



# **JAZZ SERVICES ANNUAL REPORT**

**1<sup>st</sup> April 2010 to 31<sup>st</sup> March 2011**

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## Jazz Services Annual Report 2010/11

### Executive Summary

Jazz Services Limited (JSL) continued its delivery of excellence and support despite facing the difficult economic climate and enjoyed successful and productive relationships with musicians, promoters and education authorities. JSL continued to achieve its mission statement of “providing a voice and support for UK jazz, promoting its growth, accessibility and development in the UK and abroad. Services include advice, advocacy, communications, education, information, marketing, publishing, research and touring”.

In return for receiving Arts Council England (ACE) funding means that JSL promises to set and meet agreed deliverables: Excellence, Reach, Engagement, Diversity, Innovation, Digital Technology, Children and Young People, London 2012 Olympics. These deliverables were all met and mostly exceeded. For example a target of a 12% increase of page views on the gig listings page was set. An increase of 13% was achieved for the period 2010/11.

In 2010/11 Jazz Services National Touring Support Scheme toured 43 bands to 25,111 people that helped generate £408,274 box office income.

In August 2010 JSL and the PRS for Music Foundation Jazz Promoters Scheme gave a total of £20,000 to 19 small jazz promoters across the UK. The funding supports small scale promoters who show a commitment to programming fresh and innovative British jazz. The scheme has been running since 1998 and is proving to be an established and immensely successful project.

JSL received funding from ACE to pilot a recording scheme, which aims to promote original jazz by musicians in the UK. Jan Kopinski's Reflector recorded their album *Mirrors* in early 2011 for release later in the year. There are evaluation interviews in the full report from the musicians who have received this support.

JSL is assisted by an Education Advisory Panel that meets four times a year to discuss ways of improving jazz education in the UK.

National success of jazz in education was seen in the Will Michael Awards in many regions across the UK. Most notably in Aberdeenshire, Devon, East Renfrewshire, Lincolnshire and Southampton.

From 1 April 2010 JSL took over funding of National Youth Jazz Orchestra (NYJO) with support from Arts Council England (ACE) after discussions with the Board of NYJO to secure the long term future of the orchestra. JSL responded positively to ACE's request regarding NYJO and invested over £9000 of its own resources. JSL and NYJO both regard the new arrangement as a success with benefits for both organisations. Despite the organisational upheaval, NYJO continues to produce big band jazz of superb quality from some of the country's finest young jazz musicians.

Continuing upgrades and improvement to the website saw the implementation of a number of new features including:

- An archive of issues of Jazz UK starting with issue 60
- An online music business resource with a definitive guide to legal, financial and copyright advice.
- A new international section.
- A British jazz history section.

Facebook and Twitter accounts were both launched in 2011.

JSL continued to promote jazz through its work with the All Party Parliamentary Jazz Appreciation Group.

The JSL print publication, Jazz UK, has continued in its success with a print run of 30,000 distributed to jazz clubs, colleges, shops and tourist information offices. A free online edition is now available.

The successes of this year were thanks again to the dedication and hard work by JSL staff who between them, accrued a whopping £47.532 in unpaid overtime!

Please read the complete report for further information and full details.

Rosie Hanley

1<sup>st</sup> March 2012

## Table of Contents

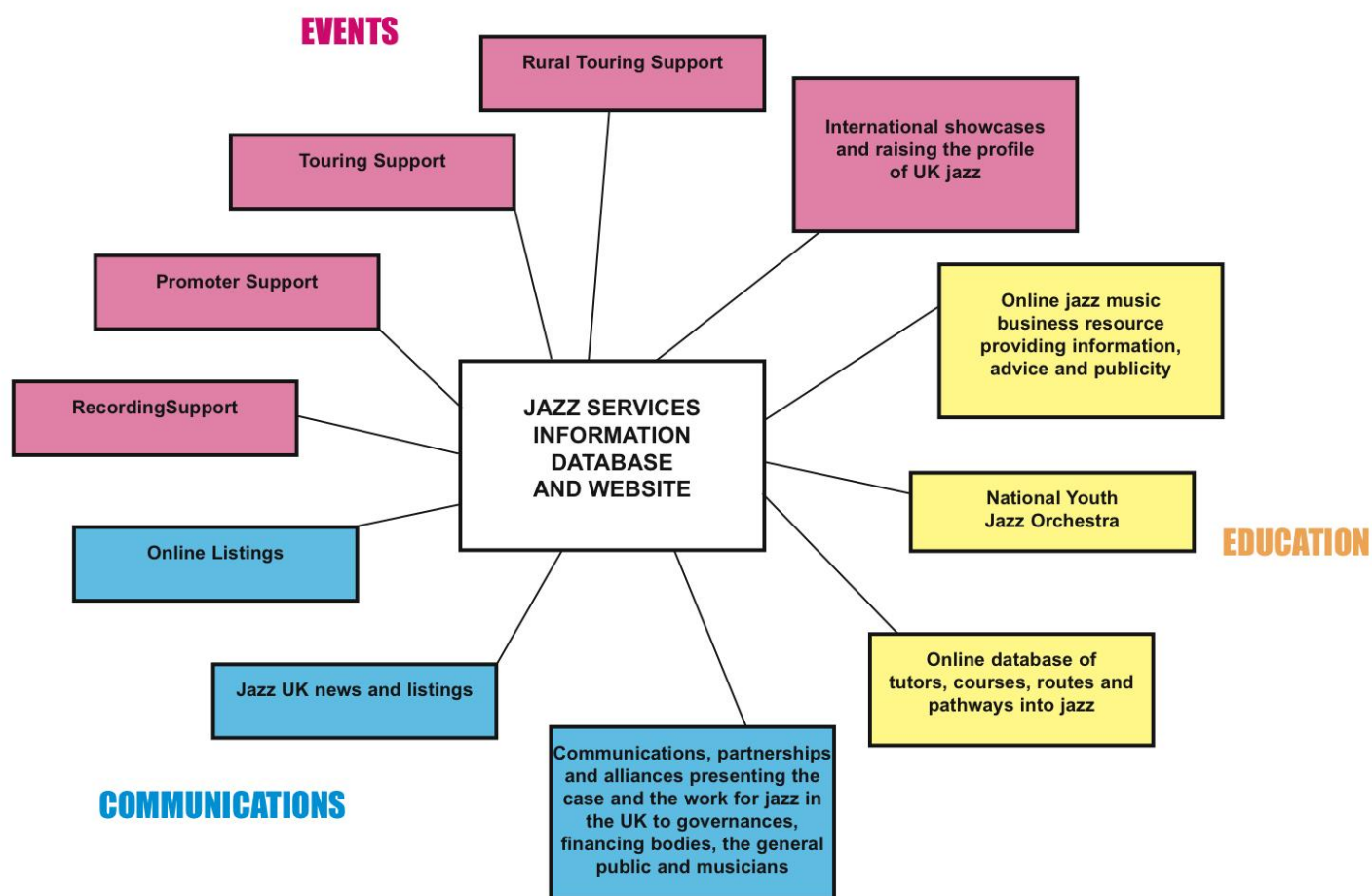
- 1 **The Aims of Jazz Services**
- 2 **The Management of Jazz Services**
- 3 **Measuring the Impact of Arts Council England's Investment in Jazz services and the National Youth Jazz Orchestra 2010/11**
- 4 **Jazz Services Arts Council Deliverables and Outcomes for 2010/11**
- 5 **Jazz Services Activity and Operations**
  - **Touring**
    - Promoters' Choice
    - Working together – helping promoters
    - PRS for Music Foundation/Jazz Services Promoters' Awards Scheme
    - Jazz Services Recording Support Scheme
    - Live Music Venue Chain
  - **Education**
    - Advocacy
    - Creating Access
    - National Youth Jazz Collective
    - Will Michael Awards
    - Jazz Services and the National Youth Jazz Orchestra
    - English Youth Jazz Orchestra
    - Jazz Services Music Business Online Resources
    - Workers' Education Association
    - National Jazz Archive
    - What is Black British Jazz?
  - **Information, Communication and Publishing**
    - Advice and Information Services
    - [www.jazzservices.org.uk](http://www.jazzservices.org.uk)
    - Jazz UK
    - The All Party Parliamentary Jazz Appreciation Group
    - The Licensing Act 2003
  - **International Activities**
    - Paris Jazz Mission – March 2010
    - Jazz Ahead – April 2010
    - Made in the UK – June 2010
    - Impact
    - International Partnerships
  - **Evaluation and Impact**
    - Partners, Stakeholders, Alliances, Evaluation and Impact
    - Race Equality Action Plan
  - **Jazz Services Reports**
  - **Jazz Services Helping and Advising You**
  - **Equal Opportunities**
  - **Jazz Services Board of Directors 2010/11**
  - **Advisory Panels and Committees**
  - **The Management Team**

## Jazz Services Ltd

### Annual Report 2010/2011

#### 1. The Aims of Jazz Services Ltd

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. The question that is always asked is “what does Jazz Services do?” If the term financial services or double glazing services is mentioned most people have an immediate idea what these services do and head for the hills. To the casual observer Jazz Services appears to provide a diffuse and seemingly unconnected range of services – this is about as far from the truth as you can get. To put what we do in perspective we have developed a simple diagram



Our service therefore falls into three connected areas:

- Touring, recording and international – events
- Communications – spreading the word
- Education – facilitating and creating information 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 receives financial support from Jazz Services. Jazz Services then delivers press releases with additional support through Jazz UK and online support in terms of newsletters, listings and so forth (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 it:

"Provides a voice and support for UK jazz, promoting its growth, accessibility and development in the UK and abroad. Services include advice, advocacy, communications, education, information, marketing, publishing, research and touring".

In shaping its objectives for the year and planning its activities the Trustees of JSL have taken the Charity Commission's guidance on public benefit into account.

## 2. The Management of Jazz Services Ltd

- 2.1 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 was delegated to staff at Jazz Services – Joe Paice, Phil Meloy, Steve French, Yots, Humie Webbe and Roger Thomas of Jazz UK through the Director Chris Hodgkins.
- 2.2 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 2010/11 amounting to £410,043 plus £55,825 for the National Youth Jazz Orchestra, with further support from the PRS for Music Foundation. In 2010/2011 JSL also received project funding from the British Council, Scottish Arts Council and UK Trade & Industry.
- 2.3 The publication *Jazz UK* is directly managed by Jazz Services Ltd.
- 2.4 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.
- 2.5 Disability and Race Equality
- Jazz Services has a Disability and Race Equality Action Plan in place.

## 3 Measuring the impact of Arts Council England investment in Jazz Services and the National Youth Jazz Orchestra in 2010/2011

The score M1 measures the impact of Arts Council England (ACE) funding on the voluntary sector for jazz and includes the notion of “discretionary expenditure” which is the amount of voluntary time put in by staff, trustees and volunteers (Jack Fallow 2010). 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:

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

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 £2.90 of activity

3.1 Measurement of the impact of Arts Council England's investment in Jazz Services & National Youth Jazz Orchestra in 2010/2011

<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</b>						
Trustees (volunteer help in kind)	47,304	11.5%	326,448	584.7%	373,752	80%
Committees (volunteer help in kind)	73,646	17.9%	--		73,646	16%
Staff unpaid overtime	47,532	11.6%	15,000	26.8%	62,532	13%
Earned income, grants & sponsorship	104,711	25.5%	93,177	166.9%	197,888	42%
Box office direct	-	-	57,311	102.6%	57,311	12%
Box office indirect from Touring and Promoter Support	588,953	143.63%	-		588,953	126%
<b>Total</b>	<b>862,146</b>	<b>210.2%</b>	<b>491,936</b>	<b>881.2%</b>	<b>1,354,082</b>	<b>291%</b>
Arts Council England funding	410,043	-	55,825	-	465,868	-
M1: ratio of activity of JSL and NYJO to Arts Council England funding	£2.10	-	£2.10	-	£2.90	-

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

3.1.1 Time-off in Lieu Worked 2008 – 2011 (including holidays not taken)

<b>Staff on PAYE</b>	<b>2008/2009</b>		<b>2009/2010</b>		<b>2010/2011</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

Table 2: Source: Jazz Services Ltd

Please note that unpaid overtime by the staff of Jazz Services amounted to £47,532.



#### 4. Jazz Services Arts Council Deliverables and Outcome for 2010/2011

As part of Jazz Services work there were a number of specific deliverables under the ACE priorities for 2010/11. These are set out below as deliverables and outcomes.

<b>Great art for everyone</b>	<b>Deliverables for 2010/11</b>	<b>Outcomes for 2010/11</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 that 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. A favourable report on the Neon gig at Derby was received from an ACE assessor and has been placed on file at the Arts Council. 140% 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 in 2010/11.	Page views of listings was 1,478,724 – an increase of 13%
<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 1,478,724 – an increase of 13%  19,764 people visited a NTSS event in 2009/10 and 25,434 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 2010/11 had 19% (20% in 2009/10) 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 are in development for launching with the re-designed site planned for November 2010  Jan Kopinski's Mirrors was recorded

<b>Great art for everyone</b>	<b>Deliverables for 2009/11</b>	<b>Outcomes for 2010/2011</b>
<b>Digital Technology</b>	<p>Specific development priorities –</p> <p>The development of one trial podcast in 2009/2010 and the production of at least two podcasts in 2010/2011.</p> <p>The production of an online Jazz UK news section as a complementary activity to the printed magazine.</p> <p>Three editions of the Jazz Services e-newsletter in 2009/2010 and six editions in 2010/2011.</p>	<p>Jazz Services are negotiating with British Library Sound Archive, Women In Jazz Swansea and the Black British Jazz research programme at Open University to source raw materials for podcasts to be uploaded with new site in August 2011</p> <p>Jazz UK News section is up and running. Jazz Services Twitter account and Facebook have been launched. First E-Newsletter will appear alongside revamped website in August 2011.</p>
<b>Children and Young People</b>	<p>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.</p>	<p>The education work is running to plan and a pilot has been developed in the North East. The NE resources page will be available from April 2012 on the JSL website.</p> <p>A feasibility study into the creation of an English Youth Jazz Orchestra was undertaken with the co-operation of the Federation Music Services. This project is now in the hands of Doncaster and Wigan Youth Jazz Orchestra.</p>
<b>London 2012 Olympics</b>	<p>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.</p>	<p>Much of the content for USA, Canada, France and Germany is completed. Developing towards an international blog with articles on touring, visas, tax and other issues relating to international work.</p>

Table 3

## 5. Jazz Services Ltd activity and operations

JSL's principal activities in 2010/2011 were:

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

Set out below are our achievements during 2010/2011:

### 5.1 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.

- 5.2 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.

### 5.3 Jazz Services National Touring Support Scheme

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 2010 to March 2011, 43 bands toured (48 in 2009/2010). Attendances for 2010/2011 were 25,111 (20,000 in 2009/2010).

- 5.4 The following bands received financial support from the National Touring Support Scheme Award in 2010/2011:

#### 5.4.1 April/June 2010:

- John Law Trio
- Sonny Simmons Quartet
- Nette Robinson's Little Big Band
- Compassionate Dictatorship
- Tommaso Starace Quartet
- Michael Janisch
- Tom Cawley's Curios
- Sarah Ellen Hughes Jazz Quartet
- Georgia Mancio
- Jonathan Bratoeff Quartet

#### 5.4.2 July/September 2010:

- Alexander Hawkins Ensemble
- Jon Lloyd
- Jim Hart Trio + Ralph Alessi
- Ex Tempore
- Robert Mitchell Octet
- New Orleans Serenaders
- Disassembler

5.4.3 October/December 2010:

- World Service Project
- Mick Beck/Phillip Marks
- Catatumbo
- Trudy Kerr and Ingrid James Band
- Asaf Sirkis Trio
- Threeway
- Tangent
- Killer Shrimp
- Zoe Gilby Quintet
- Nigel Price Organ Trio
- Benn Clatworthy's UK/US Quartet
- Tommy Evans Orchestra
- Sam Crowe Group

5.4.4 Jan/March 2011:

- Juliet Kelly Quartet
- Osian Roberts/Steve Fishwick Quintet
- Chris Biscoe Quintet
- Mick Hutton Quintet
- Stan Tracey Trio/Duo
- Jay Phelps Quintet Plus One
- Dylan Howe Quintet
- Phronesis
- John Law's Opt Trio
- Phil Robson and the Instant Messaging Service
- HAQ
- Tim Richards Trio
- Terry Seabrook's Milestones

5.4.5 Press and Testimonials

World Service Project:

*"I also wanted to write this letter to express the gratitude the members of WSP have for the support you gave us in this tour. We loved every minute of it, and really feel the tour would not have achieved the same status or been anywhere near as easy to manage had it not been for your financial support and promotion. We are absolutely raring to go and do it all again now. We are all in complete agreement that our band sound and confidence has come on dramatically because of the tour and the intensity of performing so much together, and we feel that musically we have "stepped up another level". This again is significantly linked to your support"*

Terry Seabrook's Milestones:

*"May I take this opportunity in thanking you for all your support and advice for this project which has been an astonishing success. Many of the venues/clubs more than covered our fee in door receipts and in some cases it allowed a temporary reprieve on their precarious financial situation. And artistically the project was a great success too. The line-up was formidable and the combination of existing repertoire (and in particular the use of Kind of Blue) and original material inspired by this allowed for both an ideal balance and a strong link between familiar and new music."*

Tim Richard's Trio:

*"British pianist, composer and educator Tim Richards has been both a lively hard-boppish soloist and a sharp talent-spotter (one of the UK scene's first employers of the now revered drummer Seb Rochford) since the 1980s. Though his more stylistically inquisitive partners such as Rochford and Jason Yarde have made headlines, a straight-swinging Richards trio album is always a pleasure. His originals strike fresh sparks from the hard-bop style, and his choice of covers is always astute. A third of this set's tracks are his, including the funky swinger of the title, and there are timeless standards by Bud Powell (Un Poco Loco), Duke Ellington, Cole Porter (Love for Sale) and others. For all the familiar landmarks of regular swing, Richards can always create diversions that make you jump (such as the sudden repeat-note hammerings in the midst of the title track's cruising groove). His chords and fluent runs bounce engagingly with Van Morrison drummer Jeff Lardner and Dominic Howles's bass vamp on Cedar Walton's Bolivia, while his own The Message is a heated gospelly preacher nearly worthy of Horace Silver. Love for Sale pulses urgently with a rhythmic throb it isn't usually given, and a closing Come Sunday is unfussily humane"*

John Fordham, the Guardian Feb 2011

5.5 Awards and Nominations

World Service Project	Winners of the Musician's Benevolent Fund's Peter Whittingham Award 2010
Tangent	Trish Clowes released her debut album in November 2010. Following the success of her album, Trish was selected by Jamie Cullum, Gilles Peterson and Jez Nelson to perform on the BBC's Introducing Stage at the Cheltenham Jazz Festival 2011
Nigel Price Organ Trio	Awarded Jazz Ensemble of the Year at the Parliamentary Jazz Awards 2010
Tommy Evans	Commissioned by Marsden Jazz Festival and Jazz Yorkshire to write a suite of music for the 2010 festival
Phronesis	Nominated for a Mobo Award for Best Jazz and appeared at the North Sea Jazz Festival. Their album 'Alive' was chosen as Jazz Album of the Year in Jazzwise magazine.

5.6 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 to first of all 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, £350,000 of Jazz Services' support generated box office receipts of £1.7 million indicating that £1 of Arts Council subsidy generated £4.85 of activity. The total subsidy per seat from Jazz Services was £1.72 and the total subsidy per seat including venues was £4.27. Please see Table 4 below.

5.6.1 Jazz Services Touring Support Scheme 2004-2011

<b>Touring Support 2004/2011</b>	<b>NTSS 2004/11</b>
Number of tours	419
Number of dates	3,317
Total musician days	12,660
Total band fee	£1,812,160
Average band fee	£546
Total Attendance	202,531
Average attendance	61
Total box office receipts	£1,715,931
Total deficit for venues	£518,440
Average deficit per venue	£156
Average subsidy per seat from venues	£2.55
Total subsidy from Jazz Services	£350,000
Average subsidy per seat from Jazz Services	£1.72
Total subsidy per seat	£4.27

Table 4 Source: Jazz Services Ltd

5.6.2 Impact analysis 2010/2011 of Jazz Services Touring Support Scheme

The impact analysis of Jazz Services touring support scheme is expressed as a multiplier or ratio score. With the score of 4.42 for musicians fees one could say that £1 of Arts Council investment generates £4.42 of activity or that every £1 of investment generates an additional £3.42 in musician's 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	43	-	221,333	4.42
50,000	43	408,274	-	8.16

Table 5 Source: Jazz Services Ltd

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

5.6.3 National Touring Support Scheme regional spread 2010/2011  
Set out below is the regional spread of tours in 2010/2011

<b>Region</b>	<b>Tour Gigs In Each Region</b>	<b>Average % 2010/11</b>
East Midlands	31	7
Eastern	43	9
London	69	15
N Ireland	0	0
North East	22	5
North West	31	7
Scotland	7	1
South East	88	19
South West	57	12
Wales	24	5
West Midlands	34	7
Yorkshire	61	13
<b>Total</b>	<b>467</b>	<b>100%</b>

Table 6 Source: Jazz Services Ltd

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

5.6.4 The top National Touring Support Scheme promoters 2010/2011 – who booked five or more tours

<b>Venue</b>	<b>Number of Gigs</b>
Vortex Jazz Club (London)	13
Fleece Jazz (Suffolk)	12
Dempsey's (Cardiff)	11
606 Club (London)	11
Wakefield Jazz Club (Wakefield)	10
Jazz House (Nottingham)	10
Jazz at Future Inn (Bristol)	10
Komedia (Brighton)	9
Pizza Express Jazz Club London (London)	8
Jagz Club at the Station (Ascot)	7
Matt & Phred's Club (Manchester)	7
Millennium Hall (Sheffield))	7
Hawth (Crawley)	6
Symphony Hall Foyer (Birmingham)	6
Bridge Hotel (Newcastle))	6
Campus West – Hawthorne Studio (Herts)	6
The Chapel – No 1, Shakespeare Street (Stratford upon Avon)	6
Seven Artspace (Leeds)	5
The Crypt at St Giles Church (Camberwell)	5

Table 7 Source: Jazz Services Ltd

5.6.5 Feedback from musicians on the gigs for 2010/2011

<b>Total Number of Reported Gigs - 347</b>	<b>%</b>
Fee Paid at Gig	69
Accommodation Provided	16
Accommodation Paid For	14
Travel Expenses Paid	6
Subsistence Paid For	26
Band Provided Publicity	17
Promoter Provided Publicity	83
PA Supplied	83
Piano Supplied	48
Access Adequate	91
Promoter On Hand During Gig	80
Promoter Approached Band	13
Band Approached Promoter	84
Promoter Easy to Deal With	89
Promoter Knowledgeable about Jazz	83

Table 8 Source: Jazz Services Ltd

5.6.6 Jazz Services National Touring Statistics 2010/2011

<b>Year</b>	<b>2010/2011</b>
Gigs	467
Average Audience	54
Total Audience	25,111
Average Receipts	£874
Total Receipts	£408,274
Average Band Fee	£473
Total Band Fees	£221,333
Average Deficit per venue	£117
Venue Total Deficit	£56,557
Average Subsidy per Seat from Venue	£2.25
Average Musician Days	4.3
Total Musician Days	1,849
Total Subsidy from Jazz Services	£50,000
Average Subsidy per Seat from Jazz Services	£1.99
Total Subsidy per Seat	£4.24

Table 9 Source: Jazz Services Ltd



- 5.6.7 Feedback from musicians regarding the piano, PA and access on tours in 2010/2011. The rating is out of 5 with 5 being excellent.

Average Rating	Piano	PA	Access
Average rating for 1992/2011	2.33	3.05	3.48
Average rating on 393 responses for 2010/2011	1.8	3.3	3.7

Table 10 Source: Jazz Services Ltd

## 6 Rural Touring Support

Working with the Rural Touring Forum, Jazz Services has developed a Rural Touring Scheme for launching in 2011/12

## 7 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 Restormel 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 Promoter's Network
- Outline a Promoter's 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 Promoter's Network.
- A proposal for a Promoter's Network scheme and how it would operate in practice

The research was delivered to the Touring Panel in 2010 and the Panel is deliberating on the most efficient and effective way forward.

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

### 8.1 Applications 2006/2011

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

Table 11: Number of applicants and recipients 2006/2011

8.2 In August 2010 Jazz Services and the PRS for Music Foundation together gave a total of £20,000 to 19 small jazz promoters across the UK. The funding supports small scale promoters who show a commitment to programming fresh and innovative British Jazz music. The scheme has been running since 1998. Please see report for 2009/10 for further information

The successful promoters for 2010/11:

St Ives Jazz Club  
 Brighton Jazz Club  
 Restormel Arts, St Austell  
 Way Out West, Richmond  
 Sherbourne Jazz Club  
 Be-bop Club, Bristol  
 Leicester Jazz Club  
 Watermill Jazz, Dorking  
 Blow the Fuse, London  
 Jazz re:freshed, London  
 E17 Jazz, London  
 Jazzhouse, Nottingham  
 Jazz North East, Newcastle upon Tyne  
 Sheffield Jazz  
 The Edge Arts Centre, Shropshire  
 Lauderdale House, London  
 NewJazz 5 (NJ5), Lincoln  
 Harbour Café, Margate  
 Cambridge Modern Jazz Club

#### **Jazz Promoters say:**

“As grant aid is very difficult to find at present, this is very significant for us Not only does it mean that we can continue to promote contemporary jazz with confidence, the Award also gives us enhanced credibility and visibility with musicians and tour promoters. In the past three years, our jazz programme has expanded greatly and we are well aware of how important these grants from PRSF/JSL have been in contributing to the growth of our profile. We thank you.”

*Alison Vermee, Edge Arts Centre Director*

'This award is an opportunity for us to widen the audience for original British jazz. There is a lot of British talent but not enough venues for them to perform in. The Jazz Promoters Award is excellent example of putting money where it's really needed.'

*Tim Plant, Sheffield Jazz*

'We are pleased and encouraged to receive this award in these difficult times for live jazz promotion.'

*Ralph Freeman, St Ives Jazz Club*

'Gratefully received and just about the only source of funding open to jazz promoters.'

*Paul Chousmer, Sherbourne Jazz*

'This award has enabled us to continue to promote fresh and exciting new music.'

*Andy Hague, The Be-bop Club, Bristol*

'We were thrilled to hear that Watermill Jazz has won a PRS for Music Foundation/Jazz Services Promoters Award for the second 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. We were very proud that last year's award enabled us to premiere the 'Watermill Jazz Suite' composed by Brighton composer Paul Busby. Future Thursday nights will see Denys Baptiste, Gilad Atzmon with Strings, Rhythmica, Phronesis and Empirical performing at the club as part of the PRSF series. It's not just about established talent though. Winning the award has also enabled us to partner with Issie Barratt and the National Youth Jazz Collective for a unique evening that will see the best young jazz musicians in the country playing works by the cream of young composers.'

*Kathryn Shackleton, Watermill Jazz*

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

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

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 2009/11 are actual.

### 8.4 Restormel Arts – a small jazz club on the PRSF/JSL Jazz Promoter Awards Scheme

Restormel Arts runs a jazz club at St Austell's Brewery. They do not receive ACE support directly, but indirectly they receive ACE through PRSF/JSL Jazz Promoter Awards 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 and 2.41 in 2010/11. Restormel Arts is a *prima facie* case where a small amount of investment injected into a voluntary organisation provides excellent value for money.

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

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 subsidy.
- 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

## 9 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.

Two CDs 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 tomorrows' standards? With ear catching themes, enlivened here by some sparkling solos – they would well be" – Dave Gelly, the Observer.*

The final CD, Jan Kopinski's Reflector, recorded their album "Mirrors" in early 2011 for release later that year.

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

## 9.1 Evaluation by the Bands

The scheme has been evaluated by the bands, providing answers to the following questions:

### 9.1.1 Has the recording had an impact on your career? I.e. helped you to get more gigs; a higher profile; has it been important to you that your music has been recorded?

Jamil Sheriff:

*"The recording has been invaluable to me. It boosted my profile up to the next level which in turn helped me to gain more work both as a performer and in education. I am currently working as a full-time lecturer at Leeds College of Music, a position that was aided by the professional development, such as the recording."*

*As a result of the recording the ensemble went on to perform an extensive tour at venues around the country, all of which I have been back to with other projects. In terms of recording, it is always important to document the development of our artistic journey. However, it is not always an aspect of the process that we find easy to embark upon. This is perhaps partly due to organizational reasons but also because it is such a daunting task...to put oneself in the spotlight and let everyone listen. For this reason, the encouragement of the recording project was invaluable...a helping hand to focus me on a critical area of my progress."*

Robert Mitchell:

*"It has helped to sell CDs, and to find more gigs. It definitely helped us to get more recognition from the BBC in more than one way (high profile DJ, and more than one station playing the music). We won an award as a result of this. The reviews were also amongst the best I have ever had."*

Seb Pipe:

*"Yes, the recording has helped me raise my profile in the UK thanks to:*

- *CD reviews in the jazz press and online*
- *Physical and digital sales*
- *Radio play*
- *Having a physical CD to distribute to jazz venues/promoters around the country has enabled me to get more gigs"*

Real Book North West:

*"The CD recording was an important document of new material by 15 different NW based jazz artist-composers, performed by 5 regional ambassadors for the music. As such it continues to have a positive impact on the career development and profile of all performers and composers involved. As well as having created a high-quality recording and product, the CD also acts as a calling card for the NW, demonstrating the breadth and quality of work of some of its leading practitioners."*

Jan Kopinski:

*"It has helped me to maintain a presence within a wider field. The recording is one of my projects relating to visual imagery and uses video projection. This feeds into my work within the line accompaniment to silent film environment. The actual recording completes quite a complex prospect for me and is essential to have it recorded to attract further performances. It is still early to see the effects of the CD upon my future career, but I believe it will be very helpful."*

9.1.2 Could you have made the CD without the support of Jazz Services?

Jamil Sheriff:

*"I could not have made this CD without Jazz Services. A CD perhaps, but to date this is the most professional recording I have in my catalogue. This is because to make such a product is expensive so we tend to generate the cheaper option more often than not. Not a good thing for an art form."*

Robert Mitchell:

*"No – not without taking many months to raise the funds firstly, then prepare, and then to record, mix, master, duplicate and get PR for reviews."*

Seb Pipe:

*"No, I could not afford financially to pay for all the phases involved, recording in a professional studio, mixing, mastering, designing and printing."*

Real Book North West:

*"The recording project would not have been possible without the support of Jazz Services' recording/publishing deals, there is little or no opportunity to obtain support for subsidising the costs of recording and producing CDs; the issue is compounded further for unique projects such as this, where the band doesn't have a 'collective track record' but has been assembled with individual high-profile musicians especially to realize the vision."*

Jan Kopinski:

*"I could not have made the recording without this support. It involved 6 musicians and required a good level of studio support using a grand piano. I have recorded many albums which have been self-funded and with the support of the Arts Council England. In this case, the musicians also received proper remuneration. Not only the financial support, but the organizational support from Chris Hodgkins in the studio, sourcing and preparation was very helpful."*

9.1.3 How did you find the scheme in terms of operations?

Jamil Sheriff:

*"The operation was very focused and direct. The team was well organized and gave me a lot of support both in terms of the preparation of the recording and the process involved in marketing and production. The marketing was excellent and having tried to organize publicity for projects and albums in the past, I was astounded at how effective this department of the scheme was. I received lots of press publications and radio play as well as giving interviews on radio."*

Robert Mitchell:

*"I found it very smooth. It was a brilliant experience – that rewarded me with one of the best reviewed and best-selling albums I have released in ten years of putting material out."*

Seb Pipe:

*"Mostly smooth operations! Friendly."*

Real Book North West:

*“Operations generally went smoothly and we were given freedom to co-ordinate the recording venue/schedule; the artists were given complete artistic freedom. The contractual and distribution arrangements work out very favourably for the artists. There were some minor issues regarding the cover artwork for the series but these were resolved; the original master also appeared to get lost en route to 33 Records, which caused an unfortunate delay; there were also some clicks on the final pressing which entailed the whole batch needing to be re-pressed.”*

Jan Kopinski:

*“Apart from the welcome support in financial terms, one of the most difficult or time consuming things is the organizing of recording and production processes. This was most useful. I felt the actual interaction with the planning was helpful, but rather drawn out at times. This is nothing to do with overall approach, but was hampered by the logistical processes of co-ordination after an initial delay from my part.”*

#### 9.1.4 How could the scheme be improved?

Jamil Sherrif:

*“I would have liked to have more control of the art work but other than that, the scheme is brilliant. These types of projects have an absolute direct impact on the work of musicians who need support. Taking the sting out of such a difficult process enables the artist to concentrate on their music. A difficult thing to do when engrossed in the full scale production.”*

Robert Mitchell:

*“As always – allowing more albums to be released. It really should be made a regular scheme – as it will allow a lot of fantastic music to be revealed. It should be easily proven as to how great the recording scheme has been.”*

Seb Pipe:

*“Use a recording studio based in London would save travel costs.*

*Clarity with money from the start: exact payment rates for musicians involving in recording; clarity with time schedule – have an exact schedule with agreed dates for recording, sleeve notes and sleeve design, CD printing, distribution.*

*Clarity with the contract – involving all members of the band, in terms of distribution and royalties and clarity with exact number of physical and online sales achieved.*

*Help with band management, how to promote the band in the media, getting more high profile gigs; an article promoting the bands and the scheme in Jazz UK and Jazzwise magazines.”*

Real Book North West:

*“The Recording Scheme is a unique support strand and should be encouraged to develop. We think though that there is limited mileage in promoting the CDs as a ‘group’ of subsidised recordings and hence the cover image is probably better focused on the ‘house-style’ already adopted by the artists, with appropriate funder support branding indicated. The tie-in with the Touring Support Scheme is a good idea as long as the timing of this is well-managed to optimise on sales.*

*Additional distribution (on and off-line) would help further the reach of each CD – although there are financial limits as to what is possible, perhaps a higher proportion of the available budget could be directed at this than the actual recording costs, to assist in marketing each CD as widely as possible?”*

Jan Kopinski:

*“The scheme was vital to me actually recording this work. I think that the initial processes of consultation and encouragement were very good. Chris Hodgkins really made this supporting scheme a real encouragement. Where it was most difficult was in the artwork and finishing stages. Earlier the usual problems of co-ordination and studio selection were dealt with as well as possible managing to assemble the musicians to fit in with the studio availability created delays. Perhaps a focus on specific dates may be considered from both artists and Jazz Services. In my case, the studio was helpful, and where I had my concerns, Jazz Services were very flexible and helpful in helping me achieve the result I wished for.*

*The period from finishing the recording, to artwork and creating a finished product was too long – rather than using the initial designer I feel Jazz Services could have had the confidence to use my own designer (as we have used for ten albums). This was I believe a problem with the original designer chosen and resulted in several months delay. When I did liaise with Yots it was fine and I believe we could have done this much quicker.”*

## 9.2 What the Papers Say

### 9.2.1 Jamil Sheriff Octet – Backchat

*“This is the second CD by Jamil Sheriff’s excellent Octet, and the first fruits of Jazz Services’ Recording Scheme. And a fine album it is too, with composer-arranger-pianist Sheriff making the most of the resources which the four horns can provide. Hear this marvellous band if you can.”* Jazz UK December/January 2007/09 Issue 78

*“Backchat is a hard-hitting, varied and highly listenable album.”* The Vortex

*“This disc marks the launch of the new Recording Support Scheme begun last year by the UK’s jazz umbrella organisation, Jazz Services, and gets the scheme off to an auspicious start Sheriff’s writing and arranging are thoughtful and imaginative. The writing is backed up with creative soloing.”* Kenny Mathieson, the List January 2008

### 9.2.2 Robert Mitchell 3io – The Greater Good

*“This has to be British pianist Robert Mitchell’s best album so far, a bold gamble by the UK jazz organisation Jazz Services on the likelihood of the ascetic Mitchell – frequently torn between contemporary-classical jazz and experimental nu-funk – coming out of his shell. He performs here with a sympathetic acoustic trio, including Tom Mason on bass and Richard Spaven providing a discreet percussion whisper – and, at times, a climactic alternative voice.”* The Guardian November 2008

### 9.2.3 Seb Pipe’s Life Experience – Shoot for the Stars

*“Alto player Seb Pipe’s Life Experience is another new band to watch out for, one of those given exposure by Jazz Services’ new recording scheme. Resplendent in its enig-*



*matic sleeve, Shoot for the Star is a long set, full of original material founded in rhythmic complexity but not afraid of an appealing tune. The title track is a good example, with a fine Arthur Lea piano solo.*" Brian Blain Jazz UK August/September 2009 Issue 88

#### 9.2.4 Real Book North West Band

*"The Jazz Services funded Real Book North West Band has reworked the idea for a productive corner of the UK scene – taking up the idea of Manchester keyboardist John Ellis that the jazz composers of the North West could produce their very own Real Book of originals. It's a well-played, if slightly reigned-in session by a good postbop band including polished saxophonist Andy Schofield and former Loose Tubes bassist/composer Steve Berry. However, the standout soloist is unsurprisingly the great Mike Walker on guitar."* John Fordham the Guardian March 2010

*"The first British 'Real Book' was put together in Manchester a few years ago, and now five leading British jazz musicians, including saxophonist Andy Schofield and guitarist Mike Walker, have recorded 15 of the best numbers from it. Are these tomorrow's standards? With their ear-catching themes, enlivened here by some sparkling solos, they could well be."* Dave Gelly the Observer April 2010

*"This album is a demonstration of the tunes contained in the 'Real Book North West' (2007 NWJazzworks), a print publication containing 100 original compositions from 60 jazz composers from the North West of England. Abstraction is not excluded but is used judiciously to colour strongly structured compositions. The overall tone of the album is lyrical."* Mark Gilbert Jazz Journal

## 10 Live Venue Music Chain

For some years Jazz Services has been working towards the development of a Live Music Venue Chain. In 1999 plans were far advanced to purchase and use the 100 Club, 100 Oxford Street, London, as the flagship venue for the chain. A business plan was developed and was just about to be submitted to the Arts Council Lottery Fund when the scheme was wound up and replaced with Grants for the Arts. Jazz Services, with the help of Andrew Pinnock, the then Acting Music Director of the Arts Council of England, attempted to secure funding from the Arts Council but this request was turned down.

There is now a chance to lease premises in Birmingham to provide the first venue; an initial site with multi-purpose rooms has been identified in the Commercial Centre of Birmingham. The director Chris Hodgkins undertook a preliminary survey in February 2010 and there was a detailed inspection by the Trustees in April 2010. The director, Chris Hodgkins, provided a detailed report to the Board of Trustees whose recommendation was not to embark on the project due to the high risk involved.

## 11 Education

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.

## 11.1 Advocacy

Jazz Services responded to a number of consultations and developments during 2010/11.

- GLA Mayors Music Education Initiative

The Mayor of London, Boris Johnson, announced a new two-year music initiative to support music education in London. The scheme offers up to £100k to seed partnerships between LEA Music Services and orchestras. Ivor Widdison, the Chair of the JSL Education Advisory Panel, wrote to the Mayor's advisor and the fund's administrators to make the case for jazz and to express concern regarding the exclusivity of the scheme.

- The Music Education Council (MEC)

On behalf of its 100 plus members organisations (including JSL) the MEC launched a campaign to raise the profile of music education and to campaign for continued public sector support.

- In November 2010, Jazz Services responded to the Henley Review of the funding and delivery of music education.
- In February 2011 Jazz Services responded to the Parliamentary Education Select Committee on the English Baccalaureate Inquiry.
- Jazz Services responded to the National Curriculum Review

## 11.2 Creating Access – North East Pilot Project

Jazz Services continued to work on the recommendations of the audit of jazz education in the North East undertaken by Dr Kathy Dyson (please see Jazz Services Annual Report 2009/10 and [www.jazzservices.org.uk/reports](http://www.jazzservices.org.uk/reports))

In 2010/2011 JSL has been working on the following areas:

- Developing an online national curriculum for jazz
- Mapping the routes and pathways into jazz and jazz education:
- Creating online resources for jazz in the classroom including development of the Music Ed website and the creation of play-along materials.

## 11.3 The National Youth Jazz Collective

As a response to a research exercise commissioned by Youth Music and written by Issie Barratt, Jazz Services with funding from Youth Music launched a pilot National Youth Jazz summer school in 2007. The week long summer school, held at Leeds College of Music in July 2007, drew together a pool of 30 "gifted and talented" instrumentalists, singers, composers and arrangers in collaboration with 10 internationally known jazz musicians and jazz educators. The focus of the summer school was on developing the improvisatory and interactive skills within the context of small group playing, while offering a high level of performance experience and professional guidance.

As a result of this pilot project, the National Youth Jazz Collective has developed as a registered charity led by Issie Barratt, with a board of trustees funded by Youth Music and based at Sound and Music, Somerset House, London. Please see [www.nyjc.co.uk](http://www.nyjc.co.uk).

#### 11.4 The Will Michael Awards 2010/11

Set out below is report from Ivor Widdison, Chair of the Jazz Services Education Advisory Panel.

##### 11.4.1 Introduction

These 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.

We are delighted to report an improvement on last year's low participation rate and this despite widespread experience of budget reductions and consequential retrenchment of provision. It is interesting to reflect on how, despite logistical obstacles, some music services successfully deliver notably good quality jazz education; for example, Aberdeenshire, with 13 pupils per square mile can stand comparison with Southampton which have 1364 pupils per square mile. And then there is the action of the East Riding Council in contributing £750,000 to provide the music service with a "state of the art" music centre! Thus there is much to celebrate, but equally, to be watchful of, given the prospect of a Government driven National Plan for Music Education in England. Jazz has to fight hard for a place in the sun and thus far has had no opportunity to influence the thinking behind the drafting of the Plan, which is to be implemented in 2012. But it would be churlish not to recognise the potential for all music genres to benefit from such a national commitment.

While strictly speaking this is an authority-wide scheme, the tendency has always been for the music service to make the submission seeking national recognition. So we suspect there are unsung heroes among classroom music teachers, the majority of whom tend to be fearful of jazz and improvisation, who effect invaluable introductions to jazz in the limited amount of time allocated to music in the average school week. So while we can't identify them, we thank them nonetheless!

On behalf of myself and my esteemed colleagues on the Jazz Services Awards Panel (Dr Catherine Tackley, Andrea Vicari and Bill Martin) we would like to thank:

- all those colleagues most of whom, above and beyond the call of duty, are spreading the jazz gospel nationwide;
- the National Music Council of the United Kingdom, of course!; and
- the Convention of Scottish Local Authorities and the Scottish Jazz Federation for their support of the scheme.

Our report is set below:

The **Aberdeenshire** Jazz Programme has now been running for four years and the Instrumental Music Service (IMS) is confident that it has affected all 153 primary and 17 secondary schools. The IMS co-ordinator is a well-qualified jazz musician and educator as are the principal jazz programme tutors, Richard Ingham and Richard Michael (recipient of the All-Party Parliamentary Jazz Award for Jazz Education in 2009).

CPD continues to be high on the agenda within the Jazz Programme, not least because the maintenance of good quality provision is a vital factor in securing continued Youth Music Initiative (YMI) funding by Creative Scotland (the Scottish equivalent of the ACE) . To that end twilight sessions are provided on set days; and instructors are also

encouraged to attend accredited jazz courses and to take their pupils through jazz examination processes. The IMS co-ordinator also delivered a jazz development course for two IMS staff members as well as the ABRSM jazz syllabus as INSET for both shire and Aberdeen City instructors. Further INSET was provided on accompaniment and composition using Garage Band.

The Jazz Programme covers listening to music of all genres, and students are encouraged to attend local jazz events. Performance is an important strand within the Programme and the two most important jazz venues in Aberdeen featured the Aberdeenshire Saxophone Orchestra, the Jazz Ensemble, Kemnay Academy Jazz Band and the South Aberdeenshire Big Band. Some of those also performed in high profile charity events as well as Music Centre concerts.

The Jazz Programme continued its three-way evaluations for every school visited, the pupil evaluations taking the form of a class activity the following day.

Successful commissions of jazz works were highlights of previous submissions, but unfortunately funding restrictions prevented major commissions in year, though pieces have been written expressly to encourage and enhance improvisational skills among students and IMS staff.

**Bolton** Music Service employ a jazz specialist who is responsible for the two jazz ensembles – the Bolton Urban Music Project, the junior one, which involves 20 students, rehearses weekly and performs 6/7 concerts a year; and the Bolton Youth Jazz Orchestra, which involves 22 students, also meets weekly and performs a similar number of concerts a year. The same jazz specialist arranges the music for both ensembles and leads a team of four other Music Service staff.

**East Renfrewshire** are a very small (school population 16,000) education authority, and in common with most music services, the IMS is having to cope with funding restrictions. Nevertheless, the foundations already laid for jazz, and improvisation in particular, continue to be built on. We were struck immediately by the impressive statistic that out of a small pool of 13 (FTE) instrumental tutors four have obtained Advanced Diplomas in Jazz from the University of St Andrews. The knowledge, skills and understandings thus gained are passed on to fellow tutors; and of course pupils and students benefit in turn. The ubiquitous (in Scotland, at any rate!) Richard Ingham runs spectacularly successful improvisation days for instrumental instructors as well as introducing tutors and students to consumer friendly material on which to base improvisation. Those numbers and exercises now constitute a library resource for staff and students. A large proportion of tutors use music technology in all their lessons. For example, backing tracks, using laptops or MP3 players, are easily provided, so for the students, lessons come to take the form of a real session.

Weekly meetings of the two Authority-wide jazz big bands have been maintained. Drawing upon students from all seven secondary schools and senior pupils from many primary schools, both junior and senior bands are very much in demand for performances at civic events and elsewhere in a variety of out-of-school settings from theatres, hotels, halls, supermarkets to windy parks. From that pool of young talent a new seven piece “senior jazz combo” has been formed which also meets weekly at the music centre. The emphasis is on improvisation and they are now performing in venues less suitable for the big bands. The icing on the cake for IMS and their students must have been the full day of workshops and performances led by Brass Jaw.

And finally, we note the important contribution to the IMS made by the Friends of East Renfrewshire Music, a group of parents who fund-raise throughout the year. Without their support many musical activities would not take place.

The very rural **East Riding** have a valid claim to fame: against all the national trends the Authority have contributed £750,000 to provide the Music Service with a “state of the art” music centre. Service staff include several jazz specialists. The East Riding Youth Jazz

Orchestra (ERJYO) participate in regular workshops, some of which are conducted by experienced and nationally recognised musicians, such as Mark Bassey. The ERYJO through its active members committee has raised funds for new equipment, including a CD library, loan-free to members. The Music Service has previously provided CPD to staff specifically to encourage the adoption of improvisation in all spheres of instrumental learning. It is unclear whether this practice is being continued; we hope it is!

**Gloucestershire Music's** (GM) commitment to jazz education includes a Jazz Centre which operates on a weekly basis, provides a range of activities and is home to the Gloucestershire Youth Orchestra (GYJO). The GYJO is part of a structured approach to developing jazz expertise. According to the website every member of GYJO can improvise. If that still obtains it's a genuine feather in GM's cap! GM provide regular support for improvisation in general and jazz improvisation in particular for GM staff and classroom music teachers. In addition to the activities provided at the Jazz Centre there are jazz ensembles at two out of the three regional music centres. The Jazz Centre has recently extended its' provision to include younger pupils who wish to follow-up their experience of attending taster sessions for primary school pupils. GM's Summer Music course also includes a jazz element. The submission acknowledges the benefits of a very good working relationship with the Cheltenham Jazz Festival and local jazz musicians. GM also has an adult programme which includes opportunities for good amateur musicians to rehearse and perform in the Colwell Arts Jazz Ensemble.

**Kirklees** look to the independent Kirklees Music School (KMS) to make the usual music service provision. Less usual is the sheer volume of jazz ensemble activity in Kirklees. Thus there are three music centre big bands, two swing bands, Huddersfield Music Centre Junior Jazz, Dewsbury Music Centre Blues & Riffs, Shelley Music Centre Jazz Collective & Adult Swing Band, Cleckheaton Music Centre Little Big Band and the Kirklees Youth Jazz Orchestra (KYJO); and jazz ensembles in the middle and high schools that are supported by KMS staff. KYJO draw on the cream of the most successful music centre groups, and members are given extensive opportunities to develop their improvisation skills. School pupils and students are able to hear live jazz performances at the Royal Northern College of Music and Huddersfield University, and there are discounted ticket schemes to local venues. Of particular interest is a partnership with the Huddersfield Contemporary Music Festival involving a Summer Course "Exploring Improvisation with the National Youth Jazz Collective and the South Asian Music Youth Orchestra. The course comprises rehearsals, master classes and workshops focusing on improvisation within the jazz and Indian traditions. Another fruitful relationship has been forged between the Marsden Jazz Festival and one of the music centres.

A perennial school music problem is the transition from year six to year seven. Included in **Lincolnshire's** strategies for addressing this is the rolling out of a Key Stage 3 Wider Opportunities Programme to three secondary schools and, within this, the provision of a Sound Start Jazz Programme "to engage secondary whole class tuition". We are pleased to note that this is proving to be successful. And in that same Wider Opportunities context, the locally commissioned piece to be used as a starting point for composition for whole classes, which was referred to in our report last year, has now been publicly performed by 500 pupils and supported by the Lincolnshire Youth Jazz Orchestra "to provide the complexity and depth that was missing in a beginner level score".

The main thrust of Lincolnshire's submission centres on the Youth Jazz & Rock Academy (JARA) which continues to flourish by providing for young people in the age range 14-19 to come together over six rehearsal days to form four ensembles – a jazz orchestra, a funk/fusion group, an r&b group and a contemporary rock group. All trumpets, trombones and saxophone players play primarily in the jazz orchestra and then make up horn sections as required for the other groups. Peer mentors between 18-21, currently attending music conservatoires across the country, create a valuable link with higher education standards and practice. Academy tutorial staff includes several contemporary professional jazz musicians who also deliver workshops across the county.

Curriculum development training to facilitate the teaching of jazz in the Wider Opportunities scheme continued to be developed by Lincolnshire Music Service (LMS) staff. And within the INSET and CPD structure generally - and especially for non-specialist teachers/tutors – the contemporary strand to develop a measure of jazz expertise has been further developed.

The Youth Jazz & Rock Academy live recordings were again used for students' GCSE and A level assessment. And students' arrangements and compositions continued to be showcased in performance.

Five per cent of **Manchester** Music Service (MMS) instrumental tutors have taken ABRSM jazz courses. Thirteen per cent have practical professional jazz experience and include jazz styles and improvisation in their teaching sessions. While the submission makes reference to dedicated jazz ensembles, no details are provided as to the number, and there appears not to be any authority-wide jazz ensembles (but we are pleased to see that MMS is supporting more high schools with big band work, so perhaps it's only a matter of time). Apparently, other ensembles use jazz repertoire. We are surprised not to see any reference to an association with the prestigious, City Council supported Manchester Jazz Festival.

**Oxfordshire** Music Service employ a very experienced and highly qualified director of the County's youth big bands, who also leads jazz developments for the Service. There are at least three other experienced jazz specialists. Jazz ensemble activity continues to be prodigious with weekly rehearsals of the Oxfordshire Senior Schools Big Band I, Senior Schools Big Band II, Oxfordshire County Youth Big Band, Oxfordshire Youth Jazz Combo, Marlborough School Jazz Band, Abingdon Music School Big Band and the South Oxford Area Big Band; and two big band workshops a year. Every big band concert at the Centre for Music is recorded and used by students for A level and GCSE purposes. Jazz is part of Saturday morning music schools' provision in three areas. The prize-winning Jazz Combo performed in the Oxford Jazz Festival following which they were interviewed by BBC Radio 3.

**Perth & Kinross** Eight pupils per square mile illustrates how thinly populated is this very large authority. The Instrumental Music Service (IMS) employs nine highly qualified jazz musicians to deliver jazz and improvisation as part of music lessons supported by international and nationally renowned jazz musicians, such as Nana Vasconcelos, Malcolm Edmonstone and Andrew Bain. Jazz INSET is provided in-house and through a close working relationship with the National Youth Jazz Orchestra of Scotland (NYJOS). The Perth & Kinross Big Band performs at many local and corporate events. The PYO Jazz Band attended advanced NYJOS workshops and undertook a short tour of Germany.

### **Southampton**

We always welcome evidence of jazz actually being included in the curriculum of schools, so it was especially satisfying to note the Southampton Music Services' (SMS) involvement in the pilot of a new "Introduction to Jazz" interactive workshop for Key Stage 2 pupils. This was a partnership with school music co-ordinators to ensure that workshop content supported delivery of the National Curriculum.

The leader of the Southampton Youth Jazz Orchestra (SYJO) has developed teaching resources aimed at helping students obtain places at conservatoires. The high number of ex-SYJO players attending conservatoires is testament to their success. Workshops and collaborative events throughout the year included master classes by Soweto Kinch, Kenny Wheeler and Courtney Pine.

The SMS commitment to jazz education manifests most strongly in performance, notably through the highly successful SYJO and the Southampton Jazz Workshop (SJW). Their concert programme has introduced young people to a range of jazz styles and performance venues. Repertoire is diverse, eg from Gil Evans and Ellington to

contemporary British composers such as Julian Arguelles; and ensemble members are encouraged to compose, indeed one such wrote an original work for SYJO to perform publicly, which featured Denys Baptiste.

Partnership working with Portsmouth and Hampshire is another praiseworthy feature of SMS's policy and practice. A particularly valuable example of that was a successful bid for "Find Your Talent" funding, as a result of which 76 trombonists participated in a weekend of workshops and performances with master classes by Bones Apart and the lead trombonist from the BBC Big Band. We hope the UK jazz community, still desperately short of trombonists, is appropriately grateful!

**Tower Hamlets** Arts & Music Education Service (THAMES) is very probably unique in England in having 77 per cent of the school population speaking English as a second language and 51 per cent registered for free school meals. Nonetheless, starting from scratch in 2006 the Service has grown seventeenfold with pupil numbers. Highlights of the year for jazz education included the Wigmore Hall Jazz Project. Led by Richard Michael, Tine May and two other jazz professionals, this involved Key Stage 3 pupils from five secondary schools attending a workshop exploring the building blocks of jazz improvisation followed by a dedicated KS 3 concert with a number of pupils performing on stage at the Wigmore Hall. The project was supported by INSET for teachers as well as interactive resources. THAMES identified jazz, world music and improvisation as a key strand for development and turned to Serious and the Guildhall School of Music & Drama (GSMD) as key partners in the delivery of this work. Two joint projects with Serious and the GSMD were featured in the London Jazz Festival. THAMES staff includes a panel of nine teachers who have jazz qualifications. The Saturday Music Centre has introduced several jazz/fusion ensembles and some Centre students have attended improvisation workshops provided by the GSMD.

The good news from **Wigan** is that in future the Music Service (WMS) will have full responsibility for instrumental and curriculum music support. The not so good news is that Dr Ian Darrington, the indefatigable Director of the Wigan Youth Jazz Orchestra (one of the finest youth jazz orchestras in the UK) and European representative for the International Association of Jazz Education, has retired. We welcome this opportunity to pay tribute to his outstanding achievements – something the All Party Parliamentary Jazz Appreciation Group did earlier this year with its Services to Jazz Education Award. The vital bread and butter activities in year included weekly rehearsals of WYJO, the Wigan Schools Swing Band and Wigan Youth Big Band – 80 students participating; the aforementioned ensembles taking part in improvisation and technique workshops led by three world class jazz musicians and performed at international jazz festivals; eight education group performances at Wigan Jazz Club; and consolidation of the partnership with the Wigan International Jazz Festival with free entry to selected concerts for Music Service students and Music Service promotion of those events.

**Devon's** three Authority-wide youth jazz orchestras (Devon Youth Jazz Orchestras I, II & III) continued to flourish with high levels of recruitment. New members benefited from an integrated improvisation programme which provided experience of soloing within the big band context. The programme's emphasis on aural learning was further developed in demanding residential training given by Exeter School of Samba. As has become the custom, several members of DYJO I departed to continue their jazz education at conservatoires and other F/HE institutions.

We are especially pleased to note that the elite groups drawn from DYJO I, the two Jazz Ambassador ensembles, continue to excite interest and involvement among primary and special school pupils and indeed that there are now plans to involve the Ambassadors at two music centre hubs to demonstrate, enthuse and lead training sessions as precursors to full DYJO participation. As a standard part of their seasonal programme the DYJOs perform in many of Devon's school Local Learning Communities out of which partnerships with schools are formed. For progression purposes, monitoring and evaluation of all the groups is undertaken. That monitoring embraces wider concerns, eg the geographical reach of DYJO III, the most junior jazz ensemble, was found to be

insufficiently wide and steps are being taken to remedy that. Meantime, DYJO's I & II perform at a variety of shows and festivals throughout the year.

The Jazz Explosion programme continued with workshops for Key Stage 2 pupils, with customised teaching materials and lesson plans published in advance on the Devon Music Service (DMS) website. The programme was targeted at clusters of primary schools around central community colleges in Devon.

No appearance at the Montreux Jazz Festival this year, but they are planning to go again in 2012 ! We pay tribute to the DMS staff who continue to ensure that Devon leads the UK so far as LEA jazz education is concerned.

#### Conclusion

We pay tribute to all the above-mentioned authorities for their commitment to music education and jazz in particular. We are pleased to award Diplomas to Aberdeenshire, East Renfrewshire, Lincolnshire and Southampton; and for the third year running, a Diploma of Special Merit to Devon together with a special trophy donated by Paritor Ltd, sponsors of the NMC scheme, in recognition of the fact that Devon have won five Diplomas on the trot, three of them "of Special Merit"!

IKW/ 22 October 2011

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

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.

As a result of the advice it was given in 2009/10, NYJO embarked on a major transformation programme on 1 April 2010. The key actions taken were:

- Bill Ashton's role was split between new Musical Director Mark Armstrong and new Executive Director Fiona Ord-Shrimpton.
- Bill Ashton was elected Life President of NYJO, with Nigel Tully as Executive Chairman to whom Mark Armstrong & Fiona Ord-Shrimpton reported.
- NYJO moved out of Bill Ashton's home into an office in Vigo St, W1.
- A new Musical Policy Committee was instituted, chaired by Simon Purcell, in order to stimulate a more innovative musical direction.
- The Board of NYJO was refreshed and re-invigorated; each Trustee was given a specific portfolio and asked to report on it at each Board meeting.
- The "Chair Sponsorship" funding programme launched in February 2010 was highly successful, raising over £35,000 pa for NYJO (including Gift Aid).
- The 5445 set of 5 new pieces was commissioned to celebrate NYJO's 45<sup>th</sup> anniversary, with the help of a £4,000 grant from the PRS Foundation.
- NYJO London, a new under-18 regional youth jazz orchestra funded by Youth Music, started rehearsals in January 2011.
- Bill Ashton was awarded the OBE in recognition of his lifetime's work for jazz and NYJO.
- Fiona Ord-Shrimpton left NYJO in March 2011; her role is now split between Sean Corby and Abigail Allt, both highly experienced jazz and arts administrators.
- The close working relationship between Jazz Services and NYJO developed and strengthened over the course of the year, to the mutual benefit of both.

Despite all this organisational progress, NYJO continued its normal process of commissioning, rehearsing and playing excellent big band jazz by some of the finest young musicians in the country. This included:



- Almost 150 free open rehearsals (NYJO1, NYJO2, and Vocals) took place on Saturday mornings at The Cockpit Theatre, Marylebone. These were attended by an average of 30 NYJO1 vocalists and musicians and 24 NYJO2 musicians from regions throughout England and Wales, none of whom paid anything to attend the rehearsal.
- NYJO performed a total of 50 gigs. Of these, 4 were at festivals, 19 at theatres, 25 at Jazz clubs and 2 at centres of learning.
- Several new arrangements and compositions by band members.
- Three schools workshops before concerts, one of which (Ardingly School) was filmed for promotional purposes. This number is disappointing and below target; however, the Board of NYJO is determined to improve substantially on this in 2011-12, and has already started a marketing campaign to that end.

#### 11.6 English Youth Jazz Orchestra

In response to requests from the field, JSL undertook a feasibility study into the creation of an English Youth Jazz Orchestra, on the lines of existing classical and brass band equivalents in 2009/2010. This project is now in the hands of Doncaster Youth Jazz Orchestra and Wigan Youth Jazz Orchestra.

#### 11.7 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. New manuals are being added and existing manuals updated.

#### 11.8 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

#### 11.9 Workers' Education Association

In conjunction with the Workers Education Association, Scarborough Jazz and the Doncaster Youth Jazz Orchestra, Jazz Services is exploring jazz educational activity on line; the history of jazz, playing jazz and attending events. The aims are to promote jazz educational activity and audience development. A questionnaire has been designed to test the feasibility of developing a pilot scheme in West Yorkshire and the research exercise was rolled out in 2010/2011.

#### 11.10 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, housed at Loughton Public Library in Essex, contains a fascinating and fast growing collection of books, magazines, pictures, newspaper cuttings, concert programmes, radio scripts and other papers telling the story of jazz in the United Kingdom from the earliest days. Following successful completion of HLF funded project planning programme in April 2009, the National Jazz archive has been awarded a £26,700 Development Grant to undertake a six month Access Development Programme which includes:

1. Appointing an Education and Outreach consultant, to make sure that the best use is made, by students and the general public, of the material amassed since the archive was founded 21 years ago.
2. Working with Essex Record Office to plan a comprehensive catalogue, earmark material for study packs and other educational uses, and carry out conservation work on old or fragile material.
3. Employing a qualified and experienced project manager.

The Archive completed the work in 2010 and applied for a second-round major funding in January 2011 to transform itself into a 21<sup>st</sup> century national resource. The National Jazz Archive is grateful for the continued support and assistance from Essex County Council.

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

#### 11.11 What is Black British Jazz?

This is a research project that has been undertaken by the Open University with £495,643 of funding from the Arts and Humanities Research Council. Jazz Services, along with Dune Music and Tony Kofi are members of the advisory board for this project. The first meeting was held on the 24<sup>th</sup> April 2009 and subsequent advisory meetings took place throughout 2010/11.

## 12 Information, Communications and Publishing

### 12.1 Advice and Information Services

Jazz Services provides 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.

### 12.2 [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 98 (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 thousand 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.

In 2010/11, the website received 3.51 million page views of which 1.5 million viewed the directory and 1.47 million viewed listings. In 2010/11 Jazz Services received 45,879 emails dealing with listings, information, touring, education and Jazz UK. Work commenced on two manuals: *Marketing Your Band Online and Copyright* – funded by PPL – and *Getting Bigger Audiences for Jazz* for the online Music Business Resource.

### 12.3 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 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. An average of 2.7k 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.

### 12.4 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

#### 12.4.1 The Parliamentary Jazz awards

#### 12.4.2 The Judging Process 2010/2011

##### 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.

### 12.4.2 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 and to. 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.

### 12.4.3 With the PPL, JSL organised the Parliamentary Jazz Awards. The recipients of the PPL sponsored awards for 2010 were:

#### Jazz Musician – Mark Lockheart

Ex-Loose Tubes and Perfect Houseplants saxophonist Mark Lockheart had another very busy year in 2009; releasing the outstanding album *In Deep*, performing live with this band and gigging constantly throughout the UK, and also as regular saxophonist with the critically acclaimed band Polar Bear.

#### Jazz Album – The Gareth Lockrane Septet 'No Messin'

Described by John Fordham in *The Guardian* as, "the formidable Lochrane ... a stunning display of sharp-accented runs, earthy whoops and constantly refreshed melodic ideas"

#### Jazz Ensemble – Nigel Price Organ Trio

Nigel Price is a British guitarist devoted to the Montgomery/Green sound, in particular to its use in a trio format completed by Hammond organ and drums. A former soldier, Price made his jazz name with the funky James Taylor Quartet, and then went on to form his

own trio with organist Pete Whittaker and drummer Matt Home. The trio celebrates a classic and very popular jazz style, and captures its spirit and sound immaculately.

#### Jazz Venue – Jazz Bar (Edinburgh)

The Jazz Bar was created by, and is operated by, Edinburgh-based drummer and jazz organiser Bill Kyle. The Bar was voted in 2009 Scotland's 'Jazz Venue of the Year' at the Scottish Jazz Awards and Scotland's 'Music Pub of the Year' at the Scottish Licensed Trade News awards.

#### Jazz Journalist Mike Flynn

Mike Flynn is the gig guide and website editor for Jazzwise as well as being Time Out's jazz editor. His feel for the music scene is probably helped by his own prowess as a formidable electric bassist, active in various groups.

#### Jazz Broadcaster – Alyn Shipton

Alyn Shipton is an award-winning author and broadcaster, who is jazz critic for The Times in London, and a presenter/producer of jazz programmes for BBC Radio. Shipton is also a regular contributor to CD Review and Jazz Legends on BBC Radio 3.

#### Jazz Publication - Jazzwise

Published monthly, Jazzwise has subscribers around the world and runs a popular website. It is a glossy, highly professional and luxuriously illustrated publication that successfully balances coverage of the music's biggest international stars and the up-and-coming players that bring new energies and ideas to jazz.

#### Jazz Educator – Dr Kathy Dyson

Dr Kathy Dyson is Senior Lecturer in Jazz at Leeds College of Music with particular interests in performing, research and teaching. As well as playing guitar professionally and teaching she is also known for her research and is an active and enthusiastic member of the Musicians' Union.

#### Services to Jazz – Brian Blain

A jazz enthusiast since his teens, Brian Blain has been a tireless worker for the music over the past six decades. At eighty years of age he remains as committed as ever to the music, contributing to Jazz UK as southern news editor, feature writer and reviewer and continuing to promote regular Thursday gigs at Lauderdale House in Highgate.

### 12.7 The Licensing Act 2003

Jazz Services, with the Incorporated Society of Musicians, continues to work towards the exemption of small live music events from the Licensing Act 2003.

## 13 International Activity

13.1 The year also saw a significant expansion in Jazz Service's international activities. Jazz Service's international work has been recognised and supported by the British Council, PRS for Music Foundation, Scottish Arts Council and UK Trade and Industry (UKTI).

13.2 Jazz Services is a member of the UKTI-hosted Music Export Group.

### 13.3 Paris Jazz Mission – March 2010

- Industry networking event in Paris at La Dynamo Jazz Club attended by 20 UK jazz professionals
- Four UK bands and two French bands showcased as part of Banlieues Bleues Festival
- Receptions at British Embassy and Duc de Lombards
- Supported by UKTI, festival, French Music Export Office and British Council
- Positives – partnership with festival; genuine will on both UK and French sides to continue relationship; Funding partners keen to repeat in future

### 13.4 Jazz Ahead – April 2010

- Shared British jazz stand with around 30 UK jazz professionals attending conference
- Funded with support from UKTI, Scottish Arts Council and exhibiting partners
- Positives – confidence of UK jazz industry in networking with international partners; strong attendance

### 13.5 Made in the UK – June 2010

- Nine nights of British jazz at Rochester Jazz Festival (XRIJF) conceived and managed by John Ellson of ESIP.
- NYC gigs at Dizzy's, Birdland, Living Room and Joe's Pub
- Funded with support from Scottish Arts Council
- Positives – audience size and reception at festival and NYC venues; partnerships with Glasgow Jazz Festival and Ronnie Scott's; relationship with XRIJF; strong Scottish presence

### 13.6 Impact

In 2010/2011 the following bands were showcased abroad:

Jazz Ahead – April 2010:

The following organisations represented UK jazz at Jazz Ahead: Babel Label, Basho Music, Glasgow Jazz Festival, Gobetween, Jazz UK, Scottish Jazz Federation, Thick Skinned Productions

Made in the UK – June 2010:

Stan Tracey Trio	(Made in England)
Brass Jaw	(Made in Scotland)
Tommy Smith / Brian Kellock	(Made in Scotland)
Ryan Quigley Sextet	(Made in Scotland)
Little Fish and Evan Clegg Exploration	(Made in Wales)
Get the Blessing	(Made in England)
Gwyneth Herbert Quartet	(Made in England)
Dennis Rollins Velocity Trio	(Made in England)

Dubai Jazz Festival:

Arun Ghosh  
Cleveland Watkiss  
Ian Shaw  
Neil Cowley Trio  
Ronnie Scott's All Stars  
Get the Blessing  
Soweto Kinch

13.9 International Partnerships

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 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.

**14 Partners, Stakeholders, Alliances, Evaluation and Impact**

14.1 Jazz Services' principal stakeholders and partners are:

Arts Council England, Performing Rights Society for Music Foundation, Scottish Arts Council, UK Trade and Industry, British Council, Scottish Jazz Federation, ESIP, Musicians' Union Jazz Section, All Party Parliamentary Jazz Appreciation Group, Phonographic Performance Limited, Serious, promoters, musicians, jazz clubs, record labels, Birmingham Jazz, Derby Jazz, Jazz Action, Jazz Yorkshire, NWJazzworks, Jazz North East, National Youth Jazz Collective, National Youth Jazz Orchestra, National Music Council, Tomorrows, Warriors, educators, the general public.

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

In 2010/11 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.

14.2 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 Scheme, the Jazz Services / PRSF Promoters Jazz Awards Scheme and International Projects.

14.3 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 articles.

<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%	25	2	16%	4	8%
June/July 2010 Issue 93	11%	30	3.5	23%	7	12%
Aug/Sept 2010 Issue 94	11%	32	3	28%	9	9%
Oct/Nov 2010 Issue 95	11%	27	5	7%	2	18%
Dec/Jan 2010/11 Issue 96	11%	26	6	15%	4	23%
Feb/March 2011 Issue 97	11%	31	3	14%	6	10%
<b>Total</b>	11%	171	22.5	19% average	32	13% average

Table14: Photo Images per issue

## 15 Jazz Services Reports

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

### 15.1 Current Reports

- 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)

### 15.2 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' Musiced website, in the Magazine Section, are the 2006/2011 reports on the Will Michael Jazz Education Awards.

## 16 Jazz Services Helping and Advising You

Information about the services provided by JSL is freely available and enquiries about specific services on touring, publishing, marketing, sponsorship, or listings and Jazz UK in 2010/2011, were welcomed by Chris Hodgkins (Director), Joe Paice (Information and Publications Manager), Phil Meloy (Information Officer), Humie Webb (Education Project Manager), Yots (Listings Editor), Roger Thomas (Jazz UK Editor), Nick Brown (Advertising & Production Manager) and Steve French (IT Consultant).

## 17 Diversity

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.

## 18 Jazz Services Board of Directors 2010/2011

Name	Professional Description
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

## **19 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

## **20 The Management Team**

The management team in 2010/11 at JSL was Chris Hodgkins (Director), Joe Paice (Information & Publications Manager), Phil Meloy (Information Officer), Steve French (Computer Consultancy), Roger Thomas (Editor), Nick Brown (Advertising & Production), Yots (Listings Editor) and Emma Kendon (trustee).