011 Turkey.

Enthusiastic jazz audiences, excellent venue facilities, higher artist fees, a huge market and favourable employment arrangements make Europe an essential target for talented jazz musicians who wish to develop their live work outside the UK. Europe is also a thriving market for recorded music sales with many European countries still having specialist retail stores and knowledgeable consumers.

In 2011 Jazz Services shared a British jazz stand with support from **UKTI, The Scottish Jazz Federation** and **Creative Scotland** and other exhibiting partners. Around 30 UK Jazz professionals attended the conference and the stand buzzed with activity for three days. There was a high degree of interest in the UK jazz industry and many networking opportunities with international partners.

Each year Jazzahead offers showcasing opportunities for which bands can apply. There are now four showcases – one German, one overseas (non-European), one from a specially chosen country for that year (UK in 2009) and one European. In 2011 one British band - **Partisans** - was successful with a European showcase performing a 30 minute set on the Friday to an enthusiastic audience.

Feedback from participants shows that regular attendance does lead to results. It is interesting to see that year on year the same people return and of course new attendees arrive. It is interesting to note that the Creative Scotland saw value in the activity to the extent that they organised seminars to promote the event and provided financial support to artists and agents wishing to attend.

Made in the UK

**Jazz Services - Making an Impact**  
**The Made in the UK dedicated venue at Xerox Rochester International Jazz Festival USA attracted audiences of 10,000 to hear UK bands and musicians**

Jazz Services continue to support the work of **Made in the UK** which is conceived and managed by John Ellson of ESIP who, in 2012, will expand its work to include not only 9 nights of British jazz at Rochester Jazz Festival USA but also appearances and the major Canadian Festivals in Montreal, Toronto, Ottawa, Quebec and Vancouver. The Festival in 2011 had 182,000 attendances last year; The Christ Church (The Made in the UK dedicated venue) had over 10,000 persons through the doors to hear the UK Acts. The following bands were showcased at Made in the UK 2011; Soweto Kinch Quartet, Ronnie Scott's All Stars, Jason Yarde/Andrew McCormack, Fraser Fifield/Graham Stephen, John Escreet, Alan Benze Trio, Martin Taylor, Alison Burns and Paula Gardner and Huw Warren.

Evaluation

The two main events that we have been able to support directly - Dubai and Jazzahead - have had some impact on jazz in the UK.

UKTI have seen the benefit of recognising Jazzahead as a trade mission worth supporting and can see that a highly jazz focussed event is of more benefit to the UK jazz community than events such as SXSW in Austin, Texas. However, one of the major challenges remains persuading the UK jazz community to assist us in quantifying the outcomes to them from the investment that UKTI makes in their support of our

stand. It is very hard to get participants to complete questionnaires and their vague responses are not encouragement to UKTI.

Impacts of attendance at Jazzahead can be seen in a variety of areas – here are some examples:

- In 2009 singer Norma Winstone received the prestigious Skoda Award at JazzAhead (15,000 Euros!) for her services to European Jazz. It is no surprise that the most prestigious European jazz label ECM have signed her to record a third album with her brilliant trio.
- Jazz Services are members of the Europe Jazz Network. This would not have happened if we had not attended Jazzahead! Access to 78 Festivals, promoters and national organisations Europe wide. Peter Schulze, director of Jazzahead, is on our International panel and was on our board for two years.
- In February 2011 Air Management organised a 76 date tour of Germany and Austria with six British bands - Arun Ghosh, Get The Blessing, Kit Downes Trio, Jason Yarde/Andrew McCormack, Julian Siegel Trio, and Soweto Kinch. Funding for this came from the record labels and from the British Council. It is unlikely that such an ambitious project could have been possible without previous attendance of these UK labels/management companies at Jazzahead. All of the bands in this tour are now regularly working in Europe.
- In September/October 2011 the Munsterland Festival in Germany featured British and Irish artists. Many of the jazz artists that were invited to this prestigious festival appeared as a result of showcases seen at Jazzahead.
- In 2011 pianist Gwilym Simcock was signed to ACT – one of the major European labels who celebrate their 20<sup>th</sup> anniversary in 2012. Not only did the signing result in both Mercury and Mobo Nominations, it has become the most successful jazz album for the British distributor Harmonia Mundi. Needless to say Gwilym Simcock works regularly in Europe and is in increasing demand there. Together with his group Lighthouse - Simcock/Garland/Sirkis they will release another album on ACT in 2012 as part of the 20<sup>th</sup> anniversary celebrations in Dubai.

The production of British showcase in Dubai was a success in itself, although it is not clear that this will result in further invitations from the festival nor will it help develop the careers of those musicians participating. Nonetheless working with the British Council has forged links that could be developed in the future.

### 11.3 What impact did it have on the sector?

Having a clear UK presence at JazzAhead remains very important for the sector. It presents a united and clear focus at the event and has helped demonstrate the strength, quality and variety of jazz music coming out of the UK. Each year more delegates from the UK come to the event and can see the benefit of so doing.

The website's international section has proved helpful to jazz musicians seeking work abroad. An expansion of this important resource is essential to helping the jazz community export their work abroad.

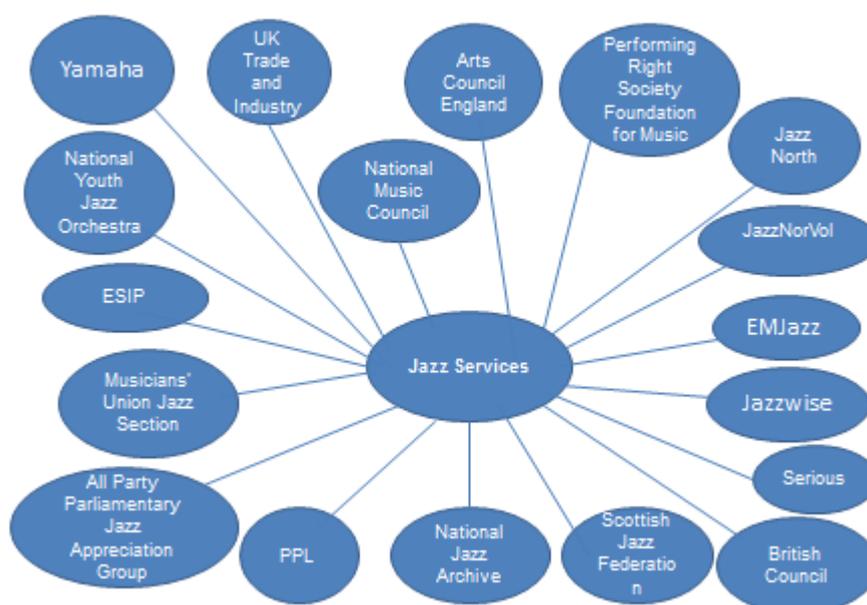
Fairness and even handedness is one aspect of our work that is always in question from the jazz community. One of the processes that we have initiated is the provision for musicians to register their interest for showcasing abroad. This is now on the website but needs to be promoted. When showcasing opportunities arise this will enable us to create a selection panel who will choose from those artists who have expressed an interest in showcasing and make the whole selection process more transparent and thus avoid accusations of favouritism.

### 11.4 Partnership working.

Industry Partners have included: Scottish Jazz Federation, Arts Council Scotland, UK Trade and Industry, Serious, Glasgow Jazz Festival, Jazzwise Magazine, Thick Skinned Productions, Air, Babel Records, Basho Music, Birmingham Jazz, Edition Records, Vortex Jazz Club, The Sage Gateshead, Elastic Artists, go go between, London Jazz Festival, Riotsquad Publicity, Candid Records, Loop Collective, Splashpoint Music, Proper Music, Scarborough Jazz Festival, Manchester Jazz Festival, Wigan Jazz Festival, Jazz Mobile, ESIP, French Music Export Office, Jazz at Lincoln Center, Pizza Express, Ronnie Scott's, Birdland, Sweet Rhythm, Rochester Jazz Festival, Jazz Ahead, Banlieues Bleues, La Dynamo, Joe's Pub NY, The Living Room.

## 12 Partners, Stakeholders and Alliances

### 12.1 Jazz Services' principal stakeholders and partners are:



Working in partnership - the Scottish Jazz Federation says:

*“Jazz Services continues to be a great support to the Scottish Jazz Federation. The advice and encouragement we receive from Chris Hodgkins, his team and board members has been invaluable in terms of us not having to reinvent the wheel each time we tackle development issues or new projects in Scotland. Wherever possible we share resources. Two great examples of this are: Jazzahead! where we share the UK stand costs and are able to work together in presented a vibrant UK jazz scene, attracting sponsorship and supporting artists and the Made in the UK series, where we work with the UK organisers ESIP supporting artists and developing the network in the US and North America. Cathie Rae is also a Jazz Services board member and Chair of the Jazz Services Touring Panel”.*

Jazz Services has Alliances with the University of Westminster and University of Teesside Business School.

In 2011/12 Jazz Services was a member of the following organisations; Music Education Council, National Music Council (the Director is a member of the Executive Committee), Association of British Jazz Musicians, European Jazz Association, VIP member of the International Association of Schools of Jazz (IASJ), Corporate member of the

Incorporated Society of Musicians (ISM). The Director is a member of the Musicians' Union.

12.2 Feedback has also been solicited from sources such as the research for the Value of Jazz Survey, Jazz Services Education Panel, Jazz Services Touring Panel, musicians and promoters on the Touring Support Scheme and Recording Support Scheme, the Jazz Services / PRSF Promoters Jazz Awards Scheme and International Projects.

12.3 Race Equality Action Plan

A key performance indicator (objective) in the Race Equality Action Plan is the reflection of cultural diversity in Jazz UK with a minimum of 11% of the content in terms of photo images and article.

<b>JAZZ UK: Photo Images per issue</b>						
<b>Jazz UK</b>	<b>Target %</b>	<b>Total Images</b>	<b>Women</b>	<b>%</b>	<b>Inclusive Images</b>	<b>%</b>
April/May 2010 Issue 92	11%	22	3	13	4	18
June/July 2010 Issue 93	11%	22	8	36	3	13
Aug/Sept 2010 Issue 94	11%	24	8	33	5	21
Oct/Nov 2010 Issue 95	11%	20	6	30	6	30
Dec/Jan 2010/11 Issue 96	11%	27	9	33	8	30
Feb/March 2011 Issue 97	11%	22	5	23	6	27
<b>Total</b>	<b>11%</b>	<b>137</b>	<b>35</b>	<b>25%</b>	<b>29</b>	<b>21%</b>

Table14: Photo Images per issue

### 13 Jazz Services Reports

The following reports are available on the website at [www.jazzservices.org.uk](http://www.jazzservices.org.uk)

#### 13.1 Current Reports

- Jazz Services Annual Report 2011/12
- Jazz Services Touring Statistics to 2011
- Will Michael Awards 2010/2011
- Jazz Services Annual Report 2009/2010
- Jazz Services Business Plan and Action Summary 2011/12 (Dec 2010 Amended Feb 2011)
- Jazz in England – High Quality, Best Value and the Voluntary Sector (December 2010)
- The Value of Jazz In Britain II (October 2010)
- Jazz Services Response to Arts Council England Consultation (April 2010)
- The BBC – Public Sector Broadcasting, Jazz, Policy and Structure in the Digital Age (January 2010)
- Jazz Services Business Plan – Summary 2009/2011 (September 2009)
- Changing Demographics – a report by Chris Hodgkins (September 2009)
- Jazz Services Annual Report (2008/2009)
- Jazz Services Annual Review 2007/2008
- Jazz in the Media (March 2009)

## 13.2 Archive Reports

- Environmental Analysis for Jazz Services LTD Business Plan 2008/2011
- North East Jazz Strategy Group Report on Jazz Education in the North East (November 2008)
- The Value of Jazz In Britain (December 2006)
- Jazz Services Business Plan – summary (June 2006)
- Jazz in the North West (November 2004)
- Connecting for the Future – A Review of Jazz in the North East (October 2004)
- Two in a Bar – Reform of Public Entertainment Licensing (January 2003)
- Briefing Paper to Kelvin Hopkins MP and the All Party Parliamentary Jazz Appreciation Group (January 2000)
- Submission to DCMS Committee Enquiry into PRS Abolition of Classical Music Subsidy (May 1999)
- Jazz – The Case for Better Investment (November 1993)
- Also available on the Jazz Services' Music website, in the Magazine Section, are the 2006/2011 reports on the Will Michael Jazz Education Awards.

## 14 The Management of Jazz Services Ltd

- 14.1 JSL is run by its Board of Trustees who meet at least four times a year. (Please see the website for details of the current Trustees). The Board is assisted by Education, Touring and International Panels and a Resources Committee. The day-to-day management of the charity is delegated to staff at Jazz Services. In the latter half of 2011 and the early part of 2012 Jazz services underwent a restructuring exercise to deliver a structure best suited to deliver its plans for 2012/15 as a National Portfolio Organisation. The staff in 2011/12 was Joe Paice, Phil Meloy, Steve French, Yots, Humie Webbe and Roger Thomas (Editor), Nick Brown (production) and Brian Hennessey (advertising) of Jazz UK through the Director, Chris Hodgkins.
- 14.2 Jazz Services is a registered charity (258044) and a Company Limited by Guarantee (company number 946224). Reports and Accounts for JSL are available from [www.charitycommission.gov.uk](http://www.charitycommission.gov.uk). JSL is funded by Arts Council England (ACE), with an annual grant in 2011/12 amounting to £433,543 including £51,995 for the National Youth Jazz Orchestra, with further support from the PRS for Music Foundation. In 2011/2012 JSL also received project funding from the British Council, Scottish Arts Council and UK Trade & Investment and income from donations and advertising.
- 14.3 The publication *Jazz UK* is directly managed by Jazz Services Ltd.
- 14.4 In 2009/2010, discussions were held with the Board of the National Youth Jazz Orchestra (NYJO) about the desire of both organisations and Arts Council England to secure the long term future of NYJO. As a result JSL took over the funding of NYJO with Arts Council England support from 1<sup>st</sup> April 2010. NYJO retains its own Board and autonomy but the benefits to both organisations of working more closely together are becoming increasingly apparent.
- 14.5 **Disability and Race Equality**  
Jazz Services is committed to taking positive steps to prevent discrimination and stimulating equal opportunity, irrespective of disability, race, sex, age, sexual orientation, marital status and religious belief. Jazz Services is committed to promoting its diversity policies through all areas of the company's activity.
- 14.6 **Financial Reports**

Jazz Services Report and Accounts for the year ending the 31<sup>st</sup> March 2012 are available on the Charity Commissioners website:

<http://www.charity-commission.gov.uk/Showcharity/RegisterOfCharities/CharityWithPartB.aspx?RegisteredCharityNumber=258044&SubsidiaryNumber=0>

**15 Jazz Services Board of Directors 2011/2012**

<b>Name</b>	<b>Professional Description</b>
Terry Adams	Market Researcher (resigned July 2010)
Christine Allen	Management and Business
Don Anderson	Risk Manager, Bank of China International UK Ltd (resigned February 2011)
Brian Blain	Former Music Promotions Officer at the Musicians' Union
John Blandford - Chair	Freelance Management Consultant (stood down December 2010)
Bob Blizzard	Management Consultant, Former MP (appointed December 2010)
Rosie Brown	Trainer, Project Manager, Musician, Educator, Lecturer (resigned July 2010)
Kathy Dyson	Musician and Educationalist (Higher Education) and Musicians' Union EC Member
Emma Kendon	Fundraiser, formerly PR and Marketing Manager in HE and Music
Peter Schulze	International Festival Director and Radio Producer
Catherine Tackley	Educationalist in Higher Education
Cathie Rae	Musician, Arts Manager, Educationalist
Peter Vacher	Freelance Jazz Journalist and Lecturer
Barbara White	Musician and Musicians' Union EC Member
Ivor Widdison	Former Administrator, Council for Local Education Authorities, Education Policy Co-ordinator Local Government Association
Geoff Wright	Educationalist (Further Education) & Promoter

*Table 15 Jazz Services Board of Directors***16 Advisory Panels & Committees**

JSL is assisted in its work by:

1. A Management Team comprised of staff from JSL and Jazz UK
2. An Editorial Panel
3. An Education Advisory Panel
4. A Touring Panel
5. An International Panel
6. A Resources Committee