

Guide for New Promoters

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TABLE OF CONTENTS

Preface by Chris Hodgkins, Director, Jazz Services	2
Introduction by Joan Morrell and Dan Somogyi	4
Getting Started	7
The Process	12
Finding a Venue	15
Booking the Band	22
Funding Possibilities	30
Ticketing	33
Marketing the Event	34
The Night Itself	40
After the Music	44
When All Is Not Right On The Night	45
Audience Development: Try it, You'll Like It	47
Appendix A: Sample Confirmation	59
Appendix B: Sample Contract	62
Appendix C: Guide To Useful Organisations	67
Appendix D: Planning Ahead	74
Appendix E: Characteristics and Market Size for Jazz	84
Appendix F How To Write A Press Release	90
Appendix F2: How To Organise A Press Conference	93
Appendix F3: Press Contacts Information Sheet	97
Appendix F4: Example of a Press Release	101
Appendix G: Jazz Services	103
Appendix H: The African & Caribbean Music Circuit	108
Appendix I: The Asian Music Circuit	112
Appendix J: FolkArts England	118

Preface by Chris Hodgkins, Director, Jazz Services

The Guide for New Promoters evolved through a fairly lengthy process. The point of departure was a Jazz Services Advisory Board meeting where the Jazz Services plan for a chain of live music venues and the problem of securing lottery funding to provide the initial investment for this were under discussion. Tim Whitehead suggested that as well as plugging away on the live music venue chain, Jazz Services should aim to pinpoint the many venues not promoting jazz, or if doing so, on an infrequent basis for one reason or other – usually a fear of the unknown.

No sooner was the meeting over than there was the happy confluence of a call from Joan Morrell and Dan Somogyi of Jazz East, saying they were in the final stages of writing a music promoter's manual. Meetings with the Asian Music Circuit, African and Caribbean Music Circuit, Jazz Development Trust, and Russell Occomore of Jazz at the Crypt followed, and the net result is this Guide for New Promoters, aimed at all under-represented forms of music, jazz being first off the starting block. Additions are planned to cover the wealth of diverse forms that make up the UK music scene: folk, Asian, Latin, African-Caribbean, world and many more. A swift and positive response from the Touring Department of Arts Council England enabled the project to move forward.

My thanks extend to a cast of thousands, but firstly my unbounded gratitude to Joan and Dan at Jazz East for managing to distil Joan's vast experience as a promoter into a manageable Guide for New Promoters. Alas Jazz East came to the end of its three year funding, but Joan and Dan's extensive knowledge and expertise is still available to the world at large and jazz in particular: their details can be

found on the Jazz Services website
(www.jazzservices.org.uk).

And so to the many people who helped from first conception to fine tuning of the first phase: Joan & Dan, Jonathan Abbott (JazzDev), Russell Occomore, Tim Whitehead, Alec Sykes (Wakefield Jazz), Tony Dudley-Evans (Birmingham Jazz), John Cooter (Performing Right Society), Bob Bennett (Jazz Section, Musicians' Union), Ivor Widdison (Chair, Jazz Services), Olive Millen (Glasgow International Jazz Festival), Peter Vacher, David Hays (Mainstem Productions), Steve Heap (General Secretary, FolkArts England), Viram Jasani (Asian Music Circuit), Charles Easmon, Rajan Hooper (African and Caribbean Music Circuit), Alan James, Julia Payne, Henry Little, Deborah Morton (Arts Council England), Ian Smith (Folk Section, Musicians' Union), Nigel McCune (Music Business Advisor, Musicians' Union), Deirdre Cartwright, Eddie Upton (Folk South West), Rosie Jarvis and finally my thanks to the Musicians' Union for allowing us to print their Standard Contract. My abject apologies if I have missed anyone: they will be mentioned in further sections to follow.

Introduction

by Joan Morrell and Dan Somogyi

“Heard about the guy who made a million out of jazz? He started with £2 million” quipped the late Ronnie Scott. Everyone agrees: only get into the business of promoting jazz if your heart's really in it. Be ready for many setbacks and knock-backs. If you decide to put on a gig then don't waver – go for it – pull out all the stops and it will work. You'll find that it's a case of swings and roundabouts: some events you make on, some you lose on. Either way, most of the time you'll still need to be working for nothing yourself! Even if you choose your artist and venue very carefully, don't be surprised if you end up simply breaking even or making a slight loss, although careful planning should reduce this to a minimum. But after all the effort and toil, you'll hear some great music. Maybe some of your favourite bands, maybe some you've always wanted to hear. You'll meet musicians and get an insight into their music and how they work. And it can be very satisfying and rewarding to see others – your audience - enjoying wonderful music and wanting more of the same.

However, the main piece of advice we would give is: think hard before you take the plunge. Putting on even a single concert involves an enormous amount of time and effort. You will almost certainly have to take a few risks financially, unless you are one of the few lucky people with a rich aunt, or you're able to secure outside funding or sponsorship. If not, study carefully the 'Devising a budget' section in this booklet (p12) and there's a good chance you'll break even. There is often a great deal of stress involved in the process, especially if it is the first event you have organised and you are still finding your way. You will come into contact with a range of people, some of whom might be difficult and rude.

But it's amazing how helpful many folk can be in the jazz world.

There are other ways of getting involved if you are unsure whether you wish to take the plunge yet. You could join your local jazz club (**Jazz Services** can provide you with the details of the nearest one) and get involved in helping to run and administer it. Or there might be a local pub that puts on music events and needs volunteers. Whatever the case, these would introduce you to the process more gradually. Jazz clubs are usually willing to welcome new committee members with open arms, though some might be a little more reticent about letting you take a larger organising role straight away. You might, however, have some area of expertise which that particular club really needs. Or you may already be running a small arts centre but have rarely put on music other than in the broad mainstream.

If you feel you still want to go it alone and push on, this booklet aims to relieve a little of the stress. We hope it gives an easy-to-follow step-by-step guide. You could also consider joining up with other wannabe promoters and share the burden of putting on your first event – again, Jazz Services, other music organisations or the Music Officer at your Arts Council England Regional Office can help put you in touch.

What is there left to say? Well, first, that this guide is designed essentially for *indoor* events. Outdoor concerts are a different kettle of fish. There are a range of additional considerations to be borne in mind when planning such musical extravaganzas.

Secondly, and unsurprisingly, this guide has a jazz slant, but we hope it includes enough standard information to make it useful for promoting other genres.

Thirdly, the guide is aimed primarily towards those who have never previously put on a musical event. It should also

be useful to those who have never promoted outside the broad mainstream. However, even if you do have prior experience, give it a read since it might well contain additional information that will be of use. As one long-established promoter said after checking it for us, it is a most useful *aide memoir* for existing promoters.

Finally, the guide is only a general guide and we can't hope to cover everything you are likely to come up against within it. Each event will have unique problems and hurdles to overcome. Use it as a tool but don't rely on it to provide all the answers – some of these come only with experience.

So, good luck, and, if you decide to push on, happy promoting! Don't forget there is a lot of help and advice out there if you need it. We hope your events are great successes, whatever type of jazz you choose to promote.

Disclaimer

Jazz Services has tried to ensure that information within this booklet is as accurate as possible. However, we offer it as advice only and cannot be held responsible for any consequences which may result from following it. We welcome any feedback on the use of this booklet.

Getting Started

OK ... so with adrenalin starting to flow despite the potential strains and stresses, you've decided to take the plunge. But where do you start? The list of tasks seems quite daunting. And, yes, there is a lot to look into. So first find a successful club in your region. Take a list of questions and queries to a practising promoter. And then...

The importance of prior research

You've probably got a general idea of where you want to put on your event. Perhaps you have a specific venue in mind. Yet a lot depends on common sense and judging the market in the area where you live. So prior research into the local climate for jazz is vital before taking the plunge (see Appendix E for the Characteristics and Market Size for jazz). Detailed advice as to what to do when booking venues, booking bands, organising marketing and all the other processes follows later in this booklet. Appendix D contains details on planning for a series of concerts year on year.

If there's a record store in your locality with a jazz section, check the best sellers as an indicator. Reflect on the contents of the top local newspaper re musical events that seem to be attracting attention. Make contact with the Features Editor and/or the person who deals with 'What's On' listings. Try to get the local paper behind you right from the start. But in the initial planning stages, we suggest you bear the following important considerations in mind.

Find the gap in the musical market

Don't rush into putting on your gig - a little detective work is essential to ensure that your event has a fighting chance of being a success. The first thing you should investigate is

the music scene in the area you have singled out. Check that the market is not already saturated, at least around the date you are planning to put on your event. You really should aim to avoid clashing with a similar type of event within a 30-40 mile radius from the location where your performance will be taking place.

Similarly, don't plan your event on the same weekend or even within a few days of a very similar event in your area. Despite its popularity, the non-mainstream music audience is still a limited one. For instance, it is unusual for the same people to want to attend two similar jazz events in one region on consecutive nights, even if the artists are top quality, unless it is part of a large festival.

Choosing the right night of the week is also important. Venues like pubs and clubs generally host events taking place in the week, but with arts centres, weekends may be available. At weekends people may come with their partners, but during the week they may go out on their own.

If tickets are a bit pricey, the chances are even more remote. In other words, timing and planning are vital. Again, the listings in Jazz UK magazine or the Jazz Services website (www.jazzservices.org.uk) can certainly help you see what is going on in your region around the time of your proposed gig and enable you to plan the optimum moment for bringing in an audience.

Remember also to bear in mind events such as major sporting occasions. If England ever reach the world cup final (OK - just an example!) you can almost guarantee that a large part of your potential audience will prefer to stay in and watch their fantastic triumph than catch an evening of acid skiffle with Hugh Janus and his Bottom Stompers at the local Red Lion. As for World War 3 breaking out on the very day you've planned the biggest celebration Didcot has ever seen, you just can't legislate for this type of thing. The

power of prayer is perhaps the only answer. But at least avoid clashing with the events you *can* forecast...

Be realistic about the likely interest in an event you wish to organise

If you live in a very rural area, or an area which has been exposed to very little jazz of any description in the past, be realistic about the amount of interest your idea will generate. Before beginning, try to gauge opinion from friends, neighbours, the postmistress, shepherds, highwaymen, and any other local inhabitants who will make up the rank and file of your potential audience. How many will actually come? Then try to gauge the maximum they would be prepared to pay for an event.

Remember that if your chosen type of music has not had much exposure in the past in your region, your choice of band should not be too esoteric. There could be complaints after a night of Coltrane-style or free-form jazz at the local village hall. Choose your band and venue carefully. Of course, in some cases, the novelty of the event could work in your favour. As long as your prices are affordable, people might come because of the unusual nature of the event, or because there is not much else going on locally. Again, if there is a specialist record dealer in the area, or a shop with a jazz section, check the best sellers as an indicator.

On the other hand, local people might be so accustomed to watching soaps, or mollocking in the wildflower meadows that attendance at an unfamiliar music event might be the last thing they would consider. In general, we would recommend that you err on the side of caution, at least until you've gauged the market. In other words, don't book too eclectic a style of music until you've really got a feel about the open-mindedness of your potential audience.

Co-operate rather than compete

Testing the water is vital and dialogue with gig organisers could save headaches at a later date. The market for jazz and other non-mainstream music is not really big enough to support aggressive competition between clubs/venues. In a small centre, if there is already a club hosting the type of music you are hoping to promote, you would almost certainly do better to cooperate with or join it rather than embark upon a rival project. Otherwise you might both end up with a negligible audience.

Even in a relatively large regional centre, such as Cambridge, promoters actively try to avoid clashes of similar-type bands. In such towns/cities, if you judge there is room for another club promoting your type of music, work together with other promoters to try and help each other rather than competing with each other - it will benefit both of you far more in the long run.

In smaller centres, if you do face a scenario where there is already - for the sake of argument - a club catering exclusively for modern jazz, you could consider setting up a mainstream or trad club. On the other hand, if trad's not your cup of tea - and you are determined that you want to organise modern jazz concerts - the most sensible thing to do might be to try and get involved with the local jazz club committee. If you think things need to be changed, it might be more economically viable to try and change them from within, even if this is a lengthy and protracted process.

Give yourself plenty of time

In general, the longer you give yourself to prepare for a concert, the better, especially if you are new to the business. It is usual to book bands 3-6 months (or even longer) prior to the event. You will need time to iron out the problems which inevitably crop up and also, most importantly, to market the event. Good marketing is

essential for any concert - without enough prior publicity, your audience numbers are bound to be poor. Booking and publicising well in advance also gives your audience an opportunity to reserve the date in their diary before they commit to anything else.

Don't expect to be able to book, market and put on an event all within one month and pull in a decent crowd. If you're lucky enough to book a band within such short notice, it is likely that the members of the band will outnumber the audience on the night in question.

Get everything in writing

Mix-ups are commonplace in booking anything over the phone, be it the venue, the band or any other service you might need. Dates and details are frequently written down incorrectly, misunderstandings common. Thus, we would strongly advise that immediately after agreeing anything by phone, you send a written letter of confirmation listing all relevant details. This should include things like the date and time, fee and location, as well as any other specific details. Ask for a written reply confirming that the details are correct. The letter can be sent out prior to the dispatch of an official contract, or in the form of the contract itself.

A more detailed section on contracts including an example can be found later in this booklet and in appendices A and B.

Building a team

Many volunteer promoters up and down the country manage to organise regular weekly gigs virtually single-handed. However they are almost invariably helped by a team who are usually one or all of the following: friends, partners, jazz fans desperate to hear the music, or (ideally) committees.

Whilst you may want to press on regardless, it is worth thinking about building a crew of like-minded souls to assist you, and to ensure continuity when you take a well-earned break. Key functions are: programme planning, booking performers, booking the venue, publicity and advertising, database management (mailing lists), box office, keeping accounts, front of house management.

Try and have fun!

Finally amongst all the hassle, try not to lose sight of the reason why you wanted to put on the event in the first place. It'll all seem worth it in the end (most of the time, anyway). You will also undoubtedly run into some great characters and hear some great music along the way.

The Process

With the initial research completed - and if you still feel confident that there is a gap in the market to fill - you can embark upon the finer points of promoting.

Devising a Budget

Before going ahead and signing anything legally binding, you would be advised to work out a rough budget based on both the costs involved in staging an event, and the likely returns. You can then judge more clearly whether your idea is financially viable, and juggle with the many inter-related factors to assess whether your plans are feasible.

For example, the price of your tickets will depend on the costs involved in putting on your event and your estimated audience size, yet you don't want prices to be so high that you scare people away. On the other hand, if you want to pull in a crowd, you might need to present a relatively big name, which could be quite expensive and push up ticket prices.

Perhaps surprisingly, putting on a big name band - so long as the event is well marketed – is not only a good way to start your programme: it can often be a safer option. People will travel from the surrounding area to see them and the local community might well have heard of them. But these are decisions for you to make, based on your research and judgement. Remember also that a first event in an area may well have novelty value - as discussed already - and pull in a big crowd, but with the novelty aspect gone, it could prove more difficult to attract a decent sized audience to second or third events following soon afterwards.

Squaring such circles and reaching a realistic balance between all the factors is the key to managing a successful and non loss-making event. Preparing your budget will depend on you carrying out provisional enquiries and negotiations effectively, and getting a basic and *realistic* estimate of costs, as well as successfully estimating the degree of public interest. In preparing a budget, we advise that you err on the side of caution i.e. budget your estimated expenses at the high end of the spectrum, whilst you downgrade your estimate of numbers of attendees and other income sources. Remember also that unexpected costs almost always arise and factor in reserves for these. So, the basic steps you need to take when devising your budget are as follows:

Step 1 – setting the ticket price

The first step is to ascertain the most likely ticket price based on the market (i.e. what you perceive your jazz loving friends and neighbours will pay to go to a gig). So, Ascertain likely ticket price£X

Multiply £X by likely attendance. Then subtract 17.5% from this figure if you use a theatre or arts centre registered for VAT. The resulting figure is your anticipated gross income

Step 2 - Add up your production costs as follows:

Venue hire
PA hire
Lighting hire
Piano hire
Piano tuning
Design & print of publicity
Postage, stationery and telephone costs
Hospitality
Contingency (say 5% of total expenditure)
Total £xx

Step 3 - Fees

The final step is to negotiate the band fee, plus travel expenses and accommodation if required.

If the musicians are registered for VAT then you will have to add VAT as an additional expense. Also, if you are booking a musician from abroad you may have to pay foreign entertainers' tax. For the purpose of this exercise let's assume the band isn't registered for VAT and resides in the UK.

Band fee
Travel
Accommodation
Total £xx

Now add the totals of steps **2** and **3** together and subtract from step **1**. Hopefully the resulting figure shows a surplus, or at worst breaks even. If you have a deficit figure you have two options:

1. look at the price(s) of tickets, and
2. examine carefully all the costs

You may have obtained public funding or private sponsorship: this is the time to factor these monies into the equation, also any money that may arise from the sale of drinks or programmes, or programme advertising. But it is as well to treat such 'extra income' prudently, as notional sums: always look on the pessimistic side and you may well be pleasantly surprised.

Step 4 – Keeping Accurate Financial Records

It is crucially important that financial records are kept with profit and loss outcomes. You will also need to open a bank account with two signatories. Financial statements will be required for any funding applications from the Arts Council or other grant issuing bodies.

Finding a Venue

(As mentioned in the preface, the following is concerned with indoor events only).

Don't be tempted to settle for a venue that 'will do until we find somewhere better'. Start how you intend to go on and find the most suitable place for your first gig. When considering where to house your personal contribution to the evolution of Western culture, in addition to the practical considerations dealt with below, try and give some thought to the atmosphere and ambience you wish to create. This is especially important if you are hoping to set up a *series* of concerts or a new club. For example, people might well be deterred from coming to a series of gigs if the venue is uncomfortable, draughty or cold. Moreover, sultry jazz singers never look good in the nearest thing Tunbridge Wells offers to a Stasi interrogation centre. Remember too that horrible loos are a turn-off.

Yet don't lose all hope. A lot can be done on the night in terms of atmosphere to help remedy these kind of

problems. For example, a few candles (check fire regulations first!), the correct kind of lighting and bistro-type tablecloths can make an enormous difference in creating that special jazz feel.

Acoustics are a vital factor. There's no point in choosing a beautifully-vaulted venue if the intended chamber jazz begins to sound like a thrash metal band as soon as the drums kick in. Decent acoustics are vital to the musicians on stage, so try and get a competent musician to come and have a look (and play) at the venue you're wondering about before you book it.

Venues can range from a bare village hall, a pub with a back room, or even churches such as St John the Baptist in Pinner, to a fully kitted-out all-purpose modern concert venue. Hire costs thus vary considerably. A village hall might cost £20 to rent for one performance whilst a large venue will be into the hundreds and sometimes thousands, depending on its size and facilities. We would suggest that you don't aim to fill a Symphony Hall-type venue with your first event. Small can be beautiful, particularly if you are unsure of the demand. **Better a small venue filled to capacity than a large venue a quarter full.**

You will find that venues can also be booked up for quite some time into the future - hence the need to plan well in advance. Hiring rates can be negotiable, sometimes free, particularly if you are friendly with the local pub landlord or someone else with a suitable-looking venue, and they want to fill it. Sometimes they will give you the venue at no cost on the basis that they get all bar takings. Do make sure, however, that if you have a particular band or act in mind, the venue is suitable for the musicians you are booking. There is no point in trying to fit a big band into someone's snug bar, unless you are on particularly close terms with the musicians involved.

Hiring already-established venues/pubs often has advantages over village halls etc. in that many of the necessary licences (e.g. alcohol, performing rights, public entertainment) will already be in place, considerably cutting down on the amount of bureaucracy you are faced with.

Specifically, *some* of the regulations to be borne in mind when seeking out your venue (the list is not exhaustive) are as follows:

Capacity

Make sure the venue is appropriately big, or small enough, for the band(s) you intend to book, and for the audience numbers on which your budget is based. Check what the legal capacity is with the local Fire Officer/venue owner. Don't exceed it or you will be liable to prosecution and worse. The landlord/venue owner could also lose his or her licence.

Health & Safety

You will need to satisfy yourself that there is a safe supply of electricity, and musicians' electrical equipment should be certificated as safe. It is wise to ensure that musicians have their own public liability insurance (Musician's Union members are indemnified for up to £10 million public liability).

Fire/Building regulations

As a point of general information, fire safety is dealt with by the fire prevention officer of the Fire Authority, public safety by the Local Authority (often the Environmental Health Department) and adaptation of buildings by the Local Authority (Planning and Building Regulations). If you are renovating a building yourself for use as a venue, get the appropriate health and safety or fire prevention officer to come round and tell you exactly what needs to be done

before you start renovating and decorating and then, if possible, to check as you go along. Specifications on many aspects of the building (e.g. fire exits etc.) can be very specialised and you don't want to have to tear down all your good work because you have overlooked a regulation. Also, **before renovating**, check with your local council that you *will* be issued with a public entertainment licence and, if it is vital, a late music licence. Otherwise, you could spend an awful lot of money for nothing.

Smoking/non-smoking

Don't hire a non-smoking venue if you wish your audience to have the freedom to puff their hearts out. On the other hand, increasing numbers of people are put off by smoke-ridden venues. One compromise is to offer a small smoking area in a largely smoke-free venue.

Public Entertainments Licence

An essential for live music. Check your venue has one. If not, arrange to get one. The local council should be able to tell you what you need. It is likely to be a lengthy process, particularly if you want to open a new club in a venue not previously used for public performances.

Public Liability Insurance

Again, check that your venue has adequate insurance cover, in case something should go wrong. If it hasn't, it is very important to get some! It's much better to be safe than sorry. Remember, the cover it has may not apply to a lease, if you are renting premises for your gig.

PRS licence

The Performing Right Society is a non-profit making organisation which collects copyright fees on behalf of its members who have written an original piece of music. In

the UK, copyright comes into being as soon as a piece of music is written, and lasts for 70 years after the writer has died. This applies to music written by non-British composers, so it covers Cole Porter as well as Courtney Pine. If your venue does not already have one, a licence from them is a legal requirement *if* copyright music is to be performed. Fees vary, depending on the number of attendees, music played and venue. Phone PRS on 08000 684828 for tariffs, or visit their website (<http://www.prs.co.uk/musiclicense>). Again, music pubs and established venues should already have a PRS licence. But they may charge you for the use of it. You may also need to get PRS set-list forms completed by the performers. These help the PRS distribute licence income to rights owners.

Alcohol licence

If you want to sell alcohol, and you're in a venue with no such facilities (e.g. a village hall) check with the venue owner/local council to see what the regulations are concerning the sale of alcohol. You will sometimes have to go through a lengthy bureaucratic process in order to meet the necessary requirements. Pubs have a great advantage in this respect.

You might get around this regulation by "giving" the wine away "free" and then asking for a "donation" towards the costs of running the event. It's still best, however, to check that these loopholes are legitimate before you go ahead with them.

Late music licence

If you want to go beyond pub closing hours, again a special licence is required. If you put your event on in a pub, the owner will probably be able to arrange this for you if the

venue has a record of good behaviour. If in doubt, check with the venue owner/local council.

As well as the above regulations, you should also consider the following (again the list is not exhaustive) when deciding on your venue:

Access for the public

This is a very important consideration and vital if you wish to meet criteria for public funding (e.g. a lottery grant) to support your event. Ideally, the venue should be accessible to all - young and old, able-bodied and those with disabilities.

Access for musicians

Your musicians may often need to unload heavy and hefty equipment, so it perhaps unwise to book a double bass ensemble for the twentieth floor of a decrepit tower block with broken lift. Your musicians will also ideally need to park their cars close to the venue.

Suitability

If you are intending to book a dance band, make sure there is a big enough floor for people to express their "full movement potential". Otherwise they may not be able to escape the flailings of the local Billy Elliot.

Toilet facilities

As mentioned already, people will require these facilities, there's no getting around it. Clean toilets are a massive plus. Ideally, again, try to find a venue with disabled-access toilets.

A decent piano

It's pointless to book a piano trio if there's not a good quality piano in the venue – unless you're prepared to hire

one. On this, musicians are rightly fussy, especially those in jazz. What might be OK for a WI sing-along or a rock'n roll pounding will probably incur the wrath of any jazz pianist. The situation is often negotiable; some piano players will be prepared to bring an electric piano of their own if they are given notice at the time of booking. On the other hand, some pianists cannot abide electric pianos - check this out when you book them. Hiring a piano could set you back anything from £100 to £600, depending on whether you go for a Suzuki or a Steinway.

PA and lighting

If you require a PA system and lighting – which is likely - headaches will be reduced on the day of the event if the venue already has its own PA and lighting systems, and someone to operate them. Beware though – many PA technicians used to working with rock bands may give your delicate acoustic based combo band far too much volume, or push the treble up too high. You might want to get an expert in to check that the PA and technician are up to scratch for your type of event, since PAs designed for rock concerts can be very different to those needed for, say, a jazz gig.

If a venue includes such facilities in their package, it will push the cost of venue hire up but it will save you having to pay for the PA system separately. Then again, performances in a relatively small venue might not need a PA system at all. Always check with the band to see what exactly they require by way of PA during initial negotiations. Get in writing a precise list of exactly what they will need, or a sketch map showing number and position of mikes, on-stage monitors etc. (in other words a "***tech spec***") - so that nothing is amiss on the night or, if it is, you can't be blamed! Give this to your PA technician in good time, so he

has sufficient warning to get in extra mikes, specialised equipment etc.

Remember also that a room will sound very different when it's full of people than it will when empty. Volume levels may well need to be adjusted upwards when the band starts playing in front of your audience. Don't be afraid to remind your PA technician of this.

Car parking for the public

Easily overlooked but absolutely essential, particularly if your venue is a long way from anywhere else. Remember in urban areas, parking can be tricky. Make sure there is enough available space nearby to allow a good crowd to attend. Lack of suitable parking can decimate audience numbers, unless your venue is very well-served by public transport.

Booking the Band

OK, so you've got the venue; how about the band? (Or maybe, it's the other way around: you've got the band and have been searching for the venue.) In almost every case, fees are negotiable. Certainly, there's no hard and fast rule to negotiating – it differs from musician to musician. Some have a manager to negotiate on their behalf, some negotiate directly themselves and some do both.

In the particular case of jazz, if you have a certain artist in mind, Jazz Services can almost certainly provide you with their or their manager's contact details. Again, for jazz, a very useful source of information well worth consulting if you're considering putting on a series of events is the Jazz Services website on www.jazzservices.org.uk. The

website gives details and contact numbers for many of the professional British jazz musicians, as well as a wealth of other useful advice and numbers. And it's free!

If booking a number of musicians or more than one group, try to book the most popular and well-known first: this will encourage others who don't yet know you. Also, if you want a particularly popular soloist (e.g. Scott Hamilton) be prepared to have the rhythm section he wants and not necessarily your favourite pianist etc. You could be turned down on this count!

A little negotiating is always a part of the overall process, though you certainly don't want to rip the musicians off. The Musicians' Union does have certain minimum levels of fees, which you should definitely stick to as an absolute minimum. For latest recommended rates, phone the Musicians' Union (MU) on 0207 582 5566. The MU does an excellent job standing up for the rights of musicians so be warned: venues and promoters that try to undercut minimum rates are likely to be unpopular, meaning that bands and musicians will refuse to play them. There is also an active grapevine where musicians share recent experiences of venues and promoters, good and bad.

In reality, the costs for hiring musicians are likely to be considerably higher than MU minimum rates, as the fee will include rehearsal, travel and set-up times. Worked out on an hourly basis, a round trip to Cambridge from London, for instance, including gig and travel time, can be anything up to 10 hours. So don't forget that musicians have partners and families to support, too. Generally the rule is: the larger the band, the more expensive they will be, since there are more musicians to be paid. Similarly the bigger the name, the larger the fee, though this can often pay for itself by attracting a bigger audience.

When negotiating, it is always advisable to check with musicians whether they wish to be paid in cash or if they

will be prepared to accept a cheque. Many prefer cash, since often it has to be divided up on the night between band members. If this is the case, make sure you get down to the bank in good time on the day in question. It is common practice to pay musicians at the end of the night, after the concert has been completed.

Remember also that musicians should get the fee you have agreed with them on the contract, no matter how paltry your audience. It is not their fault if you fail to attract the projected numbers. Some bands might be willing to agree to a lower fee plus a share of the door takings – but this should be part of the **initial** contract negotiations, not something you try to pin on them on the night!

Other costs can add considerably to the expense of hiring a band. These include:

Travel expenses

Musicians will often need petrol costs to be covered, and these can be hefty if they are coming from far away. Try to negotiate a fee inclusive of travel.

Accommodation

Again, if your musicians have travelled from afar, they may well have to stay the night and you may well have to make a contribution to their accommodation, which certainly increases costs. Don't assume that they will be prepared to share rooms. Some, however, may be willing to be put up in private accommodation, as long as it's comfortable and doesn't involve sharing a barn with the chickens. Again, with negotiation, a satisfactory arrangement can often be reached. But make it clear that you are paying for the rooms and breakfast only: any food and drink ordered in a hotel is their responsibility.

PA/lighting requirements

A good sound/lighting engineer is essential, and should be available both for preparation and on the actual night. A small theatre might include an engineer but can he/she handle a big band? Are there enough mikes, leads etc.? If your venue does not have a PA installed, and someone to operate it and the band request a PA (almost obligatory with singers) then you may well have to hire in a PA, nice lighting and, probably, a sound engineer. This could easily add an additional expense of around £100-£800 to your costs, depending on the size of the venue.

Most bands will regard monitors on stage as essential, so that they can hear themselves. **ALWAYS** check with the band if they need them and how many. Again this is part of **the tech specs** mentioned earlier.

On the other hand, some smaller-scale artists may have their own PA and will be willing to bring it (subject to negotiation).

Even if you don't need a PA, hiring lighting is worth considering. It can transform a village hall into the nearest thing to the Blue Note this side of Skegness.

Stage requirements

A big band (e.g. a jazz big band) will probably require "risers", to raise the back row above the front rows, and probably music stands. Another potential cost.

Piano tuning

Vital on the day. As mentioned, most jazz musicians will have a violent physical turn if faced with a sub-standard untuned piano. Don't let this happen! Add at least another £30-£40. Make sure there is an adjustable piano stool, since piano players vary considerably in height and reach.

Hospitality

Your musicians may well be arriving after a long journey. They will be tired and hungry. If funds allow, lay on a finger buffet (or better) and tea and coffee to keep them sweet; remember that some of them may well be vegan or vegetarian. And a round of drinks (even if you have to pay for it out of your own pocket) repays itself in terms of a bit of warmth between promoter and band.

But beware - many musicians also like a drink whilst they are playing. These don't come free! Again they will increase your costs. To avoid misunderstandings and bad feeling, it is good to specify in your contract what precisely they can expect and what they will have to pay for. It is **not** a wise idea to offer free alcoholic drinks all night – your bar takings may be decimated. If they insist upon alcoholic refreshments, make sure you limit the number per musician in the contract. You don't actually have to offer them free alcohol.

Comps

These are the free entry tickets given to musicians who wish to invite guests to concerts. Comps are not obligatory but can help keep musicians happy. They also, however, cut your income margins. Our advice is: only discuss this if it comes up. If you do decide to have comps, you would be wise to limit them on your contract to one per musician, unless you are confident of a particularly large audience. If your venue is very small and you need the total number of audience to cover your costs, you would be wise to have no comps at all.

Of course you can always go for musicians from your local area, which will reduce many of the above costs. But are they really what you are looking for? Are they good enough for the type of event you want? And will they have the pulling power of nationally-renowned artists? Will they bring

in a new crowd? These are factors to be borne in mind when planning your event.

On the other hand, you might have some excellent local bands in your region. Booking them occasionally will bring in their following and introduce more people to your venue. Beware, however, of extravagant guest lists from local bands. Make it clear that they cannot invite all their mates free of charge. Be very strict about comp numbers during initial negotiations and put this in writing on the contract.

When you're negotiating with your band, there is a range of additional considerations which it would also be wise to establish right from the start. These include:

Get-in time

Bands need a certain amount of time to set up. You need to confirm with them what time they will arrive at the venue and how long it will take to set up. Someone will need to be there to let them in. Some bands with a lot of equipment will also require curiously named "humpers" to be there, to help them carry in heavy pieces of equipment.

Sound check

This is essential if a band is using a PA. Confirm how much time your band will require for a sound check and plan accordingly, giving yourself a bit of extra leeway time if possible to iron out inevitable sound gremlins. You can then make sure the PA is set up in good time and the band have finished sound-checking well before customers begin to drift in.

Impress politely but firmly upon the musicians the importance of arriving early enough for setting up and sound checking. Unfortunately, one or two bands arrive just in time to start the first set and then get annoyed because the sound isn't right. If they are coming out of London on a Friday night, remind them that the traffic is likely to be bad

and that they should take this into account when planning their journey time. Late musicians also upset the PA technician(s), who get the blame for a bad job, when it is not really their fault.

Running Order

It is good to agree start times for music, how long your band will play for, how many sets they will perform of what length, length of interval (if there is one) and what time they need to stop playing.

Starting on time is important: late starts only confirm certain negative stereotypes about jazz. Promoters may be tempted to delay the start in the hope that more people will arrive, but experience shows that with a small turnout it helps the atmosphere to get going promptly.

Stopping time can be particularly important in certain towns where there is very strict enforcement of licensing laws or where the venue is in a residential area with 'Disgusted of Tunbridge Wells' peering from behind the net curtains looking for the slightest excuse to close your venue down! Many venues will insist your band stop at 11pm on the dot (or even earlier). If this is the case and you judge that your band is likely to get an encore, factor this in so that their main set stops early enough to allow an encore (or encores) to take place before the cut-off point, and put this in your contract. Landlords of hired venues can get particularly irate if your band fails to stop at the agreed time. Crazy though it all seems, at the time of writing, this is a legacy of Britain's antiquated licensing laws.

Confirmation and contracts

So, having negotiated a date and fee with musicians, probably over the phone, confirm everything in writing and, if possible, ask them to confirm everything back to you in writing. Having everything in writing does help prevent

embarrassing misunderstandings later on, misunderstandings that have been known to occur over facts as basic as the date of the concert. (See Appendix A for a sample confirmation sheet).

If, having confirmed everything, you decide all is fine and dandy, you should probably seal the deal as soon as possible with the artist, venue and PA hire company by means of contracts. (A sample contract used to book artists is included at Appendix B.) Standard contracts usually contain a penalty clause, by which both sides agree to forfeit various proportions of the fee in the event of cancellation. Contracts should confirm all the specifications you wish to pin down: get-in time, start time, number of comp tickets, hospitality etc. (see the list above). Make sure both sides sign the contract in order to make it valid. Send out two copies and get your band to sign both and return one to you: you hold one and the other party holds the other. Standard contracts are available from the Musicians' Union.

In the jazz world in particular, a surprisingly high proportion of bookings still take place without the formal signing of a contract. But a contract is a much safer way of guaranteeing that your event goes ahead without major mishaps. The details are there in black and white for both of you to see, though be warned - it is not unusual for the contract to be read only at the last minute.

Two other items worth including with your contract are a map of how to get to the venue and where to park – so your musicians have no difficulty finding your venue – and a request for CDs, posters, flyers, band biogs, photos and any other publicity your band might be able to provide you with in advance. The latter can be included as part of the formal contract if you wish – many bands promoting a new CD will have flyers and posters which you can use for publicity purposes. CDs are useful for getting airplay on local and

national radio stations. Marketing as a whole is dealt with in more detail below.

Funding Possibilities

Hopefully, with good planning and a fair degree of luck, your event will more or less break even. But there are also various pots of public and private money you can apply for to reduce the risks even further, specific details of which have been provided in Appendix C.

There are a few general points about funding which are worth mentioning here, however, before you consult the specifics in Appendix C.

Public funding from the Lottery

There are various sources of money about, the biggest of which is probably lottery money administered by Arts Council England (ACE) Regional Offices (formerly RABs) around the country. (Check out www.arts.org.uk, which has links to all the individual regional websites and contact details.) The ACE Regional Offices now take on many of the funding decisions that used to be the national responsibility of the Arts Council of England. Some also have limited amounts of core funding (i.e. non-lottery, stabilising cash) for certain types of music. The range of awards available for each music form varies from region to region. Ask to speak to the Music Officer at your ACE Regional Office in order to find out what's available. Please note that the arts funding system has recently undergone a restructure: www.arts.org.uk has up-to-date details about this. The Scottish Arts Council and the Arts Council of Wales run their own lottery and revenue funded schemes.

You should be warned, however, that if you are going for a major sum of lottery money, there is an enormous amount of paperwork involved, not only in the initial application –

which invariably requires you to submit a business plan and constitution, as well as appoint a committee of trustees - but also for the duration of any award you might receive. If successful, you will be forced to keep very closely to the plan of action outlined in your original application, so be very careful about the terminology you use and the plan of action you outline. If you are not able to meet it, your award may well be withdrawn. You will also have to report back regularly and in detail to your ACE Regional Office, usually every six months. You will have to outline how the project is shaping up and how you plan to develop further, as well as to provide independently audited accounts, budgets and projected cash flows.

Other sources of public funding

There are a range of other pots of money available, from public/non-profit making sources, some of which also utilise lottery cash. Organisations such as Youth Music - the National Foundation for Youth Music (www.youthmusic.org.uk) may be worth applying to, as long as your project is in England and fits in with their aims and funding programme. For their big awards, however, they, too, require a business plan and the usual reams of bureaucracy in order for you to be able to apply. Overall, the general rule is: big lottery award equals big amount of administrative detail.

Local councils – county, city, district – usually have a fund for entertainment events which it might be possible for you to tap into, though this can be difficult. Contact their Entertainments or Arts Development Officers for details.

Limited amounts of money are also available from more obvious national musical organisations, such as the Performing Right Society (PRS) via the PRS Foundation, the Foundation for Sports and the Arts and other bodies listed in the funding appendix to the New Promoters Guide. There

is usually less paperwork involved in applying for these awards, though the size of grants is also smaller.

Charitable Trusts

There is a whole range of charitable trusts which list music amongst the good causes which they are willing to support. A comprehensive guide, *The Directory of Grant Making Trusts* (London: CAF), can probably be found at your local library or can be bought at good bookshops if you can afford a copy. Success rates vary considerably from trust to trust. Many have trustees' meetings only two or three times per year, so make sure you get your application in on time if you are hoping to get support for a specific event.

Corporate Sponsorship

Most people in the know agree that this is notoriously tricky to get hold of – particularly substantial sums - unless you are especially good at selling yourself and your plans or artist. You will certainly have to be able to show the company you are wooing that you will be able to offer them something to boost their profile within the community. It is worth noting that many now prefer to direct their attention towards educational-type activities.

On the other hand, there may well be local businesses willing to chip in a little for relatively minor effort. "Fifty quid's better than a kick in the teeth", as they say. And every little bit helps.

Overall, we would stress, however, that public funding is quite difficult to tap and that you would be very foolish to budget external funding into your overall cash flow without prior confirmation that you have actually got it.

If you are lucky enough to secure public or private funding, you should regard it as a bonus! Remember it is generally a

condition of all grants to acknowledge them in your publicity.

Ticketing

Whether or not you have stumbled upon the pot of gold at the end of the rainbow, with everything confirmed by contract and signed, you can go ahead and get tickets printed for your event. Remember, the number of tickets you forecast you will realistically be able to sell, along with the costs in your budget, will dictate the price of tickets.

Make prices as low as you can so as to attract as many people as possible. Don't forget concessions either (OAPs, unwaged, students etc.). As well as comps for musicians, if you yourself want to invite guests free of charge, remember not to exceed the legal capacity of the venue. Also, as with the musicians' freebies, factor these extra comps into your budget. And sponsors and other benefactors will most likely require a number of comps. Without wishing to actively emulate Scrooge, the fewer comps the better for your own financial well-being.

You might want to farm out some tickets to agents to sell on your behalf. If they are commercial agents, they will usually take a cut of the proceeds (usually 10% or so). But if they shift a lot, it's probably worth it. You can also advertise your event at their box office, through flyers, posters etc. Remember to include the following on the ticket:

- Artist
- Date and day
- Venue name and village/town
- Venue address
- Doors open/start time
- Price

Ticket number (if there are seat numbers)

If you intend to run follow-up events, try and get people's names and addresses when selling them tickets, so that they can be targeted for future events. Under the Data Protection Act, however, you are not allowed to pass this information to other individuals/organisations without the active permission of those on your mailing list.

Reserved seating

If you are in a seated venue like an arts centre, it is important to decide whether you want seating to be reserved or unreserved. Arts centres, theatres and so on tend to prefer reserved seating because that is what they're used to. But if attendance is likely to be 60% capacity or less, it is better to have seating unreserved and then people will tend to sit together at the front. With a likely sell-out or near sell-out, reserved seating is probably best as it means everybody gets seated more quickly.

Marketing the Event

The importance of good marketing cannot be emphasised strongly enough. If you don't advertise your event widely enough, you may as well ask the birds in the trees to flitter down from their comfortable perches and join you, yourself and your dog for an evening of top music in a people-free environment.

So once all details have been confirmed with artist, venue etc., begin marketing your event as soon as you can, with posters, flyers, word-of-mouth, press releases, bribery, wheedling, and other forms of emotional blackmail.

Flyers and posters

These are of great importance in getting the man or woman in the street to notice your event. Produce your posters and

flyers as professionally as possible. (Photocopied publicity doesn't create the impression of a professionally-run event, nor does it have the same impact.) You could consider getting a professional designer in to give your poster that extra *je ne sais quoi* though it will probably set you back around £150). Alternatively, to cut costs, it is possible to produce reasonably good designs nowadays using an average PC with a decent desktop publishing package.

If you do your own designing, you will then need to take your design to a printer. It is important to check with the printer beforehand what format he/she needs your design to be in, in order to print off flyers and posters, as well as what software he/she can work with. Many can now work direct from a disc, providing your software is compatible with theirs. But some still need you to supply them with the design on film before they are able to print. The printer will almost certainly be able to recommend someone to transfer your design to film – another cost of around £5-£10. Multi-coloured posters are very costly and complicated to produce. A one-colour design will cut costs significantly. Black type on colour stock gives the illusion of colour and stands out better on the notice board at the village Post Office.

A word of advice – do not make your design so elaborate or *avant-garde* that the vital info you want to get across is lost. It is crucial that people know **who** is playing, **when**, **where** and **how they get tickets**. Make sure that this is all obvious to your potential customer.

If you are putting on a series of concerts, costs can be cut substantially by listing all your gigs on one flyer, so that you don't need to produce separate flyers every time.

As a general guideline, we suggest distributing 100 posters and 2000-3000 flyers for one gig in a reasonably sized town, and rather fewer in a rural area. As a rule of thumb, the above quantities would probably set you back around

£150 for printing costs, but it is money well-spent if it helps pull in a big audience. But always shop around printers for a competitive price.

Unless you are prepared to do it yourself, you will also need to find distributors. This can be difficult. But there is no point in having 3000 flyers printed if they are sitting in your spare room until the day of the gig. Get them out as soon as you can in any public location where people are likely to pick them up/notice them. In private places, don't forget to ask permission first, unless you particularly like visiting your local magistrate's court. Fly posting is illegal in most places.

Posters are usually in sizes A3 and A4 - indeed, it is often very difficult getting anything bigger displayed. Flyers are invariably A5s, with the front the same design as the poster, which will cut costs. You can also get a lot of information on the reverse side of your flyer which your less knowledgeable member of the public will find very helpful in deciding whether to come or not. Remember that not everyone knows as much as you do about the musicians and will appreciate some background. You have to persuade them that they will be attending a wonderful experience. Don't be afraid to wax lyrical! Quotes from national publications singing the praises of your artist are always very helpful. You might also want to include a particularly prestigious quote on your poster.

As a checklist, make sure you don't exclude any of the following from your publicity:

- Band/musicians
- Date and day of the concert
- Venue, its address and box office number
- Quotes from the media extolling the prodigious talent of your artist

- Details of any particularly famous artists they have worked with
- Time that doors open/ music starts
- Full price and concessions
- Box Offices/agents selling tickets and their phone numbers
- Tickets available on the door on the night (or not, as the case may be)
- 'Organised by ... and thanks for the support of...'
- Logos of any sponsors or organisations who have helped you along the way
- Details of public transport and/or parking

Put the name of the band in the largest lettering, then the date and venue, then the time and address and then a nice hefty press quote if possible. Doors opening and box office info can be in quite small lettering towards the bottom of the poster/flyer.

Finally, make sure your event is on sale at the box offices before you start distributing the publicity.

Press releases/TV and Radio

The more publicity you can get in the local and national media about your event, the better. Arts Council guidance on how to write a press release is included as Appendix F. A sample press release put out by *Jazzeast* is included as Appendix F4.

Make sure you get the necessary details to the media in good time, with all the information on the checklist above included. If you are aiming for a listing/article in a monthly magazine, bear in mind that the deadline for receiving material is usually around the middle of the month **before** the magazine is due to come out. In other words, if your event is taking place towards the end of a month, they may

need to receive news of your event up to six weeks before it is due to happen. Phone well in advance to determine exactly when deadlines are.

Evening and weekly local newspapers invariably have a '**What's On**' section, many in their Thursday editions before the weekend. In order to make sure your event is listed, find out their deadlines; in general, aim to get your press release to them by the end of the previous week (i.e. Friday) at the very latest. Earlier will give you a better chance of getting in, since space is allocated quite early on. Free weekly newspapers are also good places for listings and usually come out on a Wednesday or Thursday. This means that their copy deadlines are likely to be on Monday. Therefore beware - if your event is on a Monday or Tuesday you will probably have to get your press release to them around two weeks in advance of the event in order for it to be included in the correct issue.

If you want a newspaper to write an article on your event, phone them up two or three weeks in advance and try and sell it to them. Invariably, newspaper articles will bear a striking resemblance to your press release, so make sure the press release is well written. As with posters and flyers, don't be afraid to use coloured paper to capture attention.

The optimum time to submit a press release if you want to provoke an article from it is probably around 3 weeks before the event. Newspapers need time to plan their layouts; this will certainly give them enough. If you wish to see an article about your event in the "What's On" section, sending in a photo at the same time as your press release is vital. (As discussed already, when booking, ask your musician to send you as many photos and publicity resources as possible: biogs, press cuttings, CD reviews etc.). Remember also that many newspapers nowadays are colour and, hence, actually prefer colour photos. They can reproduce colour prints in both colour and black and white.

Photos and press releases can usually be e-mailed to the press, if you have a scanner and the computer facilities. Broadsheet nationals usually have an arts/music listing section for the week ahead on Saturdays. Get your press release to them at least 2 weeks before the Saturday edition you are aiming for.

Teletext on Channel 4 will often list events for free, though again they have to be notified at least 4 weeks in advance. Look on the relevant pages for details.

Send CDs along with press releases to local radio stations. Again, ask your artist to send you a number of copies of recent CDs for publicity purposes. Many local radio stations will be willing to do short interviews with promoters or musicians as part of their "What's On" sections, as well as playing a track from the CD. A simple phone call is often sufficient to get you on air, though occasionally you need to be a bit more persistent - phone up and ask to speak to the relevant producer. If you do an interview, it is definitely advisable to plan and rehearse what you are going to say in advance. Remember not to rush your words, and remember to include all the vital information – band, venue, date etc. Also, bear in mind that you are speaking to the general public so do not assume that they know your artist.

Local TV stations are sometimes interested in covering an event, though this is rare unless it is truly unusual. Again, it is often a case of phoning up and selling an event to a particular producer.

National TV or radio rarely gets involved unless it is something truly special.

Developing Mailing Lists

If you start to run regular promotions it will help enormously if you can capture each audience member's name, address, e-mail address, plus likes and dislikes in the sub-genres of jazz and related music such as blues, roots,

world, folk and so on. The addresses can be used to build a direct mail database or an e-mail database which will help you to market your next promotion more accurately and in turn allow you to continue building up your database with new customers (see section on Audience Development).

The Night Itself

So, with all your preparations done, contracts sent out and marketing blitz completed, the big night will finally come. You are bound to feel excited and nervous – but try to remain calm and relaxed, and enjoy yourself. The calmer you are, the more professionally you will come across, making a favourable impression on your audience, an especially important factor if you are planning follow-up events. Keep the whole event in perspective too – it really is not the end of the world if things do not go as smoothly as you hope.

Alas, much still needs to be done on the night. The following is a list of some of what needs to happen.

Make sure you get to the venue in good time

Set the room up and let the musicians/PA men etc in. As discussed, arrange a time in advance on your contract when this is to happen. If you have had to find the still-unfortunately-titled “humpers”, it is probably wise to ring round a day or two in advance to remind them of their promises, and threaten them severely if they don’t turn up.

Organise helpers

Do this some weeks in advance, and ring round a few days before to remind them. In a smallish venue, it is advisable to have at least three people on duty on the night to deal with problems which may arise around the venue. (Of course, you’ll need considerably more if you are working in

a large venue with no staff of its own.) Also, prepare a duties document, which lists all the things which need to be done by your helpers e.g. the need to enforce a no smoking area, the need to make sure fans/air conditioning are on, fire doors are not locked etc. This will make your life much easier on the night.

Cash

If your musicians want to be paid in cash, don't forget to get to the bank before it closes (check up on closing times), and make sure that you can withdraw the amount of money you are going to need in one transaction. It might be necessary to make special arrangements for this some days in advance. It's probably also advisable not to walk down particularly dark alleys weighed down with large quantities of used notes.

The Float

If you are selling tickets on the door, remember to pick up a sufficiently large float (supply of change) whilst you are at the bank. Running out of change can cause real problems which you just don't need on the night. Make sure you get the right denominations of change too. For instance if your tickets are £7.50, you'll need a good supply of 50p and £1 coins. A good few £5 and £10 notes would also not go amiss, for those paying with £20s. (Why £5? Well, if people buy two £7.50 tickets at once with a £20 note, they'll need £5 change) Again you need to have organised enough cash in advance in order to pay for the float.

The Door

Set up the door, making sure it is the only legitimate way into the venue – with helpers guarding any accessible fire exits etc - so people can't sneak in.

Signpost fire exits, cloakrooms etc. clearly

Accessible and clearly marked fire exits are vital for obvious reasons – make sure nothing or no one obstructs them. If they do, at worst you could come out looking like a Kettle chip and, at best, you – or the venue – could be subject to a hefty fine. Remember to signpost other necessary facilities too, such as toilets, cloakrooms etc if necessary. If you are using an established venue, most of this should be done already.

Publicity for future events

If you're planning follow-ups, a table with publicity about future events is a must, preferably at or near the door, and probably around the bar area too – it's one of your best marketing opportunities since you have a very specialised audience at your mercy. Make sure that your publicity for follow-ups (especially flyers) is ready and on display. A good tactic is also to thrust flyers into peoples' hands as they enter or leave, so that they are forced to take in what further treats you have in store for them in the future.

Be polite

Once doors have opened, be welcoming and friendly to customers. If seats are numbered, someone might need to be there to show the audience to their seats. In general, the ground rules are obvious - friendly faces will encourage people to return to subsequent events, grumps will not.

Don't exceed the fire regulations

If your event turns out to be a startling success, and you are faced with a last-minute surge to buy tickets on the door, don't be tempted to exceed the fire regulations to increase your profit margins. A fine or worse could soon wipe out any excess cash you may have made. Be prepared to turn people away if necessary rather than risk the wrath

of the law. A sold-out concert can be good publicity for your future events.

Compère!

Optional but effective. Some groups have someone who is good at this, but having your own charismatic mc announcing always makes more of a splash as your musicians are about to start playing, and it also encourages people to leave the bar area and actually start listening to the music. Making announcements is also a highly effective way of letting people know about future attractions and thanking those who have been of particular assistance to you in the whole promotion process. Just don't go on for too long! Nothing is worse than a compère who bears a striking similarity to a British Rail platform announcer.

Make sure that the musicians stick to the agreed running order

In jazz, it is most common to have two sets of one hour each, punctuated by an interval of 15-20 minutes. This varies for other music forms, of course. As discussed, stipulate the running order you want on your contract and make sure it is adhered to. An interval always helps the sale of drinks.

First aid

It is advisable to have someone with first aid experience at your concert. You don't want to have to make the immortal request, "Is there a doctor in the house?" unless absolutely necessary. St. John's Ambulance might provide volunteers if you ask them nicely.

After the Music

Following an evening of fantastic music, be there at the end of the night to say farewell, give out info on the next event and get feedback from the night's performance. If a regular series of events is planned, you might even want to hand out questionnaires in order to gauge how things might be improved for future events. A prize draw might prove a sufficient incentive to get people to actually send the forms back to you, so long as the prize is not a crusty WI cake or a signed copy of the autobiography of Albert Tinckler, the inventor of the television test card. You may think you know without asking, but such information can be vital for assessing who your audience is and what the most effective marketing strategies are for future performances

Pay the musicians and thank them

This is where your carefully planned trip to the bank will come into its' own. Remember also to retain your humpers' services, should they be necessary for carrying equipment out after the performance!

Clear up the venue and lock up

If this was stipulated in your agreement, you will have to do it, even if you are by this stage yearning for your bed and your trusted teddy bear. Lock up and ensure that everything is turned off before clearing off.

Pay the venue

If this has not already been done.

Thank the Almighty!

That's it! Finally it's all over. Of course, if you are of a religious disposition, don't forget to give thanks where it's due.

When All Is Not Right On The Night

It's a very rare occurrence and if it happens to you, you will have been unlucky. But you should be alerted to this slight possibility. Most promoters have experienced it at some stage in their careers and it's something that, potentially, can happen at any time - the nightmare scenario. What if your band fails to turn up on the night, or cancels at the last minute?

The short answer is that unfortunately there is not a lot you can do. Your contract should give you the power to claim expenses from artists resulting from their not showing up. But it still leaves you with a disgruntled public to turn away, and a lengthy process to extract the money from the musicians afterwards.

If you know a locally-based band, you could try phoning them up and seeing if they could stand in at the last minute. Whether this is worth it, however, is questionable – your audience hasn't come to see this band and will almost certainly demand a reduction in ticket price if they decide to stay. If the substitute band is of dicey quality, your customers are likely to be even more disgruntled. You will also have to pay the substitute band.

The alternative is to be honest and apologise for circumstances which were completely beyond your control. You will have to give customers a refund and then claim back your losses from the band. It's an unfortunate process out of which no-one gains. All your hard work may seem to have been for nothing.

Actually, if you've put in all the necessary legwork, things usually turn out alright on the night! But if you hit a major problem along the way, do not battle on head down: let it be known in a reasonable manner. Provided everyone is aware of the hard work you have put in, it is amazing how offers of help can be forthcoming, often from unexpected quarters.

SO, GOOD LUCK WITH YOUR EVENT! WE HOPE IT IS A GREAT SUCCESS!

Audience Development: Try it, You'll Like It

by Jonathan Abbott, JazzDev

Now you've cultivated an audience of sorts, the next thing is to make it flourish and grow. Your ideal is to be able to count on a loyal, regular audience who enjoy coming to your gigs and are interested in new ideas you may have about bands and music you would like them to listen to. You need to be able to know *who* they are, *where* they are and how to communicate with them. And you need to think about how your audience can be expanded.

Why? Well, more often than not, jazz gigs just about break even. It would be nice to turn that audience of, say forty into sixty, or sixty into eighty, providing a small surplus which could be used to book a quintet rather than a quartet next time, or that slightly more expensive cutting edge group. But nowadays the name of the band isn't going to fill the hall by itself, unless they're superstars. This is where audience development comes in.

So what is audience development? Well despite its name it isn't rocket science: nor is it about finding short-term solutions (*'how can we fill next Tuesday's performance?'*). Basically it means holding onto your existing 'attenders', and attracting new ones, by approaching gigs from a particular point of view: the audience's. This is particularly necessary in the world of jazz, which is largely driven by enthusiasts, frequently on a voluntary basis, with an almost evangelical passion for the music itself – the 'product'.

Audience development doesn't involve vast expense. You will see from the ideas described in this chapter that it's really down to the promoter adopting a particular mindset:

trying to understand what turns people on. (And off.) Because audience development programmes aren't just a superior form of marketing: they seek to understand and deal with the attitudes and perceptions that form the barriers to attendance at arts events, barriers mostly erected by arts organisations themselves. As we'll see later, this is just as prevalent in jazz as in any other art form.

Don't worry: trying to increase the size of your audience doesn't involve dumbing down - compromising the integrity of the music you present. You can still put on precisely the music you want people to hear and leave the integrity bit to the musicians. They're the artists with something to say. Although you will quickly learn that as well as the type of music they play, there are differences in how artists present themselves in terms of appearance and stagecraft.

The Wrap-Round Experience

For instance, pianists like Jessica Williams or Brian Kellock dazzle the audience with virtuoso improvisation and then charm them with sly humour and engaging comment on the music they're playing. Whereas other musicians shuffle onto the stage, totally focused on their playing and with little stagecraft to help your efforts to cosset the audience with added value, the basic key to audience development. The whole thing can be summed up in the expression 'wrap-around experience': if the audience enjoys both the jazz and everything else about the evening, then they're likely to come again. And bring their friends.

This is where audience development starts: with the existing audience and people like them. Obviously we must accept there are some people who will never like jazz, just as there are those who hate garlic. We call them *rejecters*. But in the middle ground are loads of what might be called *intenders*: they're not against jazz, they're *potential attenders*, who quite like the idea but need a little extra

push. So the object of the exercise is to dream up new initiatives to overcome any reservations. It may take several stages to woo your *intenders* into becoming full price *attenders*.

But before we dive head first into audience development and look at some of the tricks of the trade, what do we know about the jazz audience? Not in terms of size (*this is dealt with in appendix E*) but what they're actually like? Quite recently a major piece of research was carried out in Leeds, Manchester, Liverpool and Birmingham, supported by the Arts Council of England's 'New Audiences' fund to find out more about people who go or might possibly go to jazz events, and the reasons why other people don't.

The study, which was conducted for JazzDev on a large sample by a professional market research company, MHM, divided people into attenders and potential attenders. (Coincidentally, Sheffield Jazz conducted their own piece of research in that city with virtually identical results.)

The basic statistics speak for themselves: 60% of the regular jazz audience are aged 45+, 60% work in the caring and liberal professions (health, education, local government), 79% in the ABC1 social grades, 61% educated to tertiary level and (a nice touch) 31% regular Guardian readers. In addition to this, 89% went to an art gallery last year, 69% attended classical music events and 45% play a musical instrument. Men are slightly more likely to go to jazz events, although this trend is reversed in the potential audience, with women more likely to attend. The same is true in terms of age: the profile of potential attenders is younger than of current ones.

This is the profile of the core jazz audience. Of course, there is a much wider audience for jazz. It includes a younger group drawn from hip-hop and club culture, whose interest is more in dancing than in listening, and there's also what can be called 'the hidden jazz audience' - people who go to

major music events across the board and are just as likely to buy tickets for Pat Metheny or Herbie Hancock as Baba Maal or Youssou N'dour. It's a lifestyle thing: these are well-heeled, well-informed 'thirty-somethings' who go to major concerts and buy CDs by big name artists, whatever the genre.

Pushing an open door

But if you believe in the 'pushing an open door' approach to problem-solving, then your existing audience, plus the group next most likely to attend, is the most likely spot to start your development work. The Arts Council England '4 Cities' study showed these groups share similar habits, interests, employment and social background, with one or two variations worth addressing: the potential attender is younger, more likely to be female and more culturally diverse (i.e. coming from a variety of social backgrounds and ethnic groups).

The Risk Factor

The main difference is psychological: a need for reassurance. Would-be attenders are a little more cautious than the existing audiences. It's only human nature to avoid a situation rather than expose oneself to possible disappointment. Attending a jazz performance for newcomers represents a gamble not just in terms of ticket price but time, energy, goodwill and social credibility. It's a sobering thought that one bad experience could put them off jazz for life, whereas a lousy film won't stop them going to the cinema.

But because of the basic similarities between the two groups, to develop a commitment only requires a little extra effort over and above that which we intend to devote to our existing audience. Maybe you are thinking: *Can we get the*

existing audience to recruit like-minded people for us?

Beware offering them two tickets for the price of one: this isn't going to work miracles, as the free ticket generally ends up in the pocket of someone who already intended to come to the gig. And pay.

An improvement on the idea is to offer four tickets for the price of two. This means that a couple can recruit another couple they think would enjoy the evening. It's an evening out. And four is the number that comfortably fits in a car. Remember the key is to offer the free tickets with one condition: you need the name and address of the guests – that way you can keep in touch with them.

It's all part of your intention to establish a relationship with your attenders and potential attenders via the choice of communication methods available to you. As we've seen, they can be reached by phone, mail, e-mail or via websites (the research showed that 64% of current attenders and 56% of potential attenders have access to the internet, either at work, home or elsewhere).

To give your loyal attenders a sense of belonging, you can experiment with special offer deals for series of concerts, sometimes known as subscription schemes. If you're putting on a regular series of concerts, you might want to consider special ticketing offers if people buy a number of tickets at the same time in advance. For instance, if you have gigs priced from £7 to £10 over a few months, you could offer them 3 tickets for £15 if they buy three in advance. Discounts like this pay off by putting bums on seats which otherwise would not be there. A full venue will also always seem more attractive to people visiting for the first time than one with very few attenders.

There are more sophisticated variations of the 'five concerts for the price of four' device: you can sell books of vouchers so that people can pick their own choice of concerts. You can develop a 'Gold Card' approach for members of your

regular audiences, or a '*Friends of Chipping Sodbury Jazz*' scheme. Birmingham Jazz operate a membership scheme which costs £16 pa and entitles members to the concessionary ticket rate for all concerts, which has meant that people who were attending 2/3 times a year now come 6/7 times. Other benefits can be better-than-average seats, priority booking, special '*Friends*' events where they can meet artists, newsletters, a free pre-concert or interval drink included in the ticket price, and even free parking.

Hardened promoters recoil with horror when they hear the word 'Free' but it does have its uses. The free Commuter Jazz sessions in the foyer at the Festival Hall during the happy hour on Fridays, or the pre-concert free jazz at the Barbican, have really contributed to familiarising passing audiences with jazz.

And Jazz Café and other venues run Sunday lunchtime sessions that are either free or at a token ticket price. To cap it all, a daring way of encouraging your existing audience to bring their friends is to have a 'taster' gig that's free for everyone. Of course the above are basic marketing devices but you're using them to establish a longer-term rapport.

Signposts & Stepping-stones

Because jazz is such a broad church, people need help navigating a genre that may seem a bit complicated. To aid this we recommend making use of what we call *signposts* and *stepping stones*. *Signposts* means giving them a clear idea of what to expect from a particular band, and *stepping stones* take the '*if you enjoyed this band, you'll probably like this one*' approach. Combining this with the subscription idea, you may be able to create a cluster of concerts with a generic style – hard bop, avant garde, and so on, or just new bands, and make a 'five concerts for the price of four' offer that will attract followers to that particular idiom.

Of course, to be able to massage your audience in this way you will need a database of their contact details plus a record of who has come to which gig (remember nowadays you must have written permission to keep and use their details for this purpose). Then there's an unquantifiable element that could be described as the *invisible jazz* audience: those empty seats dotted around the venue. Obviously from the point of view of revenue it would be nice to sell these, but there are other reasons that makes filling these desirable, too: musicians love playing to a full house and a good crowd creates a buzz and a better atmosphere all round. You could offer the seats you know you're not going to sell on advantageous terms (or even free) to special interest or disadvantaged groups, pensioners or other concession holders.

The most obvious application for unused seats is young people and schools, because you will be introducing youngsters to jazz at an early age where they may have fewer prejudices and preconceptions and may well develop a taste for the music which will last for the rest of their lives. Nowadays many jazz musicians are thoroughly experienced in schools workshops – indeed it is a significant income stream. And some promoters make it a condition that visiting bands include a schools workshop during their visit.

So make it a two-way thing: the group visits the school during the day, and a party from the school comes to the gig. And don't forget the teachers. The lack of coverage of jazz within the education system is largely due to the absence of this in music teacher training. Most music teachers are classically trained but many would love to know more about jazz – the Associated Board of the Royal Schools of Music has a database of 8500 teachers who have expressed an interest in the ABRSM jazz syllabus.

Another characteristic worth exploring, revealed by the 4 Cities study, is that compared to the population as a whole, both current and potential jazz audiences are also active attenders across a whole range of other arts events: music, theatre, dance, and the visual arts. This points to the possibility of hooking up with arts venues (such as art galleries and theatres) and special interest groups outside the world of jazz. There may well be deals to be struck or partnerships to be formed with venues or consortia not currently programming jazz.

Tell not Sell

Hopefully these clues are helping you identify who your potential audience may be and the makings of a plan to reach them. So here are some examples of simple audience development devices tried and found to be effective. They have been designed to reactivate infrequent attenders and attract new ones.

Birmingham Jazz wrote special copy to promote the visit of Mark Lockhart & the Scratch Band to the Midland Arts Centre (MAC) in Birmingham. The text assumed a low level of prior knowledge of either the band or the venue. It gave accessible descriptions of the music and useful information and advice about getting to the venue, parking, eating and drinking facilities etc. Rather than dumbing-down the information, the style assumed that readers were just as intelligent as jazz 'connoisseurs' but simply lacked prior knowledge.

This specially produced print was direct mailed to people who had attended events featuring better known or mainstream acts, but who had not attended any of Birmingham Jazz's regular lower-profile evenings. The mailing was well received and prompted a significant number of additional bookings. Leeds Jazz produced similar information and tested its distribution by e-mail on a fairly

small-scale basis. They recognised its potential and the value of its future use as a more efficient publicity tool.

In Manchester Band on the Wall and Royal Exchange Theatre collaborated on a telemarketing scheme called *Teleprompt*. The scheme sets out to prompt prospective attenders by providing them with a free telephone 'what's on' service for jazz. Leads were drawn from existing jazz lists, *Arts About Manchester's* jazz interested list and most significantly, lists of attenders at other contemporary art forms such as dance, fringe theatre and the visual arts.

During the calls no 'selling' took place: prospective attenders could ask questions and have events explained and described in more detail. If they were interested, this was followed up with a mailing of information similar to that provided in Birmingham and Leeds. In a situation where telephone selling for services like double-glazing is generally resented, response to *Teleprompt* was overwhelmingly positive, with significant numbers trying out new artists and venues, or returning to jazz after lapsing.

Do's & Don'ts

All three cases provided the following copy hints, which apply to many music genres other than jazz: folk or many world musics, for example.

- Don't assume prior knowledge: explain
- Don't use jargon, just plain English
- Don't use too many adjectives, people think you're trying too hard
- Don't use any superlatives
- Don't quote snippets of reviews, people think you've edited out the bad bits
- Don't just give the line-up, describe what the music will be like

- Be evocative: describe how it will make the audience feel
- Tell people about booking, how to get there, where to park, where the bus stops, where to eat and drink and what time it stops
- Don't pitch it at those who'll come anyway, address the motivation and fears of those open to persuasion.
- A visual of the band or bandleader generally works better than an abstract 'artistic' image

Overall, the perception of jazz as being serious or 'difficult' is reinforced by much of the language used to describe it, which novices can find impenetrable or intimidating. In fact, to understand your audience and potential audience, you should be aware of all the things that people like and dislike about jazz: those invisible 'barriers to attendance'.

Remember that

- A 'new' live performance poses a major risk of disappointment
- Diversity and history place high demands on a new audience
- Jazz is seen to be a 'difficult', intellectual activity requiring specialist knowledge
- Lack of information or off-putting information offer a low level of reassurance
- Inconsistent, uncoordinated jazz programming fails to establish regular relationships

Some people said they didn't have anyone to go with, or simply didn't know anyone else who likes jazz (there were also one or two jaundiced souls who claimed they were put off by the type of people who go to jazz). Female musicians and potential audience members alike are deterred by what is perceived to be a male dominated world. Again, this is a pointer to negative perceptions that are there to be overcome.

To help you do this, here are some of the things about jazz that people particularly enjoy. The spontaneity, the intimacy, the unpredictability, the sheer skill of the musicians and the interaction between them on the stand, and between the musicians and the audience, are the qualities that really excite. You can see from this that the jazz experience is often expressed in physical or emotional terms. Rather than being some kind of intellectual exercise, it affects all the senses. It appeals to the heart, the mind and the body, and can have a very liberating and inspiring effect.

Conclusion

Jazz is still artistically led and focused on the product. If jazz is to flourish, this focus can and should be switched towards the audience without any loss of artistic integrity. It's down to promoters developing a relationship with the audience, rather than trying to change the music.

The people next in line to become jazz attenders aren't that different from current attenders: they just don't have the same level of proactivity and confidence. They need help and encouragement. So we must all stick to accessible text and images in promotional material, and include added value information about venues as well as describing the attractions of the performance itself.

True or false, the reasons behind negative jazz stereotypes that still prevail need to be understood and addressed, to improve things for jazz in the wider perspective. If we follow a positive approach in our dealings with the jazz audience it will benefit the music at large, by building up a head of steam to help overcome some of the problems which seem to haunt jazz as an art form and as a business (lack of infrastructure, poor retail exposure, marginalised media recognition, low pecking order in the arts establishment, low net worth as an industry and so on).

This will create an energy mass leading to more persuasive publicity, more consistent programming, more attractive venues and a more fashionable image.

And alongside the need to refresh and improve the brand imagery of jazz, building solid audiences for the future can only help jazz promoters and jazz organisations generate more earned income, and so ensure that the music that we all love flourishes regardless of the level of government subsidy.

Appendix A: Sample Confirmation



Joan Morrell

Founder/Programmer/Coordinator

18 Perowne St. Cambridge CB1 2AY

Tel/Answer 01223 362550 or (*Jazzeast* Tel/Fax 01223 722811)

Email: joan@cambridgejazz.org

CONTRACT/INFORMATION

Dear _____

This is to confirm your gig at The Cambridge Modern Jazz Club.

Date: Friday 10 May 2001

Band: _____

Fee: £500 incl. payable on the night in cash

Venue: Sophbeck Sessions, address below...

Sound check 6pm, if you need to get in before this time ring the venue direct, telephone numbers below. Doors open 7.30pm, Start 8.30pm to 9.30pm: 20min break, 9.50pm to 11pm.

I enclose a sheet of directions to help you find us. You can park outside the venue to unload on single yellow line after 5pm. There is a P.A. system, stage area, lighting and technician. Let us have your tech spec.

We have a good upright piano, **if you require this will you let us know early so that we can arrange tuning on the day.** If you have not already done so, could you please send press releases, photos and CDs (for local radio) as soon as possible. Let us know your website address as we wish to include this in the programme details.

We request that you do not play in the area two months prior to or after this booking for obvious reasons.

Can you make sure that you list the event on any of your publicity as: **Cambridge Modern Jazz Club at Sophbeck Sessions**

Looking forward to seeing you at the club.

Please sign both copies, keep one for yourself and return one to the above address.

.....
Signed: Joan Morrell on behalf of CMJC
Signed: on behalf of the above artist/s

VENUE DETAILS:

Sophbeck Sessions, 14 Tredgold Lane, Napier Street, off
Newmarket Rd, Cambridge CB1 1HN

Venue tel: 01223 470257 eve's & 07768 765508

Appendix B: Sample Contract

STANDARD CONTRACT No. 3

MUSICIANS' UNION STANDARD CONTRACT

For the Engagement of a Band/Group for Casual
Engagements

An Agreement made on the day of
..... 20

between.....

.

.....

.

of.....

.....

.

(Address)

(hereinafter called the "Engager") of the one part, and

.....

of

.....

.

.....

.

(Address)

(hereinafter called "the Leader") of the other part.

WITNESSES

The Engager engages the Leader to provide a combination of musicians

(number)

appearing as

.....

.

.....

.

(name of band / group)

to perform for: *dancing/cabaret accompaniment/stage background music.....

** Delete whichever is not applicable*

at

.....

.

.....

.

(venue/address)

on the date(s) and at fee(s) listed below:

Dates	Start	Finish	Fee

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It is agreed that the inclusive fee for the engagement shall be payable in cash /by cheque (*delete whichever is inapplicable*) on the date of the performance.

Performance in addition to that specified in Clause 1 above shall be subject to fees and conditions to be agreed between both parties.

It is the responsibility of the Engager to ensure that a piano in good playing condition is provided (*delete if inapplicable*).

It is agreed by both parties to this contract that the equipment and instruments of the musician performing for the engagement are not available for use by other performers or persons except by specific permission of the musician.

It is the responsibility of the Engager to take all reasonable steps by way of stipulation in booking providing the venue for the engagement, to ensure a safe supply of electricity.

The Engager recognises the Musicians' Union as the sole representative organisation for musicians and strongly recommends all musicians to become or remain members of the Union.

This Agreement may not be modified or cancelled except by mutual consent, in writing and signed by both parties.

Signed

.....

Engager

Address

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Signed

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Musician

Address

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Contract to be signed in duplicate. One copy to be retained by the Engager and one to be retained by the Musician.

THE COPYRIGHT IN THIS CONTRACT BELONGS TO THE MUSICIANS' UNION 60/62 CLAPHAM ROAD, LONDON SW9 0JJ.

Appendix C: Guide To Useful Organisations

Arts Council England

Arts Council England, Alan James, Head of Contemporary Music, 14 Great Peter Street, London SW1AP 3NQ (020 7333 0100; direct line 020 7973 6494; Fax 020 7973 6590, Alan.james@artscouncil.org.uk) www.artscouncil.org.uk
Arts Council's regional offices are able to provide funding, information and advice to artists and arts organisations

Regional offices

Arts Council London, Andrew McKenzie, Music Officer, 2 Pear Tree Court, London EC1R 0DS (T 020 7608 6100, F 020 7608 4100, Textphone 020 7608 4101)
info@artscouncil.org.uk

Arts Council East, Michael Garvey, Eden House, 48-49 Bateman Street, Cambridge CB2 1LR (T 01223 454400, F 0870 242 1271, Textphone 01223 306893)
east@artscouncil.org.uk

Covers Bedfordshire, Cambridgeshire, Essex, Hertfordshire, Norfolk and Suffolk and the non-metropolitan authorities of Luton, Peterborough, Southend-on-Sea, and Thurrock

Arts Council East Midlands, James Burkmar, St Nicholas Court, 25-27 Castle Gate, Nottingham NG1 7AR (T 0115 989 7520 F 0115 950 2467)
eastmidlands@artscouncil.org.uk

Covers Derbyshire, Leicestershire, Lincolnshire (excluding North and North East Lincolnshire), Northamptonshire, Nottinghamshire; and unitary authorities of Derby, Leicester, Nottingham, Rutland

Arts Council North East, Mark Monument, Music Officer, Central Square, Forth Street, Newcastle upon Tyne NE1 3PJ (T 0191 255 8500, F 0191 230 1020, Textphone: 0191 255 8500) northeast@artscouncil.org.uk

Covers Durham, Northumberland; metropolitan authorities of Gateshead, Newcastle upon Tyne, North Tyneside, South Tyneside, Sunderland, unitary authorities of Darlington, Hartlepool, Middlesbrough, Redcar and Cleveland, Stockton-on-Tees

Arts Council North West, Eddie Thomas, Manchester House, 22 Bridge Street, Manchester M3 3AB (T 0161 834 6644, F 0161 834 6969, Textphone 0161 834 9131) and Graphic House, 107 Duke Street, Liverpool L1 4JR (T 0151 709 0671 F 0151 708 9034 Enquiries 0161 834 6644) northwest@artscouncil.org.uk

Covers Cheshire, Cumbria, Lancashire; metropolitan authorities of Bolton, Bury, Knowsley, Liverpool, Manchester, Oldham, Rochdale, St Helens, Salford, Sefton, Stockport, Tameside, Trafford, Wigan, Wirral; and unitary authorities of Blackburn with Darwen, Blackpool, Halton, Warrington

Arts Council South East, Trevor Mason, Music Officer, Sovereign House, Church Street, Brighton East Sussex BN1 1RA (01273 763 000) southeast@artscouncil.org.uk

Covers Bournemouth, Buckinghamshire, East Sussex, Hampshire, Isle of Wight, Kent, Oxfordshire, Surrey and West Sussex, the non-metropolitan districts of Bracknell Forest, Brighton and Hove, the Medway Towns, Milton Keynes, Portsmouth, Reading, Slough, Southampton, Swindon, West Berkshire, Wiltshire, Windsor and Maidenhead and Wokingham

Arts Council South West, Moragh Brooksbank, Music Officer, Bradninch Place, Gandy Street, Exeter, Devon EX4 3LS (T 01392 218188, F 01392 229229, Textphone 01392 433503) southwest@artscouncil.org.uk

Covers Cornwall, Devon, Dorset, Gloucestershire, Somerset, Wiltshire; unitary authorities of Bath and North East Somerset, Bournemouth, Bristol, North Somerset, Plymouth, Poole, South Gloucestershire, Swindon, Torbay

Arts Council West Midlands, Val Birchall, Music Officer, 82 Granville Street, Birmingham B11 2LH (T 0121 631 3121, F 0121 643 7239, Textphone 0121 643 2815) westmidlands@artscouncil.org.uk

Covers Shropshire, Staffordshire, Warwickshire, Worcestershire; metropolitan authorities of Birmingham, Coventry, Dudley, Sandwell, Solihull, Walsall, Wolverhampton; and unitary authorities of Herefordshire, Stoke-on-Trent, Telford and Wrekin

Arts Council Yorkshire, Music Officer, 21 Bond Street, Dewsbury, West Yorkshire WF13 1AX (T 01924 455555, F 01924 466522, Textphone 01924 438585)

Covers North Yorkshire; metropolitan authorities of Barnsley, Bradford, Calderdale, Doncaster, Kirklees, Leeds, Rotherham, Sheffield, Wakefield; and unitary authorities of East Riding of Yorkshire, Kingston upon Hull, North Lincolnshire, North East Lincolnshire, York

South East Music Schemes

Judith Clark, 2 The Oast House, Crouch's Farm, East Hoathly, Lewes, East Sussex BN8 6QX (01825 841 302, judithaclark@fsmail.net)

The purpose of the scheme is to help stimulate new work, new ideas and new groups in the South and South East. All genres of music are included: jazz, blues, classical, folk, contemporary, world and traditional. Between three to six groups are selected each year and their work/ideas are marketed to 800 promoters, venues, festivals and educational establishments in the S & SE by a series of newsletters, an interactive web site and showcase events.

Incentive grants are offered for up to 10 concerts with each group. Each group/band is appointed to the scheme for a period of two years from the selection date. It aims to encourage promoters to take new music that they may not have previously experienced. The incentive grant lowers the cost of the concert. SEMS also works in collaboration with schools and colleges, Making Music, Youth Music and other agencies.

Candidates are selected initially by an application form, recordings and written references. A percentage of the best applicants are invited to a live audition in February, when the final selection is made. The main area covered by the scheme is for those musicians resident in the South and South East including Berkshire, Hampshire, Kent, Oxfordshire, Surrey, East Sussex, West Sussex. "Special consideration is given to musicians who are resident in, or who can demonstrate a connection with, the South and South East. This does not preclude the success of other applications from external groups who provide an essence of the new, unusual and otherwise unavailable". CLOSING DATE FOR APPLICATIONS END OF DECEMBER.

Arts Council of Northern Ireland

MacNeice House, 77 Malone Road, Belfast BT9 6AQ (028 9038 5200, 028 9066 1715) www.artscouncil-ni.org.

Arts Council of Northern Ireland and An Chomhairle Ealaíon jointly fund a place at the Summer Jazz Institute of Skidmore College (USA) usually held June/July. Open to applicants from Northern Ireland and the Republic of Ireland. Deadline 28 February 2003

Arts Council of Wales

Holst House, 9 Museum Place, Cardiff CF1 3NX (02920 376500) www.ccc-acw.org.uk.

Scottish Arts Council

12 Manor Place, Edinburgh EH3 7DD (0131 225 9833)
www.sac.org.uk.

MCPS/PRS

29/33 Berners Street, London W1P 4AA (020 7306 4003)
www.mcps-prs-alliance.co.uk

These two organisations remain separate in terms of membership and the rights they licence.

Music Copyright Protection Society (MCPS) collects and distributes 'mechanical' royalties to its composer and music publisher members. These are generated from the recording of the music onto many different formats. They publish an excellent booklet "On the Right Track" which is an introduction to the Music Business. It covers Creation, The Next Step, Production, Manufacture, Marketing and Distribution and Protection.

The Performing Right Society (PRS) collects licence fees for the public performance and broadcast of musical works. It distributes this money to its members – writers and publishers of music.

The PRS Foundation for New Music

Launched in March 2000, the PRS Foundation (PRSF) is an independent charity whose overall aims are to increase the public's exposure to and positive appreciation of new music and also to encourage, promote and stimulate music creation and its performance of all genres and at all levels of activity.

It does this through a wide range of funding schemes which each have their own application and deadlines spread out throughout the year. The PRSF is widely recognised as being a model of good practice within the arts funding

system, with simple application forms, a fast turn around on decision-making and an open door policy. PRSF's funding scheme and deadlines for 2003 are now available at www.prsf.co.uk or from the Application Co-ordinator on 020 7306 4044.

Musicians' Union

London Office, 60-62 Clapham Road, London SW9 0JJ (020 7840 5533, info@musiciansunion.org.uk)
www.musiciansunion.org.uk

The Musicians' Union (MU), formed in 1893, has a membership in excess of 31,000 professional musicians and is the second largest musicians' organisation in the world. The Union is structured both geographically throughout England, Scotland, Wales and Northern Ireland, an occupationally to provide the best possible representation of members' interests according to the musical genre in which they are involved.

The list of over 1,300 members registered with the Union's Jazz Section reads like the "Who's Who" of British jazz. The MU Jazz Section maintains a close liaison with Jazz Services Ltd and the Association of British Jazz Musicians in the furtherance of joint objectives, and constantly strives to improve the status and remuneration of jazz musicians. In fact MU membership provides a whole range of benefits and services, indispensable to all professional musicians, irrespective of the style of music, which no other representative body of musicians can equal.

Jazz Action

Adrian Tilbrook, Jazz Development Officer: 01642 805016 (tel/fax), Adrian@jazzaction.co.uk (email),
www.jazzaction.co.uk (internet).

Development organisation for the North East of England.

Welsh Jazz Society

Brian Hennessey, Administrator, 26 The Balcony, Castle
Arcade, Cardiff CF10 1BY; 02920 340591 (tel), 02920
665160 (fax), welshjazz@tiscali.co.uk (email),
www.jazzwales.org.uk (internet).

Appendix D: Planning Ahead

Much is written on business planning and this area abounds with jargon: strategic fit, strategies, tasks, pyramid of goals, mission statement, objectives, action programmes, etc. Jargon to one side, the notion of planning ahead is a good one. Your “plan” will serve as a blueprint to follow which will improve your chances of reaching your destination. Planning for the future and being able to deliver a series of events year on year involves providing answers to the following questions:

- Where are we now?
- Where do we want to be in a year’s time?
- In two years?
- In three years?
- Who are our audiences now?
- Who will be our audiences in the future?
- How are we going to get there?

Set out below is a step by step planning blueprint which dovetails with the sections in the main text. Some of these steps are briefly touched upon in the Guide for New Promoters and have been expanded upon in this Appendix.

Step 1: Researching the Market

It is vitally important that before you even embark on selecting your first band, you investigate the market thoroughly. The starting point has to be a definition of the scope of the market you are aiming for. This might for example be the geographical area.

In attempting to determine if there is a market of sufficient size, answer the following questions:

- WHO are my potential audience: what age and what sort of people are they? Are they students, middle

classes, professional classes, working men and women?

- WHERE are they situated?
- WHAT do they require?
- HOW many are there? HOW do they buy? HOW often do they buy?
- WHEN do they buy?
- WHY do they buy? WHY should they buy from me?

The answers to these questions will represent the foundations upon which your promotions can be built. Please see Appendix E for market size and audience demographics; i.e. age, social class, etc.

Step 2: Aims, Targets and Work To Do

Setting the main aim

Articulating the main aim is useful in that it gives direction and guidance to all the people you will be dealing with, from musicians to audiences and funding bodies. Wakefield Jazz, for example, has a one-line statement: ***“Keeping Jazz Live in Wakefield.”***

Setting targets

This involves setting targets in a quantified form that you will be attempting to hit. The targets need to be simple and achievable:

Targets	Quantity
Number of concerts per year	12
Audience per concert	150
Total audience per year	1800

Listing the work that has to be done

- Identify mailing lists and promotional media
- Identify venue
- Book bands
- Identify useful team members

Work completion

- Start work on identifying venue immediately: venue needs to be fixed and contracted in two months' time
- Identify useful team members in one month from now

Step 3: Building the Team

See Guide for New Promoters (page 11).

Step 4: Deciding the Legal Form of your Efforts

Before you start your first promotion you will need to consider what legal form your enterprise will take. There are a number of forms you can choose from.

Sole Trader

As a sole trader there is no legal distinction between you and your efforts as a promoter. If your promotion should fail, creditors will have a right to your personal assets subject to the bankruptcy acts. This is not a recommended route to take.

Partnership

Partnerships are effectively collections of sole traders and therefore share the legal problems attached to personal liability. Apart from the expense incurred in setting up a partnership there are three drawbacks:

- Will there ever be a surplus to divide?
- If any of your partners makes a mistake – perhaps by signing a disastrous contract without your knowledge or consent – every member of the partnership must bear responsibility
- If your partner goes bankrupt in their personal capacity, their share of the partnership can be seized by creditors. Again, not a recommended route to take.

Co-Operative

A co-operative is an enterprise owned and controlled by the people working in it. The one drawback is the amount of administrative work needed to keep the organisation ticking over.

Limited Liability Company

A limited liability company has a legal identity of its own, separate from the people who run it. This means that in the event of failure a creditor can only claim against the assets of the company, unless of course the company has been trading fraudulently. Disadvantages include the legal requirement for the company's accounts to be audited by a chartered or certified accountant which will cost at least £500 – an estimate which might be regarded as wildly optimistic. There is also a fair bit of paperwork, with returns to Companies House to be made every year as well as other paper work to be filed. Therefore when you are starting out this is not a recommended option.

Clubs, Societies and Voluntary Organisations

The recommended route is to set up a not for profit club or society with a written constitution. A constitution is a legal document setting out:

- What your group does, its aims and how it intends to achieve them
- How decisions are made
- Who your group is accountable to

Without a constitution, groups are unlikely to access public or charitable funding. Constitutions also map out the structure of a group, enabling it to grow and develop within a well-defined framework.

For further information, go to the Voluntary Arts Network at www.voluntaryarts.org.

Step 5: Financial – Budgets

Set out below are the income and expenditure accounts for **Jazz Club XYZ** for 12 events starting in September. There are a number of assumptions:

- Music income is £50 per event from raffles
- Venue hire is £50 per night
- PA and lighting hire is £180 per night
- The venue has a grand piano in good condition
- Piano tuning is £50 per gig
- Design, print and telephone costs are £250 per quarter and include the cost of postage (£40) for a mailshot to 200 people
- Hospitality remains constant at £25 per band
- Band fees and travel vary from band to band

There is an overall loss of £198. It is therefore helpful to project 12 months of events in advance. Always err on the side of caution. Planning in advance allows you time to examine the budget for areas where costs can be trimmed.

Pro Forma Profit and Loss Statement**First 6 Months**

Month	Sep	Oct	Nov	Dec	Jan	Feb
Month No.	1	2	3	4	5	6
Ticket Price	£8	£8	£9	£10	£8	£9
INCOME						
Sales	960	880	1170	1250	800	1035
Misc Income	50	50	50	50	50	50
Total Income	1010	930	1220	1300	850	1085
EXPENSES						
Venue Hire	50	50	50	50	50	50
PA Hire	100	100	100	100	100	100
Lighting Hire	80	80	80	80	80	80
Piano Hire	0	0	0	0	0	0
Piano Tuning	50	50	50	50	50	50
Design/Print	250	0	0	250	0	0
Post/Tel/Stationery	100	0	0	100	0	0
Hospitality	25	25	25	25	25	25
Contingency (5%)	32	15	15	32	15	15
Band Fee	450	500	600	700	450	500
Travel	90	90	120	120	80	60
Accommodation	0	0	0	0	120	0
Total Expenses	1227	910	1040	1507	970	880
Surplus/Deficit	-217	20	180	-207	-120	205

Second 6 Months

	Month						TOTAL	
	Month No.	Mar 7	Apr 8	May 9	Jun 10	Jul 11		Aug 12
Ticket Price		£8	£9	£8	£10	£10	£8	
INCOME								
Sales		1000	1125	880	1200	1000	800	12100
Misc Income		50	50	50	50	50	50	600
Total Income		1050	1175	930	1250	1050	850	12700
EXPENSES								
Venue Hire		50	50	50	50	50	50	600
PA Hire		100	100	100	100	100	100	1200
Lighting Hire		80	80	80	80	80	80	960
Piano Hire		0	0	0	0	0	0	0
Piano Tuning		50	50	50	50	50	50	600
Design/Print		250	0	0	250	0	0	1000
Post/Tel/Stationery		100	0	0	100	0	0	400
Hospitality		25	25	25	25	25	25	300
Contingency (5%)		32	15	15	32	15	15	248
Band Fee		490	510	490	520	550	560	6320
Travel		80	90	90	80	60	70	1030
Accommodation		0	0	120	0	0	0	240
Total Expenses		1257	920	1020	1287	930	950	12898
Surplus/Deficit		-207	255	-90	-37	120	-100	-198

Step 6: Operations Plan

This is simply who does what, where and when. For example:

- Organising and fixing the venue
- Arranging piano tuning, lighting and PA
- Ticket sales
- Marketing

- Booking the bands
- Fundraising

...and so forth.

Step 7: Marketing

Marketing involves using:

- Product - the band that has been booked
- Price - cost of tickets
- Place – the venue
- Promotion – leaflets, mail shots, adverts in papers, web site

These elements will be combined in various ways to enable you to reach your audience and achieve your targets. In the world of marketing this is known as the “marketing mix” and managing the marketing mix could involve the following:

The broad form to be taken in using Product, Price, Place (i.e. physical availability of the product and ticket-buying facilities) and Promotion, to enable the organisation to make the ‘matching’ it seeks with the selected customers, in order to achieve its targets (e.g. ticket sales).

This could involve:

- (i) Product
 - Programming policy
 - Development of amenities at the venue
 - Package schemes (e.g. subscription, special offers etc)
- (ii) Price
 - level
 - range
 - make-up of house

- concessions
- differential prices to encourage sales for particular performances
- discounts to subscription/season ticket holders or party bookers
- (iii) Place
 - venues to be used
 - performance times
 - ticket agencies
 - credit card booking facilities
 - telephone or other forms of direct selling
- (iv) Promotion
 - creative approach through advertising and print
 - use of particular advertising and publicity media e.g. press advertising, posters, leaflets etc
 - use of special promotion schemes
 - media relations

Decisions on the broad thrust of the marketing mix will provide a basis for approaching the planning of a particular campaign. But there may need to be changes in emphasis between one campaign and another in the light of particular programmes and circumstances.

Appendix E: Characteristics and Market Size for Jazz

Market Size

Target Group Index (TGI) figures for the year 1999/2000 show the audience for jazz who attended live jazz events at least once a year of 6% of the sample, with 1.6% attending at least once every 3 months.¹

The audience for jazz at live events in the England, Wales & Scotland extrapolated from the 1999/2000 TGI figures is 2.8 million adults, of which 1.26 million are ABC1 social groupings.²

An earlier separate study into the leisure market (RSL leisure monitor Jan 1989-Dec 1990) confirms that there are 4-5 times as many people again with a definable interest in jazz.³

The Research Surveys of Great Britain (RSGB) (1991) study indicates that as many people watch jazz on television or listen on the radio as actually attend. For example the figures for attendance of jazz events in the UK in the RSGB survey is 6%, however those people who do not attend events but who listen to jazz on the radio is 7%.⁴ This indicates that 6 million adults have a definable interest in jazz.

This is supported by the earlier leisure market study (RSL Leisure Monitor 1989/90) that points to 8.6 million people having an interest in jazz but do not currently attend; of

¹ Verwey P (1999/2000) Target Group Index – Summary of Results. Arts Council of England

² Ibid 1.

³ Peter Walshe: Millward Brown International (1993). Research Digest for the Arts, Arts Council of Great Britain. P.4

⁴ Research Surveys of Great Britain (1991). Arts & Cultural Activities in GB. Arts Council of Great Britain. pp7 & 135

this 8.6 million, 4.1 million watched on TV and didn't attend, and 4.5 million listened on radio and neither attended nor watched on television.⁵

TGI figures for 1996/97 show that of all adults who receive cable or satellite TV, 4.7% (0.5 million) currently attend jazz events. Of all adults who listen to commercial radio at least once a week 6.5% (1.84 million) currently attend jazz events.⁶

⁵ Ibid 3 p16

⁶ Verwey P (1996/1997) Target Group Index – Summary of Results. Arts Council of England

Market Share by Area⁷

Region	Population Age 15-65+ 000	% of People who currently attend and the numbers of people who currently attend					
		Jazz %	Pop 000	Classical %	Pop 000	Rock & Pop %	Pop 000
North	2499	4.1	102	7.1	177	18.9	472
North West	5177	5.7	295	10.9	564	20.2	1045
Yorks & Humberside	3828	5.3	202	9.8	375	20	765
East Midlands	3617	5.7	206	12.1	437	23.9	864
West Midlands	4310	4.3	185	10.3	443	21	905
East Anglia	1751	6.2	108	9.2	161	18.7	327
South East	9016	6.5	586	13	1172	24.7	2226
Greater London	5768	9.7	559	16	922	25.2	1453
South West	3950	6	237	13.1	517	21	829
Wales	2370	3.9	92	9.8	232	19.8	469
Scotland	4149	5.1	211	9.5	394	23.4	970
TOTAL	46440	6	2786	11.6	5387	22.2	10309

Evidence of Market Size for Wales

However, research undertaken by Beaufort Research in 1997/98 on behalf of the Arts Council of Wales shows that the percentage of adults attending a jazz event at least once a year is 8.7%. The audience for jazz in Wales extrapolated from these figures is 206,190 adults.

⁷ Ibid 1.

Market Share

The TGI figures for 1999/2000 show that 26.6 million people currently attend the live arts. Jazz, like opera, has a 10% market share or 1 in 10 arts attenders.⁸

C2DE's Show Strong Interest

From the Research Digest for the Arts (RDA) dealing with jazz it is seen that those interested non-attendees are much more similar in profile to the population as a whole, whereas the current jazz attendees' profile is younger, more up market and is more likely to be male. The table from the RDA reproduced below demonstrates this and it should be noted that CDEs are interested to a significant degree which is contrary to the widely accepted view that the arts are only for the ABC1s.⁹

THE JAZZ ATTENDER'S PROFILE			
	ADULT POPULATION %	TOTAL JAZZ ATTENDANCE %	INTERESTED BUT DO NOT ATTEND %
UNDER 35	37	45	33
35-54	30	34	34
55+	33	21	33
MALE	49	57	53
FEMALE	51	43	47
ABC1	40	62	45
C2DE	60	38	55

Table 1: Jazz Attenders' Profile

⁸ Ibid 1

⁹ Ibid 3, p16

The End User

A typical audience.

From JSL marketing research the prime features of the jazz audience at a small town centre jazz club. It should be noted that audience demographics will reflect musicians or bands in the programme.

- A 3:2 ratio of males to females.
- 70% of the audience will be aged between 16 and 35.
- 30% of the audience will be full time students.
- 50% of the audience is ABC1 social groupings.

The audience is above average in educational attainment and 40% are professionally qualified.

Less than 20% belong to an established jazz society.

The End User in England

The prime features of the jazz audience from research commissioned by the Arts Council is: ¹⁰

- A 4:3 ratio of males to females.
- 29% of the audience will be aged between 15 and 35
- 10% of the audience are still in full time education
- 69% of the audience is ABC1 social grouping
- 32% of the audience will have completed their education beyond the age of 19

The End User in Wales

The prime features of the audience for jazz from research commissioned by the Arts Council of England is: ¹¹

¹⁰ Verney P. (1998/2000) Target Group Index - Summary

¹¹ Ibid 10.

- A 4:3 ratio of males to females
- 28% of the audience will be aged between 15 and 35
- 18% of the audience are still studying
- 56% of the audience is ABC1 social groupings
- 22% of the audience will have completed their education beyond the age of 19.

The End User in Scotland

The salient features of the audience for jazz from research commissioned by the Arts Council of England is: ¹²

- A 5:4 ratio of males to females
- 26% of the audience will be aged between 15 and 35
- 12% of the audience are still studying
- 65% of the audience are ABC1 social groupings
- 30% of the audience will have completed their education beyond the age of 19.

¹² Ibid 10



Appendix F How To Write A Press Release

The Format

A press release should be written on headed notepaper, clearly identifying the name of the organisation and stating it is a press release. The name, address and telephone number of the press officer or contact for further information must be given.

Press releases should be dated. If it is necessary to embargo them (a weapon which should be used sparingly), clearly state embargo on the top ie:

EMBARGO: Morning papers or 12 noon, Friday April 14

Otherwise simply date it the day of distribution.

The heading should state clearly what the release is about, eg;

HARROGATE THEATRE ANNOUNCES PLANS FOR SUMMER SEASON 1992

not gimmicky tabloid type headlines:

MAYOR'S EX-WIFE IN SEX-SCANDAL PLAY

or smart Guardian headlines.

Leave headline writing to the sub-editors on the newspapers (they need something creative to do).

The Content

The first paragraph must state **WHO, WHAT, WHEN, WHERE** ie:

*The Cambridge Theatre Company (WHO) will be presenting the world premiere of **Storm Clouds** by Andrea Smith*

(WHAT) at Bradford Alhambra Theatre **(WHERE)** during the week beginning April 14 **(WHEN)**.

Then go on to describe the play, the cast, the writer, director etc. clearly and concisely.

All too frequently press releases written by arts specialists are too clever and literary in their description of the work of art, be it play, book, painting or concert, eg:

"Man's struggle to overcome the inevitable futility of modern existence, so well typified in the earlier work of Johannes Kraus, in particular his 1948 version of Les Nuages Tempesteux, is the main theme of Andrea Smith's stunning new play....."

Cut out adjectives and detailed analysis of the work. The press release is not intended to do a critic's work for him, nor is it intended as a substitute for a detailed programme note.

Presentation

Type in 1.5 spacing on one side of paper. The reason for this is not to waste paper but to enable newspapers, if they wish, to use the press release directly as "copy" or feed directly into a laser scanner. The spacing allows for sub-editing and printing instructions. Any press release which is backed will be liable to lose its second side.

Always bear in mind that unless the recipient is an arts specialist prepared to read to the end of the release it will be "cut from the bottom". So ensure that the most important facts are right at the beginning of the release.

Catchlines should be put at the top of each page and "continued 2,3,4" etc at the bottom of each page, eg "Tour of New Play/1/2/3/".

The Additions:

If the press release is fairly lengthy it is advisable to produce biographies of writers, directors, performers, as a separate sheet rather than long rambling sentences eg:

“The play will be directed by John Higgins, well known for his production of Clouds at the 1978 Edinburgh Festival and his film.....”

Similarly, schedules giving details of tour venues, dates, etc, should be produced separately. They should clearly state:

Date, Theatre, Town

County (or largest nearby town for clarification)

Company

Play

Distribution

However good your basic mailing list is, it is always worth looking for the extra possibilities. Check that you have included every local radio station and every local weekly paper to correspond to venues, specialist theatrical/dance magazines, regional television, arts programme, etc. Check through biographies for any possible “local boy/girl makes good stories”, or any particular oddities about costumes or props which might make a story for the Shoe Trade Times or Corrugated Iron Chronicle!



Appendix F2: How To Organise A Press Conference

Unless you have some really important news to announce or something that will benefit verbal questions and answers, don't hold a press

conference! If you cannot be dissuaded, however, here are a few points to bear in mind:

Check there are no other press conferences taking place the same day

The Arts Council Press Office operates a "clash chart" for all London arts press dates (it has also developed into an anti-clash for gallery press views too) and the Society of London Theatres runs a similar facility for London theatre press nights. For out of London conferences a discreet phone call to a friendly arts reporter/editor on the local papers will probably give you the information you require.

The best time and day

Remember that the national daily papers begin to put their early edition to press around 5.00pm, therefore avoid calling late afternoon conferences. Avoid Fridays as Saturday papers usually have limited space, and it is often too late for the Sundays.

Remember too, that journalists may have other engagements earlier, and perhaps a lunch appointment later, so avoid making them wait around too long after the time stated on your invitation. It may be useful to say something like, 11.30 am for 12 noon (never 12.00 pm) which gives an indication of margin for lateness, but then be punctual for the later time mentioned.

The Invitation

Whilst not being too secretive about the announcements to be made at the press conference, circulate only broad details of what is to be announced, enough to interest the journalist/editor who may have to weigh your invitation against several other matters. Remember that the media are not primarily publicity agents and need some specific local or major national interest to justify a claim on space.

Check that the day of the week and date of your invitation correspond (sounds silly, but you'd be surprised how much confusion has been caused by mistakes like this!)

Indicate whether photographers are invited; if so, send an invitation to the picture editor.

It is not necessary to spend a lot on having the invitations printed, but do make sure they are clearly typed and look business-like.

Hospitality

There are no rules to apply but it is a good idea to have, say, wine, soft drink, or coffee available, and crisps, etc. You do not need to spend a lot of money but it is only courteous to offer some refreshments to people who have come at your invitation to hear what you have to say. Also make sure there are enough chairs around for those who would prefer to sit, particularly if it is to be a long session. Access to a phone is also useful for those journalists who want to phone a story in to their papers in a hurry.

Preparation

Have full details ready for distribution at the press conference in written/printed form, but do not then go through them item by item at the press conference -

journalists, contrary to some views, can usually read! If there is a verbal introduction, pick out what you want to emphasise, and leave the rest to questions.

Be prepared to discuss as accurately as possible:

the overall budget cost of a project;

any amount you hope to receive from public funds (Arts Council, Local Authority, etc);

any donations from commercial/sponsorship or individual patronage.

If this is a follow-up to a previous year, give comparisons with the year before. Have the fullest information ready to hand, even if not called on, or know where to refer your questioner. It may be helpful to prime a friendly journalist with one or two questions you would like put - there is nothing so flat as a press conference with no questions asked.

It is advisable to have either a tape recording or a shorthand note taken, for two reasons:

- so that journalists not attending can be filled in later on;
- in case anyone is misquoted in the press and it is necessary to set the record straight.

If a major speech is to be made, it is advisable to have this text available for journalists to check against delivery. This will increase the likelihood of accurate reporting.

Photographs

If at all possible, supply photographs as well as press releases. Make sure all photos are captioned on the back

with the name of the company, production, artists, credits, etc, and an address for returning the photo after use.

Identification

It is a good idea to ask everyone attending to sign in, giving the name of the organisations they are representing. Label all main participants (speakers, officials, artists, etc.), and speakers should **ALWAYS** identify themselves by name, and the precise role they play in the organisation. Make sure that journalists know **BY NAME** who to contact with any later queries. Always introduce clearly any artists/guest performers and what they will be doing; invite them to speak if they wish - but never without checking beforehand if they would want to do so.

Follow-up

Provide a phone number on the releases for follow-up enquiries and make sure it is adequately manned. Check off the invitation list against the signing-in list, and then send all those who didn't attend, the full details of your announcement on the day of the press conference or as soon after as is possible.

Note:

If you decide that your news is not sufficiently earth-shattering for you to call a press conference, or it is not practical to arrange one, then circulate everything by post, and leave it to individual enquiries. In certain circumstances a smaller gathering, a **PRESS BRIEFING** for specialists or local journalists sitting around a table with a cup of coffee can be more suitable than a large press conference.

Appendix F3: Press Contacts Information Sheet

The Arts Council of England has discontinued the Press Contacts Mailing List. Media contacts can now be easily accessed on the internet or from your local library. Although we do not specifically recommend the following, it is a brief guide to the type of information that is available.

DIRECTORY	CONTACT	DESCRIPTION
Benn's Media	Miller Freeman Information Services Riverbank House, Angel Lane, Tonbridge Kent, TN9 1SE F 01732 367301, T 01732 377591	Media directory. Three volumes cover UK, Europe and the rest of the world. 3 volumes £310, 2 volumes £290, 1 volume £145
BRAD	William Fox Tel 020 7505 8031 william.fox@brad.co.uk www.intelligencia.com	Directory of media publications. BRAD gives updated advertising rates and data on over 13,000 media entries across all sectors. Available as a publication or on the web. BRAD £497, BRADnet £1950

Desktop (formerly Media Disc)	Chess House 34 Germain Street, Chesham Buckinghamshire HP5 1SJ T 0870 736 0010 kate.hobbs@way maker.co.uk www.waymaker. co.uk	Online media information on 15,000 titles and contacts. Label and checklist service. Subscription approx £320 a month
Editors Media Directories	Chess House 34 Germain Street Chesham, Buckinghamshire HP5 1SJ T 0870 7360017 James.scott@wa ymaker.co.uk www.editorsmed iadirectories.com	Directory in six volumes. 20,000 UK publications, radio and television stations, programmes and freelance journalists. Annual subscription for all six volumes £545, single volumes subscription between £145 - £205
Freelance Directory	www.freelancedi rectory.org	NUJ Freelance Directory lists media freelancers in the UK and Ireland. It covers writers, editors, sub-editors, designers, illustrators, photographers, and researchers. Available online free of charge.

The Guardian Media Guide	Guardian Books Jem House, Littlemead, Cranleigh, Surrey GU6 8ND T 0870 727 4155	A media industry directory of addresses, phone numbers and websites of companies in every section of the media. £15
Jazz Services	www.jazzservices.org.uk	Media section on The Jazz Site Free
Hollis Press Guide	Hollis Directories, Harlequin House 7 High Street, Teddington, Middlesex TW11 8EL T 020 8977 7711 orders@hollis-pr.co.uk www.hollis-pr.co.uk	Provides a guide to PR consultancies, charities, associations and professional bodies. Includes free copy of Handy Hollis - The pocket sized contact book. £125.50 The database is also available online. Membership is free to subscribers of the Hollis PR Annual and Hollis Europe. Online subscription is also available. £125.50
PR Planner	www.pr-planner.com	Online media information with over 100,000 contacts including freelance writers and journalists

		<p>at over 40,000 publications, radio and TV stations across Europe. You can add your own contacts and print labels.</p> <p>Annual subscription: £625</p>
Willings Press Guide	<p>Chess House 34 Germain Street, Chesham Buckinghamshire , HP5 1SJ T 0870 736 0015 willings@waymaker.co.uk www.willingspressguide.com</p>	<p>Over 50,000 entries on newspapers and periodicals. Two volumes covering UK and International data. Also available on CD Rom or online. Allows you to search the media, save lists and print labels.</p> <p>2 Volumes: £245 or £180 each. CD Rom: £575 + VAT. Online Service: £295</p>

www.artscouncil.org.uk

Appendix F4: Example of a Press Release



Press Release

Cambridge Modern Jazz Club presents at Sophbeck Sessions

Friday 2nd November 2001

Annie Whitehead Experience

Annie Whitehead (trombone), Ian Maidman (guitar), Steve Lodder (keyboards), Steve Lamb (bass), Liam Genockey (drums)

Fans of jazz with a hint of funk, blues, and township jives are in for a treat at the Cambridge Modern Jazz Club this Friday.

The Annie Whitehead Experience with leader Whitehead, on trombone, will be playing their own brand of jazz, an experience you will not forget!

Annie Whitehead has been playing with well-known musicians such as Elvis Costello, Joe Jackson, Abdullah Ibrahim, Chris MacGregor's Brotherhood of Breath, and the Carla Bley Very Big Band, amongst many others. She has written for a variety of instrumentation, receiving commissions from the World Trombone Quartet, Jazz Moves, the Berlin City Festival, to name a few. She has also

recently written music for a play, which ran at the Bridewell theatre, London, and has taught at the Jazz faculty at the Royal Academy of Music.

Currently she is playing with her own band, which was originally commissioned by Musicians Union, and Jazz Moves in 1994, and has already released three CDs. Together they have toured the UK, India, the Far East, and appeared at major international jazz festivals.

A selection of the finest jazz musicians, not to be missed out!

Cambridge Modern Jazz club is now based at Cambridge's smart new live music venue, Sophbeck Sessions, Tredgold Lane, Napier St, off Newmarket road. Doors 7.30pm/start 8.30pm.

Tickets are available from the Arts Theatre 01223 503 333 and on the door, £12 / £9 (concs & members).

Special Student deal: two gigs for a tenner!

Enjoy our bar snacks, full meals, freshly cooked on the premises on Friday nights!

Appendix G: Jazz Services

A Voice for Jazz

Jazz has many wonderful voices – but they're frequently up against louder, brasher and richer competition. Jazz Services is the UK's primary promoter and developer of home-grown jazz. We offer information, education, touring, communications, marketing and publishing services to help the voices of the flourishing British jazz scene to be heard.

Jazz Services Limited is a registered charity with a board of directors, funded by Arts Council England with financial assistance from the Musicians' Union (MU), the Performing Right Society Foundation (PRSF) and the Paul Hamlyn Foundation. The staff of *Chris Hodgkins* (Director), *Celia Wood* (Information and Publications Manager) and *Phil Meloy* (Information Assistant) are assisted by *Steve French* (Computer Consultant) and a dedicated group of volunteers.

How we use our voice

Information

Jazz Services runs the most comprehensive database on the UK scene anywhere in the world – a wealth of information gathered over years of supporting and encouraging British musicians. We can supply detailed advice and information by phone, fax or email and many of our unique resources are now also accessible via the internet. Jazz Services can also meet special requests, such as mailing lists and address labels for mailshots.

Tours and Support

Free of charge and much sought-after, the Touring Support Scheme is a unique resource available only from Jazz Services. We can supply information and guidance to musicians, bands, promoters and managers to enable them to set up and market their own UK tours. Jazz Services (jointly with the Jazz Section of the Musicians' Union and the Association of British Jazz Musicians) also runs seminars on marketing, CD-production and getting the best out of the internet.

Jazz Promoter Award Scheme

However good you get at it, jazz promotion isn't a licence to print money – but nurturing a network of enthusiastic promoters is vital to bringing this vibrant contemporary music to audiences. Jazz Services, the Performing Right Society Foundation and the Musicians' Union collaborate on an Awards Scheme for promoters that can bring awards up to £3000.

Education

Children are natural improvisers – a fact of life the National Curriculum planners have now recognised, with their inclusion of improvisation in primary musical education. Jazz Services works to expand this awareness and to help foster the jazz musicians and audiences of tomorrow. We run education projects and contribute to facilitating access to jazz throughout the education system.

Networking

We wouldn't dream of devaluing the importance of 'what you know' in jazz – the special eloquence of the music has been based on the fund of idiosyncratic knowledge jazz musicians have collected and shared since the music began. But who you know is pretty crucial too. Jazz Services is

dedicated to networking and to helping musicians, promoters, listeners and all kinds of jazz organisers and sympathisers reach each other. We also facilitate contacts between international jazz organisations and promote the free exchange of information between countries, for the benefit of jazz in general and UK players in particular.

Communications and Marketing

Jazz Services can offer you a consultancy on markets, venues, promoters and audiences, tailored to your particular needs, backed up by a formidable database of updated information on radio and TV stations, press, festivals, musicians and bands in the UK. We are also constantly active in pursuing both public and private investment in UK jazz and keep in touch with opinion-formers, politicians and legislators to ensure they are up-to-date with the contribution that jazz makes to cultural life in the UK.

Jazz UK

Jazz UK is the free news journal of the British jazz community, published in collaboration with Jazz Services. Published every two months and circulating 30,000 plus copies through UK venues, colleges, libraries and shops as well as by mail. Jazz UK is the essential guide to the jazz scene in Britain with interviews, profiles, news CD and live reviews. Jazz UK's comprehensive national gig guide is also available on Jazz Services' website at www.jazzservices.org.uk.

On the Net?

Jazz Services now operates one of the most highly-regarded of UK jazz websites -well designed, user-friendly, constantly updated and linked to many other jazz resources. At www.jazzservices.org.uk you can find information on UK

gigs, musicians, promoters, education, venues, marketing and much more. Substantial lottery funding currently in the pipeline for Jazz Services is also earmarked to greatly extend the depth of website information and to produce the most comprehensive self-updating jazz website resource in the world.

Jazz Education Directory

A comprehensive directory, in book form and on the internet, is on the way. Essential for jazz teachers and students, it will guide you to the best training opportunities, sound and recording courses, performance and improvisation workshops and a raft of other technical, promotional and creative information.

The CD-ROM

Jazz Services regularly revised bible, the 'Jazz Book' has been an essential reference on the UK scene for many years. We're planning to make it available on CD-ROM, with all its current contents plus audio clips from the latest UK jazz CD's and links to jazz sites around the world.

Publications

Substantial assistance from the Arts Council's Touring Department has been secured by Jazz Services to develop and publish the "Guide for New Promoters". The Guide complements Jazz Services' other training publications such as "Marketing Your Band", "Making CDs" and "The Musician and the Internet".

Equal Opportunities

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 equal opportunities through all areas of the company's activity.

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 Jazz UK, are welcomed by Chris Hodgkins (Director) or Celia Wood (Information and Publication Manager):

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Appendix H: The African & Caribbean Music Circuit

Established in 1989 by the Arts Council of England, the African & Caribbean Music Circuit exists to raise standards in the quality and awareness of music from African, Caribbean and Latin American people, to a national and continental audience.

This involves working with Arts Council England and its regional offices, with promoters, venues, festivals, local authorities and educational bodies, to arrange tours by the highest calibre artists from Africa, the Caribbean and Latin America and also to provide education and training activities within a variety of cultural and artistic settings in the UK.

An organisation with a national brief and international dimensions, the Circuit also works with British based artists to forge new partnerships in order to reach the widest possible audiences in the UK, Europe and beyond.

The Circuit's mission is to:

- Provide a regular programme of national and continental touring performances with top artists from Africa, the Caribbean and Latin America
- Present a wide range of music from these areas
- Ensure British based musicians from these areas also benefit from our activities
- Provide opportunities for the presentation and development of innovative artistic concepts
- Work with regional Arts Council offices, promoters, venues, festivals, local authorities and artists to develop and establish an effective national touring network that meets the needs of promoters and audiences

- Develop and maintain educational programmes and workshops that will increase understanding of other cultures and history through music
- Support related promotional and merchandising activities with artists to raise funds for improving our services
- Develop the infrastructure and logistics that will enable the Circuit to become a central point that coordinates national activities for live black music and education on black history through music
- Work with Arts Council England and other bodies to extend the dimensions of our services into Europe and beyond.

General

Over the years, the Circuit has toured music of the highest quality, a wide-ranging variety from almost all the Caribbean islands, South America, and many African countries. The artistes we have toured range from the well-known to the unknown, from traditional acoustic to modern contemporary. Many of our tours have led to the establishment of the artist in the UK market for the first time. Artistes we have toured include Burning Spear, Michael Rose, Junior Kelly, Anthony B, Freddie McGregor, Third World, Shinehead, Johnny Clarke (Jamaica), The Mighty Sparrow, Superblue, Black Stalin, David Rudder, Massive Chandelier, Ronnie McIntosh, Denise Belton, Roy Cape, Rikki Jai, Lord Pretender (Trinidad) Inspector, Ajamu, Ajalla (Grenada), Gabby (Barbados), Burning Flames (Antigua), Yusa, La Charanga Habanera (Cuba), Boukman Experience (Haiti), Oscar de Leon (Venezuela), Fra Fra Sound (Surinam/Holland), Ricardo Lemvo (USA), Setona (Sudan), Ali Hasan Kuban (Egypt), Nder, Les Freres Guisse (Senegal), Angelique Kidjo (Benin), Western Diamonds, Kente, Pan African Orchestra (Ghana), Seydu, Dr Oloh

(Sierra Leone), Wasiu Ayinde Barrister, Tony Allen, Ayetoro (Nigeria), Musa Mboob, Dembo Konte & Kausu Kouyate (Gambia), Brice Wassy (Cameroon), John Chibadura, Thomas Mapfumo, Lubumbashi AllStars (Zimbabwe), Papa Wemba (Zaire), Soul Brothers (South Africa), Bi Kidude (Zanzibar), Shikamu AllStars, Hukwe Zawose, Women of Bagamoyo (Tanzania), Linton Kwesi Johnson, Jah Shaka, Macka B, Yusuf Mohammed, Keith Waithe, Byron Wallen, Nana Tsiboe, Misty-In-Roots, Gasper Lawal, SomoSomo (UK).

The Circuit presents 70 plus performances and events in all the regions of England per annum. Some of the recent highlights were last year's ground-breaking collaboration between Indian & African traditional music – Stree Shakti (India) with the Pan African Orchestra (Ghana); and the special Queen's Golden Jubilee collaboration between the BBC Symphony orchestra and the Mangrove Steel Band.

The Circuit has worked closely with a number of venues & promoters in the regions to build a viable national touring network for the music.

The Circuit also provides advice, contacts and career-development help to UK-based musicians. Although this is not part of our remit, it has proved to be an invaluable and much appreciated service.

Education

The Circuit has an exciting education brief and some of our most popular projects include "The Children of Yaa" and "Carnival on de Road" initially funded by the Arts Council's New Audience Programme and the Foundation for Sports and the Arts, respectively. Both projects continue to be re-activated in different parts of the country – presently, the South West (Plymouth).

Other educational programmes include "Training of (Black) Trainers Programme" which shall be run in conjunction with

Goldsmiths College and the Urban Regeneration Project (Clapham-Lambeth).

During the past 18 months, a number of musicians and organisations have worked with us on several educational projects. The projects are varied – from Caribbean jazz composition classes to Senegalese drum building. Some of the artists involved are Juwon Ogungbe, Saga Ngom, Dennis Rollins, Nana Tsiboe, Alexander D Great, Atongo Zimba, Musa Mboob and Ayetoro. The areas of expertise range from work with young children (including reception classes) to young adults, and master classes with professional musicians of all music genre. Our work with Tunde Jegede involved contemporary classical music.

The Circuit has also been involved with work in prisons and a reminiscence project with the Caribbean elderly.

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Appendix I: The Asian Music Circuit

The Asian Music Circuit is the UK's national organisation for the promotion of music from the Asian continent and is funded by Arts Council England. Its main area of activity is the touring programme which presents a diverse range of music and high quality artists from all over Asia around the UK. In addition to this, AMC Education offers people the opportunity to study Asian music through a number of projects. These include an annual summer school for Indian Classical Music, schools projects and teacher training. The AMC is also a valuable source of information on Asian music, with an extensive website already in operation and a multimedia educational resource centre in the planning.

Touring

The Asian Music Circuit is the leading promoter of Asian music in Britain and has established a privileged reputation for the calibre of its concerts, the high quality of its educational programme and its unique collection of sound and film recordings of contemporary Asian artists.

The AMC presents the widest possible range of Asian music, both traditional and contemporary, from the great classical, devotional and folk traditions of South Asia to music from East and South East Asia and of course the UK. The AMC is well known for working with world famous artists such as Ravi Shankar (India), Jagjit Singh (India), the Sabri Brothers (Pakistan) and The Kamkars (Iran), U Shrinivas (South India) and Rajan and Sajan Misra (North India) and has presented shows in world famous venues such as Wembley Arena with the legendary Bollywood diva Asha Bhosle, The Royal Albert Hall (as part of the BBC Proms Season), and The Royal Festival Hall.

Next to the established stars, the AMC promotes the younger generation of Indian classical musicians. These include Viraj Amar and Deepak Maharaj, as well as Purbayan Chatterjee (sitar), Rakesh Chaurasia (flute) and Anuradha Pal (tabla). The AMC has also been responsible for the first international tours of musicians such as the Naxi Musicians from Lijiang (China) and Banyumas Bamboo Gamelan (Java), The Sidis of Gujarat and the younger generation of folk singers from Rajasthan.

A vital part in our programme is played by the flourishing community of talented Asian artists based in the UK, working with artists from both traditional (such as Kiranpal Singh, Sanju Sahai, Nina Burmi, Manorama Prasad and Soumik Dutt among many others) and contemporary genres (like DJ Ritu/Sister India, The Dhol Foundation, Sitarfunk and others).

An important aspect of the AMC's work is the presentation of new music. In 1997 it produced a highly successful Contemporary Music Network tour with former Shakti collaborators John McLaughlin and Zakir Hussain which played to packed houses all over the country. Following the tour, the artists established the band Remember Shakti and the AMC has continued its relationship with them, presenting UK concerts in 1999, 2000 and 2001 as well as managing their Mumbai concerts in December 2000. In 1999 the AMC received funding from the Arts Council's New Audiences Programme to present the Sitarfunk club tour, including DJ bands and classical artists from India and the UK, at club venues around the country. A further CMN tour in November 2000 presented new developments in Tuva's unique vocal tradition by two innovative and contrasting artists: Sainkho Namtchylak and Yat-Kha. Other contemporary music projects and collaborations have included artists such as Nishat Khan & Paco Peña (India/Spain), Fong Naam (Thailand), Wu Man (China), and

the Calcutta Drum Orchestra (India) and Trilok Gurtu. The Desert Music project involved music from Mali and Rajasthan – the first time ever that such collaboration has taken place.

The AMC also commissions work from Asian music performers and composers in the UK and seeks to encourage the wealth of talent amongst Asian musicians in this country. Notable are commissions by composer Michael Nyman and Indian masters U Shrinivas and Rajan and Sajan Misra.

In addition to its touring programme, the AMC is working in partnership with other organisations on the programming and management of major Asian music events. Our relationship with the BBC Proms began when it presented an all-night concert of Indian classical music at the Royal Albert Hall in 1994, and we have now presented four programmes at the Proms including artists from China, Thailand, Korea, Indonesia and the UK. In May 2000 the AMC collaborated with BBC Music Live to present an all-night concert of Asian music in Birmingham. In February 2001, the AMC joined forces with Asia House to present a highly acclaimed concert in aid of the victims of the earthquake in Gujarat, raising nearly £60,000 for the earthquake appeal.

Education

The AMC Education Programme has been a new major focus since 1998. In July of that year its first summer school "Indian Voices" was introduced, which offered an intensive course in the Indian classical singing traditions, taught by some of India's greatest vocalists. The course was an enormous success and has been established as an annual event with an ever-expanding programme of courses and top-class teachers. In 2003 the first children's summer school will be started with music from India, Thailand,

Indonesia and China. The AMC is also undertaking music education projects in schools and has recently received funding for projects from the National Foundation for Youth Music and the Millennium Commission. It also runs workshops and lecture demonstrations as an integral part of its touring programme.

AMC Education Policy and Programme

The aim of the AMC's educational work is to encourage both the young and the old to learn about and appreciate Asian music. It is the AMC's belief that by raising the profile of Asian music in formal education, we are enriching the educational experience of British children, and helping to engender a greater respect between individuals and communities at a local and a global level. Our Education Programme is intended to generate new avenues through which the beauty and diversity of Asian music can be discovered and enjoyed by everyone.

To this end, we undertake a range of educational projects. Most of our touring artists give a public workshop as part of their tour, and many give school concerts and workshops. We also organise artist's residencies and INSET teacher-training courses for schools and local education authorities, each project being tailored to suit individual needs. Our summer school offers practical tuition in the vocal traditions of Indian classical music, and is open to everyone, regardless of prior experience.

Asian Music Centre

The AMC is establishing an Asian Music Centre to create a stimulating, hands-on environment in which people from all backgrounds can study and learn about the beautiful music of the Asian continent through digital archives, interactive multi-media displays, lectures, demonstrations and workshops. There will be visual and other related art

forms, a display of musical instruments and thematic exhibitions linked to our touring programme. The Centre can best be enjoyed by visiting it personally but to get a taster you can visit it virtually through the internet and our website. It will be the first of its kind in the UK!

Our on-going series of lectures and workshops led by British-based artists will be not only for the general public but also specially targeted at children at primary and secondary levels as well teachers through INSET courses and students at higher education level. They will also be linked to the touring programme, creating a unique opportunity for the public to meet, listen and talk to some of the international artists on tour.

Thematic exhibitions will also be linked to the touring programme. For example a series of concerts on the theme of "mysticism and ritual" will be supported by a fascinating exhibition in the Centre on the same subject - we have many interesting ideas for tours and linked exhibition themes to present to you in the coming years. The audience could take a journey through the multi-media displays before arriving at the workshop or lecture on the subject.

The Centre will provide a meeting space for British musicians and workshop leaders to perform and exchange ideas. Everyone will be able to create and enjoy the experience of music. People with special needs are not forgotten either and innovative displays will enable them to take part too.

The interactive multimedia displays led by a powerful data base of information using innovative ideas and technology will provide a fascinating and exciting way to learn about many aspects of Asian music including instrument making, performance styles and genres from the traditional classical, folk and devotional to contemporary; information about artists, discographies and bibliographies will also be included. The public will have a chance to experience the

music in its natural environment through the use of "virtual reality". There will be an opportunity not only to listen to the music but also to see films and photographs which have been collected over the last eleven years.

The entire Asian Music Centre is going to be designed for optimum access in all its meanings, and closely interlinked with the existing work of the AMC. It is a natural and complementary extension of the work of the Asian Music Circuit. It is proposed that the Centre will be in Acton in West London very near our current offices. It is scheduled to open in 2003 with the multi-media museum developing over the following two or three years.

As well as presenting its own tours and events, the AMC collaborates with a number of Asian arts and community organisations, supporting them in the presentation of high quality concerts and educational events. By working closely with promoters and venues around the UK both on programming and marketing tours and events, the AMC aims to make Asian music accessible to the widest possible audience.

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Appendix J: FolkArts England

This guide for new promoters, originally conceived for jazz enthusiasts, is clearly a guide to help music enthusiasts across all genres. The Folk genre is very active and thriving, and has much to offer to those who can see past the stereotypes and want to enjoy great music, dance and song.

One of the easiest ways to find out more about the genre is to use FolkArts England: a national development agency for folk, roots, traditional and acoustic music in England, which also includes the Association of Festival Organisers, Folk Arts Network, Shooting Roots and Direct Roots.

FolkArts England is funded by Arts Council England to help co-ordinate folk development throughout the country, to lobby local and national government, to raise the profile of folk music, dance and song in the media and to act as a channel of communication for anyone interested in getting involved or working within the Folk Arts.

Folk Arts Network (FAN) is a powerful networking organisation for all those involved with folk development projects across the country. FAN also has continuing and developing links with similar European organisations and works to publicise and lobby on behalf of its members and their activities in folk development projects.

The Association of Festival Organisers (AFO) provides a channel of communication between festivals and events in the folk, roots and acoustic music world. AFO was formed in 1987 by a small gathering of like minded people working in the community festival business, it has now developed into an organisation of more than 150 members representing folk, roots, blue grass, blues, step and clog

dance, world music, Folk Arts, street performance, visual arts and crafts and many other associated events.

Shooting Roots works with and for young people in the Folk Arts throughout England, organising projects with festivals and community groups to bring young people in to the genre and help develop their skills in music, performance and administration and organising.

The fourth element of FAE is Direct Roots, the ultimate directory for the Folk Arts business including details of thousands of newly verified entries. It is the place to find details of artists, festivals, agents, promoters, venues, clubs, societies, tutors, shops, media, records, regional contacts and plenty more. Direct Roots 2 is the information guide for the Folk Roots and related music and arts in the British Isles. Direct Roots is the publication arm of FolkArts England and will in future years provide brochures, leaflets, guidance papers and information in print to interested parties.

Find out more about all of these organisations and activities by contacting FolkArts England, PO Box 296, Matlock, Derbyshire, DE4 3XU. Tel: 01629 827014 Fax: 01629 821874 email: info@folkarts-england.org.

There are hundreds of thousands of people in England alone who think perhaps they don't like folk music. When questioned in more detail, it can be proved that they have listened to and enjoyed a whole variety of Folk Arts without actually recognising it. We can't honestly expect everyone to get deeply involved with all kinds of music. Some people are passive listeners, others are devoted enthusiasts. But as the music world insists on putting us all into pigeonholes, then it's fair to say that the folk music box has been closed for far too many years. The lid is now off. Folk music is being heard in a much wider number of venues than ever before and is still growing. Ticket sales from festival

reports point to a youth market annually on the increase. Over 350 folk and roots based festivals are known with most reporting record attendances in recent years. The club scene at the grass roots is vibrant and as active as ever. Arts Centres and venue managers willingly promote folk music alongside a wide and varied programme, appealing to enthusiastic audiences.

One of the most dynamic sectors of the folk scene is its' festivals. Arts Council England recently commissioned the AFO to conduct research into the impact of folk festivals and the publication 'Report into the Impact of Folk Festivals on Cultural Tourism', published in January 2003, has had a major effect on people's responses and reactions to the way folk is regarded. Some people might call folk a minority music and if asked randomly the simple question "Do you like Folk music?" might well reply "No" or "Not much". However, we now know that folk music is no longer, if it ever was, a minority music.

The report demonstrates that folk festivals are a real source of major entertainment, a source of income for communities, and a major player in the tourist business. People attending folk festivals in the UK in 2002 spent almost £77 million in tickets, travel, accommodation, food and drink and other general purchases. Folk festivals are BIG business. 90% of attendees are tourists, i.e. people who don't live in the community in which the event is held. This represents 1.3 million bed nights away from home, generating £8.34 million in the accommodation sector. 93% of folk festival attendees are in groups A, B, and C1's. 76% are repeat attendees. Festivals are also attended by people who are generally into the arts. 27% of people who attend folk festivals also go to Jazz events. 37% attend classical music events and 38% enjoy music from other countries and cultures when not at festivals.

Folk music is also big business for the record industry. 92% of people attending buy CDs whilst they are at the festivals.

Alan James, Head of Contemporary Music at the Arts Council, in his introduction to the report said, "Despite much anecdotal evidence about the impact that festivals make on a region's economy, there has never been any national research...Arts Council England is pleased to have supported this project...and is happy that AFO and other festivals have now an important tool to demonstrate the importance to regional cultural tourism of folk festivals."

Folk festivals are places where you can drop in or stay for the weekend, and whichever you do, it doesn't take long to be absorbed into the happy friendly community that thrives there. The music, dance and song dominate. The opportunity to take part or be passive are provided. Learn a new instrument, join in a session, enjoy a major concert, dance till your feet ache. That's what folk festivals can be about. You will never know till you try.

Another dynamic sector in the folk scene is the commitment to development of tradition. Folk Arts Network is made up of a whole group of people involved in the development of folk music throughout England. Folk development simply involves going into a community, understanding and working with people making music, and encouraging the use of not only their own local traditions, but those of other countries and other cultures. It encompasses finding links with and working with people in resurrecting old traditions, developing modern versions and encouraging new styles. There are many projects throughout England, some based in education, others specialising in their own regional music, some with a multi-cultural flavour, others concentrating on the music of England's countryside. The range is wide and ever increasing. There are folk development projects in almost all the Arts Council's regions and more are coming

on stream regularly. Folk Arts Network helps to bring these together and through FolkArts England, provides an opportunity for musicians and audience alike to get more involved with a vibrant folk music scene in the UK today.