

# **Jazz in England – High Quality, Best Value and the Voluntary Sector**

Presented by:

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## Executive Summary

Jazz in England – High Quality, Best Value and the Voluntary Sector is a snapshot of the work and impact of the 12 organisations funded by Arts Council England who promote jazz in England.

These are; Birmingham Jazz, EMJazz, Inner City Music, Jnight, Jazz Action, Jazz Services, Jazz Yorkshire, Manchester Jazz Festival, NW Jazzworks, National Youth Jazz Collective (funded by Youth Music), National Youth Jazz Orchestra, Serious, Tomorrow's Warriors and the voluntary sector which play such a crucial role in the success of the jazz scene in Britain and much of the UK.

### 1) Jazz in Britain – A vibrant national jazz scene delivering high quality

There is a vibrancy about the British jazz scene that has not been felt since the popularity of Courtney Pine and the Jazz Warriors. The media has been forced to take notice of bands such as Polar Bear and Soweto Kinch who have emerged as nominees to the annual Mercury Prize. Older generations of British jazz musicians such as Chris Barber, Norma Winstone and Peter King are continuing to attract interest. The upsurge of interest being felt in UK jazz is not limited to London. A scene has developed around students, graduates and teachers in music colleges in Leeds, Manchester, Birmingham, Cardiff and Newcastle. The success of jazz education programmes from youth bands to further and higher education has contributed to a revitalised jazz scene. The high quality of jazz in the UK is illustrated with a range of examples taken from the jazz press and the national press. (Appendix I contains full details)

### 2) Jazz in England – The landscape

The audience for jazz is 6.6 million adults. Jazz, like opera, has a market share of 1 in 8 arts attenders. Jazz is increasing its audience numbers and jazz has a higher attendance in the 15- 24 age range than classical music or opera. The turnover of the jazz sector in 2008 was £85 million with a healthy voluntary sector which is recognised by Ed Vaizey MP, Minister for Culture, as playing a 'central role in the cultural lifeblood of the UK'.

In terms of live music, there were 42,000 jazz performances in the UK in 2008.

The 12 Regularly Funded Organisations (RFO's) for jazz received £1.87 million of support from Arts Council England in 2010/11 which is 0.31% of the total funding for Arts Council England of £590 million for 2010/11. However, in real terms, for the 12 jazz organisations there has been an overall increase in funding of 26.4% between 2008/2011. The 12 RFO's for jazz provide a useful example of the 'mixed economy' in the arts and the breadth of work undertaken by the jazz RFO's and the voluntary sector is impressive; ranging from recording to publishing and education to promoting and a myriad of activities in between. All 12 organisations have developed a burgeoning number of partnerships and alliances.

In recent years the British Jazz Sector has worked effectively in partnership promoting British jazz to overseas markets.

The work of the voluntary sector explains why jazz manages to stretch its subsidy and activity so much further than other art forms.

### 3) Measuring the impact

This paper contains a number of case studies that demonstrate and measure the impact of voluntary time and effort (discretionary energy) and the impact of Arts Council England's investment in the jazz and voluntary sector.

In 2009/2010 7 of the 12 RFO's for jazz worked closely with the voluntary sector and generated £2,148,945 in discretionary energy, earned income and box office; which is a ratio of 2.92 to the Arts Council investment of £733,624. The impact on a local level is even greater with Scarborough Jazz Club producing a ratio of 7.69. Collectively the 12 RFO's generated half a million visitors and 5.6 million page views on the internet.

Appendix II contains details of each jazz organisation.

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## **Foreword**

My grateful thanks to colleagues who have supplied the information and statistics that have made the paper possible: Joe Paice for his contribution on the work of Jazz Services and exporting British jazz to the world, Steve French (Jazz Services), Lotte Boon, Fiona Ord-Shrimpton (NYJO), Jack Fallow (National Youth Jazz Orchestra), David Porter (J-Night), Geoff Wright (EMJazz), Adrian Tilbrook (Jazz Action), Tony Dudley Evans, Chris Mapp (Birmingham Jazz), Jennie Cashman (Tomorrow's Warriors), John Cumming, Katrina Duncan (Serious) Nigel Slee (Jazz Yorkshire), Chris de Saram (Wakefield Jazz), Mike Gordon (Scarborough Jazz), Stewart Ward (Scarborough Borough Council), Dave Clark (Jazz North East Ltd), Steve Mead (NW Jazzworks) and Issie Barratt (National Youth Jazz Collective), Ivor Widdison (Jazz Services), Kathy Dyson (Jazz Services) and Phil Webb (Restormel Arts)

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## 1. Jazz in Britain – a vibrant national jazz scene – delivering high quality

“Today there is a buzz about the British jazz scene that has not been felt since the popularity of Courtney Pine, the Jazz Warriors and Loose Tubes in the 1980s. While few would claim working in the UK jazz economy was easy, there is currently an optimism and feel-good factor in British jazz that has not been felt in decades.

New bands with rock-style names like Dog Soup, Led Bib, Fraud and Outhouse are playing in London clubs and pubs to audiences of their peers. The scene around inspirational father figure Gary Crosby with Tomorrow's Warriors and rising stars Empirical as well as successful musicians' collectives such as F-ire and Loop are creating diversity in UK jazz never seen before, “*Some people want to play in rock venues that have a different energy about them, where everyone is standing bunched up close together,*” says Barak Schmool, Godfather of the F-ire Collective. ‘*Other people want concert halls, that's what their music needs; other people need the street; some people need a more relaxed jazz club, so people are creating music for different environments and this has never happened before.*’

In recent years, albums by bands such as Polar Bear and the Basquiat Strings, Portico Quartet and Led Bib and musicians like Soweto Kinch have emerged as nominees in the UK's premier pop showcase, the annual Barclaycard Mercury Prize; also Empirical in the MOBO Awards, forcing a jazz-shy media to sit up and take notice.

Older generations of British jazz musicians are also enjoying increasing curiosity in their work from younger generations of fans. Musicians such as Chris Barber, a key figure in the history of Traditional Jazz in the United Kingdom, is enjoying a renaissance for his music nationally, as is mainstream saxophonist Alan Barnes or bebop master Peter King. “*The UK scene is as exciting as I can remember it,*” says 50 year-old trumpeter Guy Barker, famous for the dazzling trumpet solo in the hit movie ‘The Talented Mr. Ripley’. “*There are some wonderful new young musicians coming through.*”

The sophisticated and highly original Acoustic Triangle with Malcolm Creese on bass, Tim Garland on saxes and woodwinds and Gwilym Simcock on piano and French horn have taken their music into the community and by playing in churches and cathedrals up and down the country have found an audience for jazz where none existed before. In 2005, they embarked on a tour of the UK, playing over 120 dates in the course of the year to standing-room-only crowds and this year they have undertaken a tour of fourteen cathedrals with an enlarged ensemble.

Call into Dalston's Vortex jazz club, one of the key venues in the vibrant London scene, and you'll find it full to bursting most nights of the week. “*There's been a distinct broadening of the audience into more diverse and younger fans as well as a plethora of young musicians,*” says Oliver Weindling, venue director and proprietor of Babel Records, the highly successful UK independent jazz label. “*They don't seem intimidated by the risk-taking nature of the music and this has not been the case for the past 15 years or so.*”

A buoyant picture of the UK jazz scene was underlined by the first ever British Jazz Expo at the annual International Association of Jazz Educators (IAJE) meeting held in Toronto in January 2008. Here a strong contingent of UK jazz musicians took the event by storm, stunning a predominantly American and Canadian audience of delegates and fans, “*The British showcase at IAJE made a great impression on the largely North American audience,*” said Dr Catherine Tackley, a lecturer in jazz studies at the Open University and a panel moderator at the event. “*The strength of British jazz education was clearly*

*demonstrated by the performances of young musicians studying at UK institutions. The showcase highlighted the depth and quality of the current scene."*

The buzz being felt in UK jazz is not limited to events in the nation's capital. In the north of England, for example, a whole scene has developed around students, graduates and teachers from Leeds College of Music, where musicians such as pianist Matthew Bourne are now beginning to attract European attention. Similar scenes that owe much to jazz programmes in conservatories and universities around the country have also grown up in cities such as Manchester, Newcastle, Cardiff and Birmingham in recent years. Indeed, one of the contributing factors to a revitalised national jazz scene can in part be ascribed to the success of jazz education programmes in universities, colleges and conservatories throughout the country. Today, the majority of contemporary jazz musicians under the age of thirty are likely to have been exposed to some form of jazz education, usually at conservatory level. The day of the autodidact is largely over, replaced by a new era of university educated jazz musicians, with the consequent raising of musical standards nationally. More and more young musicians are now finding a pathway into jazz that often follows the Associated Board's jazz curriculum of graded examinations culminating in a conservatory education. Today, all the London jazz conservatories are oversubscribed annually, with some 200 students graduating nationally with jazz-related degrees, a number that is set to rise as more music departments add jazz studies to their curriculum.

Professor Stuart Nicholson, Emma Kendon, Chris Hodgkins, *The BBC – Public Sector Radio, Jazz Policy and Structure in the Digital Age*, published by Jazz Services, September 2009.

## **1.1 Jazz in the UK – delivering a high quality experience**

Quality is a difficult word to define at the best of times and defining the quality of jazz is even more difficult. If ten people were asked to define quality in jazz there would probably be ten different answers. Rather than define quality, set out in Appendix I are a number of “snapshots” of what people and commentators say about jazz and the organizations that deliver a vibrant national jazz scene. This, for brevity’s sake, is merely scratching the surface.

Four examples below provide excellent indicators of the high quality jazz in the UK:

### **Manchester Jazz Festival**

*‘An imaginatively programmed Manchester Jazz Festival.’ The Guardian*

### **London**

Blow the Fuse

*‘It is the friendliest and most attentive jazz club crowd in London.’ Dave Gelly, the Observer*

### **Cardiff**

Cafe Jazz

*‘Big up Cardiff’s excellent St Mary Street venue, which has events running virtually every night throughout June and July. If traipsing off to somewhere else for an intense few days of music doesn’t appeal, look in at local venues like this one and remind yourself just what keeps music going on in the UK.’ Jazz UK June/July 2010*

### **Edinburgh**

The Jazz Bar was:

- Awarded the accolade ‘UK Jazz Venue of the Year’ at the Parliamentary Jazz Awards, House of Commons, May 2010
- Voted (public vote) Scotland’s ‘Venue of the Year’ at the Scottish Jazz Awards, Glasgow Jazz Festival, June 2009
- Judged Scotland’s ‘Music Pub of the Year’ at the massive Scottish Licensed Trade News Awards in Glasgow, October 2009

## 2. Jazz in England – the Landscape

### 2.1 The Market for Jazz in England and the UK

The Target Group Index (TGI) audience data for 2004/2005 defined jazz as those who: "ever go to jazz concerts or watch them on TV or read about them in papers or magazines". This combining of attendance, viewing and reading produced an audience for jazz 14% of the sample which gave an audience for jazz in England, Scotland and Wales of 6.6 million adults of which 4.5 million were ABC1 social groupings. (Target Group Index Summary of Results 2004/2005 BRMB International)

The Arts Council England survey put the audience for jazz in England in 2008/2009 at 2.5 million as compared to 3.3 million for classical music and 1.7 million for opera. (Taking part in 2008/2009/BMRB/Social Research/Arts Council England)

However, Mintel, in its report on music concerts and festivals in August 2008, stated that jazz has a rather more inclusive socio-economic profile than classical music and appeals to concert-goers from their twenties to their sixties. Mintel's analysis of Target Group Index Survey data (TG1) produced by the British Market Research Bureau indicated an 80% growth rate from a 6.2 million audience for jazz in 2003 to 11.2 million in 2008. Jazz, according to Mintel, has a target market in the region of 5.7 million people

### 2.2 Market share by region and nationally for jazz and other musics for 2008/2009

Region	Population Ages 16- 65+000's Mid Year Estimates 2008/2009	% of adults who attended arts events in the last 12 months									
		Other Live Music Events		Musicals		Classical Music Concerts		Jazz Performances		Opera or Operetta	
		%	Pop 000's	%	Pop 000's	%	Pop 000's	%	Pop 000's	%	Pop 000's
England	41,798	27	11,285	22	9,196	8	3,344	6	2,508	4	1,672
North East	2,110	25	528	19	401	6	127	4	84	3	63
North West	5,574	29	1,616	19	1,059	8	446	4	223	3	167
Yorkshire & Humberside	4,247	26	1,104	19	807	6	255	4	170	3	127
East Midlands	3,614	26	940	19	687	7	253	4	145	3	108
West Midlands	4,357	26	1,133	20	871	8	349	4	174	3	131
East of England	4,632	30	1,390	26	1,204	9	417	8	371	5	232
London	6,196	27	1,673	23	1,425	10	620	7	434	5	310
South East	6,781	30	2,034	28	1,899	10	678	7	475	6	407
South West	4,288	30	1,286	22	943	8	343	8	343	5	214

Table 1 Source: Office for National Statistics/ Mid 2008 population estimates/Taking Part 2008/2009/BMRB Social Research/Arts Council England

## 2.3 Summary Economic Data for the UK Jazz Sector January-December 2008

The table shows that the estimated annual turnover of the jazz sector of the UK music industry decreased slightly from £86.77m to £85.05m between 2005 and 2008. The fall in value was due entirely to the ongoing decline of CD sales, which affects all genres of music. There were (mostly small) increases in revenues in all other areas of jazz.

<b>Source of revenue</b>	<b>Revenue 2005  (£ millions)</b>	<b>Revenue 2008  (£ millions)</b>
Ticket sales	22.50	24.75
Musicians' fees for "free to enter" gigs	1.50	1.60
Public subsidy	4.15	4.50
Commercial sponsorship	0.60	0.75
CD and download sales and PPL fees	39.50	32.75
Compositions and music publishing	4.95	5.00
Education	12.07	14.10
Other	1.50	1.60
<b>TOTAL</b>	<b>86.77</b>	<b>85.05</b>

Table 2 Source: *Value of Jazz in Great Britain 2, David Laing and Mykaell Riley*

## 2.4 The current political viewpoint and funding of the arts

Ed Vaizey, MP Minister for Culture, at the launch of the Association of the Chief Executives of Voluntary Organisations Funding Roadshow (ACEVO) on the 1<sup>st</sup> July 2010, in an opening speech emphasised the importance of the Big Society agenda, which he described as "Breaking State Monopolies and devolving more power down to neighbourhoods." He emphasised that it is not an attempt to "shrug off responsibilities" but it is instead a programme of working more extensively with grassroots organisations. He recognised that voluntary organisations "play a central role in the cultural lifeblood" of the UK but also stressed that the emergency budget should leave no doubt about the "scale of cost-cutting challenges they face".

## 2.5 The Jazz Constituency

### 2.5.1 The live music sector

There were at least 42,000 jazz performances in the UK in 2008 against an estimated 45,000 in 2005. These performances ranged from sessions in pubs and jazz clubs to concert halls and international festival events. By 2008, the effects of the 2003 Licensing Act were being felt. If the Licensing Act 2003 were amended to exempt venues with an audience capacity of 100 or less it should encourage greater numbers of venue owners and managers to make their premises available regularly for live music including jazz. It should also be noted that jazz clubs are crucial to the growth of the British jazz scene. Research by Nicholas, Kendon and Hodgkins showed that 93% of the artists booked by a typical club (Wakefield Jazz) over a 20 month period (January 2007 to August 2008) were from the UK. Of the remainder, 5% were from the US and 3% from continental Europe.

#### Sources:

- Professor Stuart Nicholson, Emma Kendon, Chris Hodgkins: The BBC – Public Sector Radio, Jazz Policy in the Digital Age, September 2009. Published by Jazz Services Ltd
- The Value of Jazz in Britain II – a report commissioned by Jazz Services Ltd from Mykaell Riley (University of Westminster) and Dave Laing (University of Liverpool) October 2010

### 2.5.2 The broader sector

The Jazz Services website lists the numbers of people who are active in jazz in the UK by activity.

Jazz Services Website	
Contact Type	Active and Published
Band	1,940
Orchestra incl. rehearsal bands and youth orchestras	112
Musician	2,762
Record Label	179
Venue	3,473
Promoter	869
Courses	238
Tutors	666
Retailers	97
Services	731

Table 3 Source: Jazz Services June 2010

#### Please note:

There are 3,407 musicians in the Jazz Section of the Musicians' Union as of the 19<sup>th</sup> July 2010. Rule of thumb dictates that 50% of musicians on the Jazz Services database are not MU members so the actual number of active jazz musicians in the UK is probably in the order of 4,700.

### 2.5.3 The jazz education sector

The first ever British Jazz Expo organised by Jazz Services took place in Toronto at the annual International Association of Jazz Educators IAJE. Dr Catherine Tackley, a lecturer in Jazz Studies at the Open University, said "*the strength of British Jazz education was clearly demonstrated by the performances of young musicians studying at the institutions.*"

More and more young musicians are now finding a pathway into jazz that culminates in music college education or straight into the profession. An important part of the progression route is via one of the many youth jazz orchestras that are a crucial component in the infrastructure for jazz. They range from youth orchestras in Wigan, Doncaster, Southampton, Cornwall, Midlands, East Midlands, the Sage in Gateshead and Durham to the National Youth Jazz Orchestra in England and the Tommy Smith Youth Jazz Orchestra in Scotland. There are also a number of complimentary ensembles, such as the National Youth Jazz Collective, Tomorrow's Warriors, F-ire Collective, Royal Academy of Music, Birmingham City University's Junior Jam, that all focus on small group jazz improvisation.

The annual turnover on jazz education in 2008 was £14.10 million, an increase of 17% on 2005. Set out below is the turnover for jazz education and training in 2005 and 2008.

Type of education or training	2005 (£ millions)	2008 (£ millions)
Higher	5.64	6.68
Further and continuing	0.82	0.85
Private tuition and exams	1.14	1.33
Residential and short courses	0.85	1.00
Schools and peripatetic	3.47	4.00
Youth music	0.15	0.22
<b>Total</b>	<b>12.07</b>	<b>14.10</b>

Table 4 Source: *Value of Jazz in Britain II – Mykaell Riley and Dave Laing*

### **3. Financial resources allocated to jazz in England**

#### **3.1 Arts Council England Regularly Funded Organisations for jazz**

The 13 Regularly Funded Organisations (RFOs) for jazz in England received £1.7m of Arts Council support in 2010/11 which increased from £1.46m in 2008/09, an increase of 19%.

<b>Arts Council England Regularly Funded Organisations for jazz</b>	<b>2008/2009 £</b>	<b>2009/2010 £</b>	<b>2010/2011 £</b>
Birmingham Jazz	71,500	73,430	75,413
EMJazz	52,635	54,060	55,520
Inner City Music(Band on the Wall)	92,000	142,002	128,583
J- Night	20,540	21,095	21,664
Jazz Action	67,165	68,979	70,841
Jazz Services	370,000	379,990	412,104
Jazz Yorkshire	56,054	57,567	59,120
Manchester Jazz Festival	34,918	52,377	68,090
NW Jazz Works	31,734	32,591	33,471
National Youth Jazz Collective	85,000	86,700	100,000
National Youth Jazz Orchestra	53,194	54,630	56,105
Serious Events	384,000	494,362	507,882
Tomorrow's Warriors	165,579	170,050	174,641
<b>Total</b>	<b>1,464,319</b>	<b>1,687,833</b>	<b>1,871,133</b>

Table 5 Source: Arts Council of England/Lotte Boon (2010)

Please Note: The National Youth Jazz Collective received its funds via Youth Music. Figures do not include 0.5% cut in funding for year 2010/2011 as Youth Music are not passing this reduction on.

### 3.2 Arts Council England Regularly Funded Organisations promoting some jazz

There are also a number of Arts Council Regularly Funded Organisations who include jazz as part of their programme who received £5.53m in 2010/11.

<b>Arts Council England Regularly Funded Organisations promoting some jazz</b>	<b>2008/2009 £</b>	<b>2009/2010 £</b>	<b>2010/2011 £</b>
Bath Festival Trust	194,688	199,945	205,343
Drake Music	133,150	137,114	140,816
Music Beyond Mainstream	140,000	143,780	147,662
National Centre for Early Music	238,900	245,350	251,975
Making Music	291,562	299,434	307,519
The Sage Gateshead	3,607,354	3,700,184	3,796,039
Barbican Centre	213,535	219,299	262,362
The Stables	266,839	243,309	249,955
Turner Sims	70,003	40,570	41,665
Youth Music	123,240	126,567	129,985
<b>Total</b>	<b>5,279,631</b>	<b>5,355,552</b>	<b>5,533,321</b>

*Table 6 Source: Arts Council England/Lotte Boon 2010*

**3.3 Jazz as a percentage of total funding for Arts Council England Regularly Funded Music Organisations for the years 2008/2011.**

Jazz received 0.29% of Arts Council England funding of £590m in 2010/11

<b>Arts Council England funded Music Organisations 2008/11</b>	<b>2008/2009</b> <b>£</b>	<b>2009/2010</b> <b>£</b>	<b>2010/2011</b> <b>£</b>
Total funding of Regularly Funded Music Organisations	70,031,288	73,116,826	74,892,685
Total funding for jazz	1,464,319	1,687,833	1,871,133
Jazz as a percentage of total funding for Regularly Funded Music Organisations	2.08%	2.30%	2.33%
Total funding for some jazz	5,279,631	5,355,552	5, 533,321
Some jazz as a percentage of total funding for music organisations	7.53%	7.32%	7.38%
<hr/>			
Total Arts Council funding for Regularly Funded Organisations	330m	(estimate) 340m	(estimate) 350m
As a percentage of total ACE/ RFO funding:			
Jazz	0.44%	0.49%	0.53%
Some jazz	1.59%	1.57%	1.58%
Both jazz and some jazz	2.03%	2.07%	2.11%
<hr/>			
Total Arts Council funding for all Arts Council funded organisations	570m	(estimate) 580m	(estimate) 590m
As a percentage of total Arts Council funding:			
Jazz	0.25%	0.29%	0.31%
Some jazz	0.92%	0.92%	0.93%
Both jazz and some jazz	1.17%	1.21%	1.25%

*Table 7 Source: Arts Council England/Lotte Boon 2010*

Please Note: Figures do not include 0.5% cuts in Arts Council England funding for year 2010/2011

### 3.4 Grants to Regularly Funded Jazz Organisations in real terms:

For a number of RFOs in jazz, Arts Council England support fell in real terms; however, overall there was a 26.4% increase in ACE funding in real terms.

Table 8 below highlights the funding of jazz in real terms.

**Grants to Regularly Funded Jazz Organisations in real terms 2008/2011**

	ACE Funding 2008/2011				Adjusted for Retail Price Inflation (adjusted by Retail Price Index)			
	2008/09 £	2009/10 £	2010/11 £	Change	2008/09	2009/10	2010/11	Change
Retail Price Index	-	-	-	-	100.0	104.4	109.7	-
Birmingham Jazz	71,500	73,430	75,413	+5.5%	71,500	70,302	68,763	-3.8%
EMJazz	52,635	54,060	55,520	+5.5%	52,635	51,757	50,624	-3.8%
Inner City Music	92,000	142,002	128,583	+39.7%	92,000	135,954	117,244	+27.4%
J Night	20,540	21,095	21,664	+5.4%	20,540	20,196	19,753	-3.8%
Jazz Action	67,165	68,979	70,841	+5.5%	67,165	66,041	64,594	-3.8%
Jazz Services	370,000	379,990	412,104	+11.4%	370,000	363,806	375,764	+1.6%
Jazz Yorkshire	56,054	57,567	59,120	+5.5%	56,054	55,115	53,907	-3.8%
NW Jazz-works	31,734	32,591	33,471	+5.5%	31,734	31,203	30,519	-3.8%
Tomorrow's Warriors	165,579	170,050	174,641	+5.5%	165,579	162,807	159,241	-3.8%
Serious	384,000	494,362	507,882	+32.2%	384,000	473,307	463,096	+20.6%
National Youth Jazz Orchestra	53,194	54,630	54,630	+5.5%	53,194	52,303	51,158	-3.8%
National Youth Jazz Collective	85,000	86,700	100,000	17.6%	85,000	83,050	91,150	+7.2%
<b>Total</b>	<b>1,464,319</b>	<b>1,687,833</b>	<b>1,871,133</b>	<b>+27.8%</b>	<b>1,449,401</b>	<b>1,565,841</b>	<b>1,545,813</b>	<b>+6.65%</b>

Table 8 Source: Tony Warwick-Ching 2010

#### Please Note:

The Retail Price Index is an important domestic indicator of inflation in the United Kingdom, measuring the average change from month to month in the prices of goods and services purchased in the UK.

- Price indices obtained from Office for National Statistics Statistical bulletin June 2010
- Price indices assumed for 2010/11 are based on the figures for the year ending June 2010
- All individual budgets except Jazz Services, Inner City Music, National Youth Jazz Collective and Serious have fallen in real terms since 2008/09

#### **4. The Regularly Funded Jazz Organisations**

##### **4.1 Jazz in England – a mixed economy**

The 12 RFJOs and the National Youth Jazz Collective encompass a number of business models: Jazz Action operates as a sole trader; Birmingham Jazz, Jazz Services, Jazz Yorkshire, NW Jazzworks and the National Youth Jazz Orchestra are not-for-profit organisations; EMJazz is a Community Interest Company; Band on the Wall is a major venue in Manchester; J-Night is a promoter in Yorkshire; the National Youth Jazz Collective is a not-for-profit organisation funded by the Arts Council England via Youth Music; and Serious and Tomorrow's Warriors are private companies whose work embraces both commercial and not-for-profit activities.

Please see Appendix II for a synopsis of the activities of each organisation.

Birmingham Jazz	<a href="http://www.birminghamjazz.co.uk">www.birminghamjazz.co.uk</a>
EMJazz	<a href="http://www.artscouncil.org.uk/rfo/em-jazz/">www.artscouncil.org.uk/rfo/em-jazz/</a>
Inner City Music (Band on the Wall)	<a href="http://bandonthewall.org/">bandonthewall.org/</a>
J-Night	<a href="http://www.jnight.org">www.jnight.org</a>
Jazz Action	<a href="http://jazzaction.co.uk/">jazzaction.co.uk/</a>
Jazz Services	<a href="http://www.jazzservices.org.uk">www.jazzservices.org.uk</a>
Jazz Yorkshire	<a href="http://www.jazzyorkshire.org">www.jazzyorkshire.org</a>
Manchester Jazz Festival	<a href="http://www.manchesterjazz.com">www.manchesterjazz.com</a>
NWJazzworks	<a href="http://www.nwjazzworks.org">www.nwjazzworks.org</a>
The National Youth Jazz Collective	<a href="http://www.nyjc.co.uk">www.nyjc.co.uk</a>
National Youth Jazz Orchestra	<a href="http://www.nyjo.org.uk">www.nyjo.org.uk</a>
Serious	<a href="http://www.serious.org.uk">www.serious.org.uk</a>
Tomorrow's Warriors	<a href="http://www.myspace.com/tomorrowswarriors">www.myspace.com/tomorrowswarriors</a>

## **5. The breadth of activity of organisations serving the voluntary sector in jazz – satisfying needs, providing benefits**

The breadth of work undertaken by jazz RFOs and the voluntary sector is impressive: information, websites, news, advice, support, direct touring, touring grants, direct promoting, schemes for promoters and touring, jazz festivals, recording schemes, music publishing, artist management, education workshops, projects, professional development and training, work in schools and colleges, jazz education awards, youth orchestras, publishing, listings, marketing and PR, advocacy, showcasing and promoting UK jazz abroad. All organisations work or have strong links with a large number of youth jazz orchestras that provide access routes and pathways into jazz throughout England, examples include: Doncaster Youth Jazz Orchestra, Wigan Youth Jazz Orchestra, Hot House in the East Midlands, Southampton Youth Jazz Orchestra, Tomorrow's Warriors, National Youth Jazz Orchestra, Devon Youth Jazz Orchestra and the National Youth Jazz Collective.

## 5.1 The breadth of activity of organisation serving the voluntary sector in jazz

Jazz Organisation		Birmingham Jazz	EM Jazz	Inner City Music	J-Night	Jazz Action	Jazz Services	Jazz Yorkshire	NW Jazzworks	Tomorrow's Warriors	Serious	NYJO	National Youth Jazz Collective
Activity													
Information	Website	X		X	X	X	X	X	X	X	X	X	X
	Publishing/listings	X		X		X	X	X	X	X	X	X	X
	News	X		X	X	X	X	X	X	X	X	X	X
	Information	X		X	X	X	X	X	X	X	X	X	X
	Downloads	X	X	X		X	X	X	X			X	X
	Advice	X	X			X	X	X	X	X		X	X
Education	Projects	X	X	X		X	X	X	X	X	X	X	X
	Workshops	X	X	X		X		X	X	X	X	X	X
	Master classes	X		X		X		X	X	X	X	X	X
	Schools	X		X				X				X	X
	Colleges	X		X		X				X	X	X	X
Professional development	Musicians	X	X	X		X	X	X	X	X	X	X	X
	Promoters	X	X	X		X	X	X	X				X
	Printed materials			X		X	X		X			X	X
	Advice	X	X	X		X	X	X	X	X	X	X	X
	One to one	X	X	X		X	X	X	X	X	X	X	X
	Workshops/seminars		X	X		X	X	X	X	X	X	X	X
Touring	Direct touring	X		X	X					X	X	X	X
	Indirect touring/support scheme	X				X	X				X		

Continued on next page ...

Jazz Organisation		Birmingham Jazz	EM Jazz	Inner City Music	J-Night	Jazz Action	Jazz Services	Jazz Yorkshire	NW Jazzworks	Tomorrow's Warriors	Serious	NYJO	National Youth Jazz Collective
Activity													
Promoting	Direct promoting	X		X	X	X				X	X	X	X
	Indirect promoting/support schemes		X	X		X	X	X	X		X		
Jazz Festivals	Assisting jazz festival directly	X		X	X	X			X	X	X	X	X
	Assisting jazz festival indirectly		X	X		X	X	X			X	X	X
Promotion of New	Commissions	X	X	X	X	X		X		X	X	X	X
	Promoters schemes	X	X	X			X			X			
Marketing	Venues	X		X		X	X	X	X		X	X	X
	Musicians	X		X		X	X	X	X	X	X	X	X
	Audience development	X	X	X	X	X	X	X	X	X	X	X	X
Advocacy	Alliances	X	X	X		X	X	X		X	X	X	X
	Partnerships	X	X	X		X	X	X	X	X	X	X	X
	Advocacy/lobbying		X	X		X	X	X	X	X	X	X	
Youth Orchestra	Under 18					X		X		X	X	X	X
	18 – 25	X				X		X		X	X	X	
	18 – 25+	X				X		X		X	X	X	
Promoting UK Jazz Abroad	Showcases	X				X	X			X	X		X
	Conferences						X			X	X		X
	Membership of international organisations			X			X			X	X	X	X

Table 9:

## **6. Working in partnership and the voluntary sector**

A core dynamic in the success of jazz in England is the work of the voluntary sector: promoters, committee members, boards of trusts, volunteers. The work of the voluntary sector is best encapsulated in the notion of “discretionary energy” (Jack Fallow 2010). Discretionary energy in jazz explains why jazz manages to stretch its subsidy so much further than other art forms (Roger Thomas 2010). A vital part of jazz activity is the work of the voluntary sector in jazz. The voluntary sector is made up of individuals who singularly and collectively give of their time and energy without charge to the organisation involved. The number of people runs into thousands and examples are Judith Sacker of Sheffield Jazz, Phil Webb of Restormel Arts in St Austell, Juliet Kelly who is a musician and a member of the Jazz Services Touring Panel and similarly Andrea Vicari, also a musician and a member of the Jazz Services Education Advisory Panel. Their efforts are highly valued but unpaid.

The regularly funded organisations have developed a burgeoning number of partnerships and alliances. A few examples will suffice to show the variety of relationships that have formed. Jazz Services has developed alliances with Teesside Business School at Middlesbrough University, the Media Department at the University of Westminster, and has a longstanding partnership with the Performing Right Society for Music Foundation in developing the PRSF/Jazz Services Jazz Promoters Awards Scheme. Serious have developed a longstanding and fruitful partnership between the BBC and the London Jazz Festival. Tomorrow’s Warriors are partnered with Trinity College of Music and the Southbank, amongst others. The National Youth Jazz Collective has partnerships ranging from Sound and Music to the Huddersfield Contemporary Music Festival. Manchester Jazz Festival works closely with Manchester City Council. The key partner is, of course, Arts Council England.

## 7. Exporting jazz to the world

The strength of the British jazz scene has attracted attention from industry and fans alike in North America and Europe. In recent years, the British jazz sector has worked effectively in partnership promoting British jazz in overseas markets and ensuring that bands showcased are of the highest quality and are representative of the incredibly rich and diverse jazz scene in the UK.

In January 2008, Jazz Services co-ordinated the largest ever presentation of British jazz overseas with the 'Brit Jazz Breaks Out' showcases at the IAJE conference in Toronto. This featured some of the biggest names in British jazz including Kenny Wheeler, Martin Taylor, Guy Barker, Empirical, Ian Shaw and Courtney Pine alongside many up-and-coming bands and no less than three youth jazz orchestras. Funded by the Arts Councils of England and Scotland, concerts were arranged at the conference itself and in Toronto's top jazz club, the Rex and media partnerships were set up with Jazzwise magazine, the Jazz FM radio station in the UK and JazzFM.91 in Canada.

Among the key international events that have seen UK jazz promoted internationally are the annual 'Made in the UK' series organised by ESIP which presents nine UK bands each year at the Xerox Rochester International Jazz Festival and in venues throughout New York; the Europe Jazz Network General Assembly in Glasgow in September 2009; the British jazz exhibition booth which has been organised each year at Jazz Ahead, Europe's leading jazz conference; and the French-UK Jazz Meeting in Paris in March 2010.

Jazz Services have played a key role in co-ordinating a strategy for the export of UK jazz and have worked in partnership with many experts from the scene including promoters such as Serious, Birmingham Jazz, ESIP, Ronnie Scott's, Glasgow Jazz Festival, Pizza Express and Vortex Jazz Club; Babel, Basho and Edition labels; media partners like Jazzwise and Jazz UK. This has been made possible through generous support from funding partners – Arts Council England, the Scottish Arts Council (now Creative Scotland), the British Council, UKTI and the PRS Foundation.

In total more than 300 musicians in around 60 bands have been showcased internationally since 2008 and this has led to some impressive results for those involved. A few examples of the impact these projects can have:

- Empirical's performances at New York, Newport, Montreal and Vancouver Jazz Festivals following their IAJE showcase
- Ian Shaw is returning this year for the fifth time as a guest of Jazz FM in Toronto following his IAJE concert for them
- Troyka's showcase at the EJN led to a booking at Cheltenham with an interview on Jazz on 3 and their being taken on by Air; Kit Downes own Trio gained bookings in Germany and Sweden
- Agent, Lee Paterson, has placed bands with Berlin, Saalfelden, JazzEM, Agosto, Banlieues Bleues and Time in Jazz in the last 12 months with press and live radio as a result of participation in the British jazz exhibition booth at Jazz Ahead
- Jazz Sous Le Pommiers, North Sea Jazz Festival and Berlin Jazz Festival have all included a British jazz focus in their festivals in the last two years
- Dubai Jazz Festival, Hong Kong Jazz Festival and Muensterland Arts Festival are planning British jazz strands for 2011
- Burkhart Hopper and Air are taking 7 UK bands on tour in Germany in 2011
- John Ellson's 'Made in the UK' programme continues to present nine nights of British jazz in New York and Rochester each year.

In combination with an expanding database of international promoter and media contacts on the Jazz Services' website, these overseas presentations have helped to give the UK's musicians, labels and agents the confidence to deal directly with their counterparts throughout the world. This is a growth area for British jazz both artistically and commercially.

## 8. Measuring impact in the jazz and voluntary sector

### 8.1 Methods of measuring impact

To measure the impact of discretionary energy and the impact of Arts Council England's (ACE) investment in the jazz and voluntary sector, two methods of analysis have been used. The first is an indication of the income generated both directly and indirectly, and discretionary expenditure (help in kind) by each £1 of ACE subsidy. This is expressed as a simple multiplier ratio or indicator:

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

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

Therefore to measure ACE's investment, three indicators have been used:

M1 measures the impact of ACE funding on the voluntary sector for jazz and includes "discretionary expenditure" which is the amount of voluntary time put in by staff, trustees and volunteers (Jack Fallow 2010). The volunteer's time is calculated at £72 per hour, which is arrived at by averaging the hourly rate for the trustees of a number of organisations: Leicestershire Police Authority, NHS Primary Care Trusts, NHS Trusts, housing associations, pension schemes and local councils.

M2 measures the impact of ACE funding in generating musicians' fees directly or indirectly and is a variation of M1 above.

M3 measures the impact of ACE funding in generating box office income directly or indirectly and again is a variation of M1 above.

The final indicator is LM3. The New Economics Foundation has developed a simple tool, LM3, the local multiplier tool, to measure the impact of local spending in local communities. This has been adapted for use in the jazz and voluntary sector.

LM3 is in three rounds:

- Round 1      Box office income generated by activity
- Round 2      Fees paid to musicians
- Round 3      local expenditure on venue hire, marketing, piano tuning

The indicator is arrived at by adding these rounds together and dividing by the initial income in rounds, in this case box office income, to produce the local multiplier score for the three rounds.

Table 11 below highlights the impact of ACE funding using the M1 indicator. Overall, the indicator is 2.45 and indicators for organisations range from 1.15 for Birmingham Jazz to 8.18 for the National Youth Jazz Orchestra and 10.14 for Jazz Yorkshire where volunteer promoters are factored in.

## 8.2 Measurement of the impact of ACE funding on the voluntary sector for jazz in the financial year 2009/2010

Jazz Organisation	Birmingham Jazz £	EM Jazz £	Jazz Action £	Jazz Services £	Jazz Yorkshire £	NW Jazzworks & Manchester Jazz Festival £	National Youth Jazz Orchestra £	Total £
Funding								
Trustees (volunteer help in kind)	7,200	18,450	-	33,336	49,392	36,288	313,843	458,509
Committees/Promoters (volunteer help in kind)	-	-	-	44,712	399,000	12,800	--	456,512
Staff unpaid overtime	30,000	-	8,000	32,531	4,500	2,000	17,328	94,359
Earned income, grants & sponsorship	-	60,322	123,224	94,932	4,900	69,665	65,369	418,412
Box office direct	47,472	84,849	-	-	-	-	50,170	182,491
Box office indirect	-	-	104,453	308,209	126,000	-	-	538,662
Total	84,672	163,621	235,677	513,720	583,792	120,753	446,710	2,148,945
Arts Council England funding	73,430	54,060	68,979	379,990	57,567	84,968	54,630	733,624
M1: ratio of activity of jazz organisations to Arts Council England funding	1.15	3.02	3.41	1.35	10.14	1.42	8.18	2.92

Table11. Source: Jazz Services, the Regional Jazz Organisations and the National Youth Jazz Orchestra

### 8.3 Case Studies - Promoters

#### 8.3.1 Jazz Yorkshire Voluntary Promoters Network 2008/2009

Jazz Yorkshire funds 11 voluntary jazz promoters in Bradford, Grimsby, Huddersfield, Leeds, Scarborough, Sheffield and Wakefield. Set out below is a table showing the impact of ACE funding on the jazz scene in Yorkshire. The clubs are selected on the basis of "delivering high quality jazz" to audiences in Yorkshire. 207 bands were engaged in 2008/09, employing 1391 musicians.

Indicator	ACE funding £	Box office £	Musicians' fees £	Marketing and promotional expenditure £	Score
M2	28,000		92,028	-	3.28
M3	28,000	105,757	-	-	3.77
LM3	-	105,757	92,028	31,871	2.27

Table 12: Source: Jazz Yorkshire

#### 8.3.2 Wakefield and Scarborough Jazz Clubs 2009/2010

The impact of modest amounts of ACE funding can be seen in these clubs funded by Jazz Yorkshire. Wakefield and Scarborough Jazz Clubs are both part of Jazz Yorkshire Voluntary Promoters Network. Scores range from 2.18 to 7.69.

Jazz club	Indicator	Number of gigs	ACE funding £	Box office £	Musicians' fees £	Marketing and promotional expenditure £	Score
Wakefield	M3	-	5,000	29,995	-	-	5.99
Wakefield	LM3	36	-	29,995	36,755	5,449	2.40
Scarborough	M3	-	2,000	15,382		-	7.69
Scarborough	LM3	50	-	15,382	14,065	4,120	2.18

Table 13: Wakefield and Scarborough Jazz Clubs 2009/2010. Source: Wakefield Jazz and Scarborough Jazz

#### 8.3.3 Jazz North East 2009/2010

Jazz North East is funded by the Arts Council England via the North East jazz development agency Jazz Action. The table below illustrates the impact of ACE funding on the jazz scene in the North East.

Indicator + funding source	Funding £	Box office £	Musicians' fees £	Marketing and promotional expenditure £	Score
M2 ACE funding	4,200	-	7,644	-	1.82
M3 ACE funding	4,200	3,709	-	-	0.88
M3 Newcastle City Council	2,535	3,709	-	-	1.46
M3 PRSF/JSL Awards Scheme	500	3,709	-	-	7.41
M3 Total Income	7,453	3,709	-	-	0.49
LM3	-	3,709	7,644	3,199	3.92

Table14. Source; Jazz North East 2009/2010

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

Jazz Services in conjunction with the PRS for Music Foundation operates an award scheme for small-scale jazz promoters to promote new music as part of their programming. Awards range from £500 to £2000. Set out below is an impact analysis of ACE funding over the year 2006/2007. Funding comes from ACE via Jazz Services and contributes £5000 per annum to a total fund of £20,000 per annum. Scores range from LM3 of 1.82 to M3 of 49.98.

#### 8.3.4.1 Impact Analysis 2006/2007 for PRSF/JSL Awards

Indicator	ACE funding £	PRSF funding £	Box office £	Musicians' fees £	Marketing and promotional expenditure £	Score
M2	5,000	15,000	-	112,802	-	5.64
M3	5,000	-	166,106	-	-	33.2
M3	-	15,000	166,106	-	-	11.07
M3 combined	5,000	15,000	166,106	-	-	8.30
LM3	-	-	166,106	112,802	69,334	2.09

Table15. Source: Jazz Services Ltd

#### 8.3.4.2 Impact Analysis 2007/2008 for PRSF/JSL Awards

Indicator	ACE funding £	PRSF funding £	Box office £	Musicians' fees £	Marketing and promotional expenditure £	Score
M2	5,000	15,000	-	114,132	-	5.70
M3	5,000	-	239,403	-	-	49.98
M3	-	15,000	239,403	-	-	15.92
M3 combined	5,000	15,000	239,403	-	-	11.97
LM3	-	-	239,403	114,132	82,662	1.82

Table16. Source: Jazz Services Ltd

#### 8.3.4.3 Impact Analysis 2008/2009 for PRSF/JSL Awards

Indicator	ACE funding £	PRSF funding £	Box office £	Musicians' fees £	Marketing and promotional expenditure £	Score
M2	5,000	15,000	-	125,033	-	6.25
M3	5,000	-	206,381	-	-	41.27
M3	-	15,000	206,381	-	-	13.75
M3 combined	5,000	15,000	206,381	-	-	10.31
LM3	-	-	206,381	125,033	84,031	2.01

Table17. Source: Jazz Services Ltd

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

Restormel Arts runs a jazz club at St Austell's Brewery. They do not receive ACE support directly, but indirectly they receive ACE through PRSF/JSL Jazz Promoter Awards Scheme. For the years 2008/2010 they have been promoting 6 events a year of new music. The indicator for the local economy is 2.26 in 2008/2009 rising to 3.25 in 2009/2010. Restormel Arts is a *prima facie* case where a small amount of investment injected into a voluntary organisation provides excellent value for money.

Restormel Arts 2008/2010

	<b>2008/2009</b> £	<b>2009/2010</b> £
<b>Total support received</b>	1,500	2,000
Arts Council England indirect	375	500
PRSF indirect	1,125	1,500
Musicians' fees	2,700	3,000
Box office	2,799	2,112
Marketing etc.	835	1,754
<b>Indicators</b>		
M1 Arts Council England	7.46	4.22
M1 combined	1.86	1.05
LM3	2.26	3.25

Table18. Source: Jazz Services Ltd

#### **8.4 Case Study - Jazz Services National Touring Support Scheme**

Jazz Services has been running a National Touring Support Scheme since 1992. The musicians fix the dates and Jazz Services provides advice, information, financial support, advertising and press support. The bands are selected by a Touring Panel made up of musicians, promoters and record labels. Peer group assessment assures the highest quality of bands is selected. In the year April 2009 to March 2010, 48 bands toured. The score for box office (M3) was 3.12.

#### **8.5 Impact Analysis 2009/2010 of Jazz Services Touring Support Scheme**

<b>Indicator</b>	<b>ACE funding £</b>	<b>Number of tours</b>	<b>Box office £</b>	<b>Musicians' fees £</b>	<b>Score</b>
M2	50,000	48	-	183,486	3.66
M3	50,000	48	156,442	-	3.12

Table19. Source: Jazz Services Ltd

## 8.6 Case Study - Jazz Festivals

### 8.6.1 Scarborough Jazz Festival 2009/2010

Scarborough Jazz Festival, which takes place every year in September, is a perfect example of a “jazz ecology”. The festival in 2009 received Arts Council funding of £11,000; £32,291 from Scarborough Borough Council, and sponsorship of £2,454. The number of tickets sold was 1,706, with an additional 1,500 people attending free events, visits to the festival of 5,000 people and a further 7,000 online. Of the total of 15,226 visitors, 20% came from Scarborough Borough Council area and 80% came from outside of the area.

The festival is directed by Mike Gordon, a leading member of Scarborough Jazz Club (Please see 8.3.2 above).

Scarborough Jazz Festival 2009/2010

<b>Scarborough Jazz Festival</b>	<b>ACE funding</b>	<b>Box office</b>	<b>Musicians' fees</b>	<b>Marketing &amp; Promotion</b>	<b>Score</b>
M3	11,000	34,147	-	-	3.10
LM3	-	34,147	27,894	47,482	3.20

Table20. Source: Scarborough Borough Council

### 8.6.2 Manchester Jazz Festival 2009

The 14<sup>th</sup> Manchester Jazz Festival (MJF) took place between the 24<sup>th</sup> July and the 18<sup>th</sup> August 2009. The festival presented 60 bands in 11 indoor and outdoor venues, a family-friendly festival that attracted over 15,000 people. Funding was secured from Arts Council England, Manchester City Council, sponsorship and trusts. MJF utilised 314 performers, 3 organising staff, 40 volunteers and 5 casual staff. MJF launched a new scheme that offers jazz composers from the North West the opportunity to compose, rehearse and perform a major new work for the festival. This is a unique scheme in the UK. MJF has also been awarded a three year grant from the PRS for Music Foundation to support the work of MJF in focusing on new British music.

Manchester Jazz Festival 2010

<b>Manchester Jazz Festival</b>	<b>ACE funding</b>	<b>Box office</b>	<b>Musicians' fees</b>	<b>Marketing &amp; Promotion</b>	<b>Score</b>
M3	62,377	69,665	-	-	1.33
LM3	-	69,665	49,295	63,537	2.61

Table21. Source: NW Jazzworks

### 8.6.3 On The Outside Festival October 2009 – Jazz North East Ltd

The fifth of the ‘On the Outside’ festivals - an international festival of improvised jazz music – is an excellent example of not only high quality but of an event that keeps jazz music moving forward and constantly re-inventing itself. The festival received £11,000 from Northern Rock.

#### On The Outside Jazz Festival 2009

On The Outside Jazz Festival	ACE funding	Box office + sponsorship	Musicians' fees	Marketing & Promotion	Score
M3	8,720	13,700	-	-	1.57
LM3	-	13,700	9,497	13,277	2.66

Table22. Source: Jazz North East Ltd

### 9. Website statistics April 2009 to March 2010

Collectively the jazz RFO's generated half a million visitors and 5.6million page views

Organisation	Visitors	Page views
Birmingham Jazz	25,058	96,247
EMJazz	12,855	43,003
J-Night	20,386	44,109
Jazz Action	18,918	42,401
Jazz Services	104,549	3,653,766
Jazz Yorkshire	7,885	40,694
NW Jazzworks	28,485	477,612
National Youth Jazz Orchestra	64,000	112,872
Serious & London Jazz Festival	191,771	1,141,177
Tomorrow's Warriors	1,900	3,300
<b>Total</b>	<b>475,807</b>	<b>5,655,181</b>

Table 23

Please note: A visitor is a unique person who visits a website over a given period. A page view is to view any page during a visit: a visit may comprise the viewing of many pages.

## Appendix I

### Jazz in the UK: a high quality experience

#### Ambleside

*"The Lake District is glorious under any circumstances, but if you prefer to leave the cagoules at home you could do far worse than check out Zeff's, the comfy restaurant-cum-music-venue-cum-arthouse-cinema in Ambleside, which manages to stuff a dozen quality jazz gigs in alongside everything else in October and November. Look out for John Williams and John Etheridge, Pete Oxley and Zoe Gilby, plus plenty more".*

Jazz UK October/November 2009

#### Birmingham

*"Birmingham Jazz is an anchor for jazz musicians in the Midlands. It gives us both opportunities and inspiration."*

Sara Colman

*"Long may this dedicated organization (Birmingham Jazz) continue to set the standard for contemporary music promotion."* Django Bates

*"Witnessing world-class musicians playing live is an immeasurable joy and privilege. Birmingham Jazz has provided some of my most thrilling and contented moments."*

Jim Crace

*"I am particularly proud to be supporting Birmingham International Jazz and Blues Festival which successfully combines a worldwide reputation for musical excellence."*

Mike Whitby – Leader, Birmingham City Council July 2010

#### Cardiff

*"Big up Cardiff's excellent St Mary Street venue, which has events running virtually every night throughout June and July. If traipsing off to somewhere else for an intense few days of music doesn't appeal, look in at local venues like this one and remind yourself just what keeps the music going on in the UK".*

Jazz UK June/July 2010

#### Dorking

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

Kathryn Shackleton, Watermill Jazz

#### Edinburgh

The Jazz Bar was:

- Awarded the accolade 'UK Jazz Venue of the Year' at the Parliamentary Jazz Awards, House of Commons, May 2010.
- Voted (public vote) Scotland's 'Venue of the Year' at the Scottish Jazz Awards, Glasgow Jazz Festival, June 2009
- Judged Scotland's 'Music Pub of the Year' at the massive Scottish Licensed Trade News Awards in Glasgow, October 2009

### **Gateshead**

*“Jazz North East’s Jazz Piano series of concerts held at Gateshead Town Hall proved to be an artistic success for Zoe Rahman, Andrew McCormack who performed in duo format with altoist Jason Yarde, Robert Mitchell in duo with violinist Omar Puente and the Michael Garrick Trio featuring guitarist Dominic Ashworth and bassist Matt Ridley.”*

Jazz UK August/September 2010

### **Leeds**

*Development agency Jazz Yorkshire is looking to recruit two more musicians for its Futures mentoring scheme. Now in its second year, the scheme was set up to help up-and-coming jazz musicians as they develop their careers. The scheme offers practical mentoring as well as a commission to write, rehearse and record music which the musicians will tour round the Jazz Yorkshire promoter network in spring 2011. Successful applicants can also access workshops and seminars at Leeds College of Music, which is partner in the project. Jazz Yorkshire development manager Nigel Slee says ‘Yorkshire has one of the UK’s strongest jazz scenes and it’s vital that we support our young players as they start their professional careers based in our region.*

Jazz UK August/September 2010

### **London**

Blow the Fuse

*“It is the friendliest and most attentive jazz club crowd in London.”*

Dave Gelly, the Observer

### London Jazz Festival

Throughout the festival, the largest of its kind in the UK, Serious presents over 200 events in venues all over the capital, involving international stars and new talent and everything in between. It is a creative feast of commissions, collaborations, free and participatory events.

*“A catalytic effect on the UK jazz scene all through the year”*

The Guardian

*“As a demonstration of the power of live music to attract people in their thousands it’s mighty impressive.”*

The Observer

The festival reaches audiences of 70,000 and many more on air and online via BBC Radio 3, Station of the Year in the 2009 Sony Radio Academy Awards. The festival is broadcast exclusively by BBC Radio 3, which has been the festival’s principal media partner since 2001.

*“Two million people have heard music in the London Jazz Festival over the past 10 days thanks to the festival’s association with the BBC which adds radio and TV audiences to the fans at the 100 or so events held across London”.*

The Observer 25.9.2010

[www.serious.org.uk](http://www.serious.org.uk)

### Pizza Express

*“A place where some of today’s household names made their UK debuts”*

[www.jazzwisemagazine.com](http://www.jazzwisemagazine.com)

### Ronnie Scott's Jazz Club

*"One of the oldest jazz clubs in the world; Ronnie Scott opened the club in 1959 and since that time it has featured most of the legendary popular names in jazz."*

[www.ronniescotts.co.uk](http://www.ronniescotts.co.uk)

### 606 Club

*"High quality jazz in a cool cosy basement. The 606 Club is a Chelsea institution."*

[www.viewlondon.co.uk](http://www.viewlondon.co.uk)

### Manchester

*"An imaginatively programmed Manchester Jazz Festival"*

The Guardian

*"Brilliant. This is what a city should be doing – how cities should project themselves"*

Helen Forshaw, audience member 2008

*"You have a wonderful festival here. The organisers really know and care about music and your focus on the region's players makes it a truly unique experience"*

Gabriele Mirabassi, visiting artist from Italy

*"There is no event in the world like Manchester Jazz Festival and no-one else on the planet who could have provided the vision and the nous to glide through the snares of bureaucracy, globalisation and all the insanity that follows whenever some intrepid soul says 'Let's do it right here'."*

Mike Butler, journalist City Life

### National Touring

Asaf Sirkis - drums

*"Praised by both critics and listeners for his musical inventiveness, drummer and composer Asaf Sirkis seems to thrive on a packed diary. His circle of associates includes Gilad Atzmon, Tim Garland and Nicholas Meier, but he's about to tour intensively (and extensively) with his own trio featuring guitarist Tassos Spiliotopoulos and bassist Yaron Stavi both playing electric instruments. 'We've got something like 35 dates on the autumn part of the tour and another twenty or so already for next year. That said, actually playing the gigs is the easiest and most enjoyable part – the real effort is in getting them! We got some funding from Jazz Services last year and I must say it helped a lot – massively, in fact. We were trying out new material on the road, then at the beginning of the year we've recorded it, so it helped us get the music up and running'."*

Jazz UK August/September 2010

Robert Mitchell – piano

*"Hyperactive pianist, composer and Steinway artist Robert Mitchell came up through the ranks of Tomorrow's Warriors and Nu Troop to work with the likes of Norma Winstone and Steve Coleman as well as leading his own acclaimed ensemble. A tour with his octet Panacea, with financial support from Jazz Services, is imminent, alongside a new album on Edition Records. Other upcoming performances include gigs with his long-standing trio and violinist Omar Puente."*

Jazz UK August/September 2010

### **Newcastle**

*“Splinter @ the Bridge, Jazz Action’s series of weekly gigs in Newcastle, continue to great acclaim. The season’s highlights were the eagerly awaited return of US free jazz legend Sonny Simmons and the amazing spectacle of the Voice of the North Orchestra, the region’s superb contemporary big band, shoe-horned into the upstairs room of the Bridge Hotel. The Voice of the North’s performance was the last concert of the season until the sessions resume in the autumn. Guest composer/conductor James Hamilton put the orchestra under a microscope with a series of challenging pieces that it responded to admirably, making this a memorable occasion.”*

Jazz UK August/September 2010

### **Scarborough**

Scarborough Jazz at the Cask

*“Just as I imagined an authentic jazz club would be ... warm and welcoming ... great crowd ... always someone to chat to ... fantastic programme with lots of variety”*

[www.scarboroughjazz.co.uk](http://www.scarboroughjazz.co.uk)

Scarborough Jazz Festival

*“It will be back to the future for the sold out Scarborough Jazz Festival this weekend ... last year’s event was a huge success and saw visitors from as far afield as Australia and the US”*

Scarborough Evening News Wednesday 22<sup>nd</sup> September 2010

### **St Ives**

The last jazz club before New York; shortlisted twice in the Parliamentary Jazz Awards as Jazz Venue of the Year.

### **Swansea**

Swansea Jazzland

*“Possibly the only jazz club to have its own re-dubbed Little Britain sketch on YouTube, this fine organisation has a lively December diary happening at the St James Social Club in Swansea.”*

Jazz UK Dec/Jan 2010

### **Wakefield**

Wakefield Jazz Club

*“Last Friday’s Guy Barker gig was a superb example of what you all do so well. A truly exceptional and sensational evening.”*

Robert Gibson – Chair, Jazz Yorkshire May 2007

## Appendix II

### 1. The Regularly Funded Organisations for Jazz and England

#### 1.1 Birmingham Jazz

Birmingham Jazz is a Development Agency which presents contemporary jazz in Birmingham, UK on a year-round basis. Birmingham Jazz promotes up to 110 events a year in various venues around the city. There are three strands, The Concert Series, The Club Series and the Friday night Rush Hour Blues sessions at Symphony Hall. These include 30 to 35 concerts at various concert halls, or Arts Centres, specifically the CBSO Centre (capacity 300), The Adrian Boult Hall (capacity 500), the Recital Hall at Birmingham Conservatoire (capacity 140), Concrete club space (capacity 350) and the Town Hall (capacity 1000). As well as the concert series, Birmingham Jazz also strongly believes in presenting jazz in club venues, notably the Rainbow Pub, the Jam House and the Yardbird Jazz Club where they programme bands that appeal to a largely young audience.

The Jazz Club night at The Rainbow promotes up-and-coming as well as established artists as part of the Club series. Also, at the Yardbird Jazz Club, Birmingham Jazz co-promotes with the Cobweb Collective and occasional Thursday session as well as sessions on Saturday nights.

Birmingham Jazz also runs the very popular Rush Hour Blues commuter jazz sessions every Friday at Symphony Hall in the Level 3 Bar from 5:30 to 7pm. Birmingham Jazz believes strongly in the development of contemporary jazz and new work. It takes a broad definition of "jazz" and is interested in collaborative projects that draw on other musics.

Birmingham Jazz is the region's most active independent promoter – and commissioner - of quality contemporary music.

Birmingham Jazz presents music of the highest quality across the entire spectrum of contemporary jazz. Their audiences come to hear artists of international standing.

Birmingham Jazz audiences appreciate the best of British contemporary jazz, including many bands from Birmingham and the surrounding region.

[www.birminghamjazz.co.uk](http://www.birminghamjazz.co.uk)

## 1.2 EMJazz

EMJazz (East Midlands Jazz Promoters' Forum CIC) is the consortium for promoters of jazz in the East Midlands. It was formed in 2004 and has been a regularly funded client of Arts Council England since then. EMJazz was created through the co-operative working of five different jazz organisations across the East Midlands region, four of which had previously been Arts Council regularly funded organisations. EMJazz became constituted in 2009 as a Community Interest Company.

As an RFO (regularly funded organisation) of Arts Council England, EMJazz received an annual grant of £54,060 in 2009-10. Of this approximately £14,000 was spent on joint initiatives and running/overhead costs and £39,000 was used to directly support artistic activity through the core partners and other collaborative projects. In addition EMJazz has been able to deliver projects funded by Grants for the Arts which involved the collaboration of all partners. These have included a significant audience research project 'The Audience for Jazz in the East Midlands'.

EMJazz believes that its most significant asset is the expertise, experience and enthusiasm of its five, founding, core partner, voluntary organisations.

The partner organisations together serve all geographical areas of the East Midlands region and include:

- Derby Jazz
- Jazzpac (Lincolnshire)
- Jazz Steps (Nottingham and Nottinghamshire)
- Leicester Jazz
- Northamptonshire Contemporary Jazz

Each partner delivers a wide range of regular concerts, education, outreach and artist development initiatives at venues across the region, featuring some of the finest names in jazz. The partners also support a range of youth jazz initiatives in their localities. Each member organisation operates in a different way, with most being companies limited by guarantee and relying heavily on volunteers to deliver their programmes of work. A conservative estimate values the contribution of these volunteers at £18,450 in 2009-10. All of these partner organisations have effective partnerships with other local arts organisations and three have significant partnerships with Local Government Arts Departments.

In 2009-10 EMJazz and its core partners had a combined turnover of £220,825, delivered 111 performances to a combined audience of nearly 30,000 people, including a ticketed audience of 10,097. In partnership with other educators they provided 68 education sessions to 1,429 participants though various projects including summer schools.

EMJazz also supports:

- Newark Jazz Festival, a market town festival with street parades and lots of small venues
- Derby Jazz Festivals, a city festival with a high artistic profile
- Nottingham International Jazz Piano Competition, which in 2010 was sponsored by Kawai and Clements Pianos and drew entrants from 17 countries

EMJazz and its core partners also have a record of commissioning significant new work from established and developing artists. In recent years commissions have included; Phil Robson's "Six Strings and the Beat", Corey Mwamba's "Argentum", Troyka, John Bailey "Joseph Wright Suite", Graham Collier "From

Accorns" for East Midlands Youth Jazz Orchestra and most recently Phil Robson to compose music for his new international IMS Quintet.

### 1.3 Inner City Music (Band on the Wall)

Inner City Music is a jazz and world music promoter and venue (Band on the wall) based in Manchester. It also provides workshops, training, and education work. ACE investment assists the organisation in managing the completion of its refurbishment programme and delivering its new artistic programme. (Source: Arts Council England)

### 1.4 J-Night

J-Night is a not for profit organisation and is a regular funded client of the Arts Council with funding agreed to 2010/11. Hull Jazz Festival is a corporate event of Hull City Council through its events unit. Hull City Council contracts J-Night to organise Hull Jazz Festival.

The mission of J-Night is to increase the profile of contemporary jazz music and musicians within Hull and its surrounding region.

J-Night's activities include:

Presenting a jazz festival of national importance featuring international, national, regional and local artists that will strategically link to Hull's ambition to be a major city

Increasing the profile of contemporary jazz in the city and region and ensure a vibrant year-round programme

Providing a professional platform that advocates the celebration of jazz as a diverse music and cultural genre

Developing a new generation of jazz musicians and audiences

J-Night is the leading promoter in East Yorkshire of high quality world and Jazz music. J-Night works with major venues to present a series of gigs across the region of York, East riding, Hull and beyond.

(Source: [www.jnight.org.uk](http://www.jnight.org.uk) and Arts Council England)

[www.jnight.org.uk](http://www.jnight.org.uk)

### 1.5 Jazz Action

Jazzaction was set up in 1986 as a joint initiative between Yorkshire & Humberside Arts and Northern Arts. It is publicly funded and serves the North East of England. Since its inception it has been run by Adrian Tilbrook, an experienced and respected musician, who has built up an extensive client and support network across the entire range of jazz and jazz-related music in the region.

It is essentially an agency for the development of jazz throughout the North, and as such, its functions are:

- To advise musicians and promoters on matters relating to jazz
- To assist in the development of a stable network of jazz promoters
- To encourage growth of jazz education
- To generate new activity, either by direct promotion or by recommending financial assistance for independent promotion, as appropriate
- To develop jazz through the creation of projects and partnerships with local authorities
- To liaise with regional jazz organisations in the UK and with Jazz Services - the national jazz agency

- From within its own resources, Jazzaction also Continues to develop a regional jazz orchestra '[Voice of the North](#)', which is now established as a flexible ensemble of the highest calibre, working with world-class visiting soloists and directors

Jazzaction runs a record label

'The Label' to promote and document the regions jazz musicians and has released 18CD's and produced numerous demonstration recordings for up and coming ensembles and individuals. In addition from 2010 Jazzaction has expanded its activity by starting a programme of producing broadcast quality video promotional material for the regions jazz musicians. These are featured on the Jazzaction website and the individual musician's websites, You Tube and My Space outlets.

Jazzaction commissions new work

Over the past few years Jazzaction has commissioned new large scale works for the Voice of the North Jazz Orchestra from John Warren, Mark Nightingale, Steve Waterman, Jason Yarde, Graeme B Wilson and Adam Dennis. As well as large scale commissions for Voice of the North, Jazzaction also run an eight piece composers ensemble 'Splinter Group' which has introduced 20 new compositions to its repertoire.

Jazzaction assists in the production of the region's major jazz festivals

Each year Jazzaction puts on two large scale regional band showcases, one at the Sage Gateshead International Jazz Festival and the other at the Stockton Riverside Fringe Festival.

Jazzaction assists in musician development and as a creative catalyst

Although Jazzaction does not operate a venue, it promotes jointly with other venues, its prime function is to support regional musicians by offering them regular work opportunities within a creatively stimulating environment. On average Jazzaction generates over 400 working days for regional jazz musicians. They achieve this by forming collaborative relationships with the regions professional venues and by direct promotion through their 'Splinter' series of promotions. These are Splinter @ The Bridge, at the Bridge Hotel, Newcastle upon Tyne which operates weekly on a Sunday evening (35 sessions per year) and Splinter @ The Arts Centre, Vane Terrace Darlington which operates fortnightly on a Monday evening (20 sessions per year). All of the bands featured are encouraged to write and develop new compositions/arrangements for performance at the 'Splinter' sessions.

[www.jazzaction.co.uk](http://www.jazzaction.co.uk)

## 1.6 Jazz Services

Jazz has many wonderful voices but they are frequently up against louder, brasher and richer competition. Jazz Services is the UK's national support organization promoting and developing British jazz in the UK and overseas. Jazz Services offers information, education, touring, communications, marketing and publishing services to help the voices of the flourishing British jazz scene to be heard.

### Touring

The Jazz Services' National Touring Support Scheme (NTSS) is designed to promote musicians and groups of merit not readily promoted by the commercial sector and other agencies and to maximise and broaden attendance at these events, covering the full range of jazz music, idioms and styles. At the same time, it hopes to encourage promoters, help grow the audience for jazz, increase small-scale touring and provide useful data for the Jazz Services database. The scheme offers awards up to a maximum of £2500 and currently supports 48 bands a year. Jazz Services also works with regional jazz agencies and promoters, to develop performance opportunities outside of the major cities. In partnership with the PRS for Music Foundation, Jazz Services also runs the annual Jazz Promoters Award Scheme, which encourages promoters of new music. 19 promoters received awards in 2010.

### Information and Advice

Jazz Services offers detailed information and advice by phone or email and also makes many of its resources available through the Jazz Site, Jazz Services' website. The Jazz Site is the UK's primary source of information on musicians, venues, promoters, educators and media with a Directory of many thousands of contacts and the country's main source of gig listings. The site is being developed in partnership with the National Jazz Archive to develop materials reflecting the story of British jazz celebrating its rich history and vibrant contemporary scene using archive material and multimedia samples. In 2009/10 the Jazz Site received 104,549 visitors and 3.6 million page views.

### Jazz UK Magazine

Jazz Services publishes Jazz UK, the grassroots news and marketing journal of the UK jazz community with a print-run of over 30,000. The magazine is not aimed solely at specialists, but seeks to spread appreciation of the music, and to expand the opportunities for its performers. Jazz UK is published bi-monthly and distributed free to thousands of clubs, pubs, concert halls, colleges, shops & libraries throughout the UK; Jazz UK is committed to securing appropriate recognition for UK jazz musicians, and fostering a healthy jazz scene. The magazine provides the main listings services for British jazz with an average of 2,700 gigs listed nationwide each issue.

### International Export

In its international projects, Jazz Services has promoted more than 50 UK jazz groups in overseas festivals and showcases. It has organised or supported presentations in Canada, USA, France and Germany and is currently developing projects in China, Korea, Turkey, the Gulf States and Russia. Jazz Services are members of the UK's cross-genre Music Export Group and chair an International Advisory Group, which includes experts from the sector. Through the Jazz Site, it is also expanding its database of international festivals, venues and magazines.

### Lobbying

Jazz Services works hard to promote the status of jazz in the UK with campaigns, reports, letters and networking. It provides administrative support to the All Party Parliamentary Jazz Appreciation Group (APPJAG), which hosts an annual awards event in the Houses of Parliament with support from Phonographic Performance Ltd (PPL).

## Jazz Education

Jazz Services organises an Education Advisory Panel including representatives from conservatoires, youth jazz orchestras and key organisations in UK jazz education such as Serious, Yamaha and the ABRSM. This group develops Jazz Services' strategy on jazz education and has helped Jazz Services develop conferences, routes and pathways into jazz, on-line resources, seminars and in partnership with the National Music Council, Jazz Services works closely with the National Youth Jazz Orchestra, which is an autonomous body that receives its Arts Council England funding through Jazz Services. (See 1.11).

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

### 1.7 Jazz Yorkshire

Jazz Yorkshire was set up in 2003 with support from Arts Council England, Yorkshire with a mission to celebrate and develop this vibrant jazz scene in Yorkshire and the Humber. Following extensive consultation with the region's jazz community, Jazz Yorkshire works with a range of partners to support jazz development and acts as an advocate for the diverse range of quality jazz activity in the region. Jazz Yorkshire employs one worker runs the Jazz Yorkshire office at Leeds Media Centre, Leeds. The organisation's work falls broadly into 2 themes celebrating' and developing' jazz.

#### Celebrating jazz

Yorkshire and The Humber has one of the largest and most successful promoter networks in the UK. Jazz Yorkshire believes investing in this network ensures that opportunities are created for musicians and audiences alike. The 2008/9 evaluation report illustrates that from mainstream to cutting edge jazz, the network created opportunities for over 1,294 musicians and reached an audience of 14,489 people with a ticket income of £134,267 from an investment from Jazz Yorkshire of £26,500. Funding the Yorkshire and Humber promoter network allows for the best of UK and international jazz to be heard in our region. Year on year Jazz Yorkshire support to voluntary promoters has grown the number of jazz promoters, the audience for jazz and increased the opportunities for regional jazz musicians to perform.

#### Jazz Awards 2010

In December 2010 Jazz Yorkshire held their first Jazz Awards. Members of the public were invited to nominated individuals or groups who had made an exceptional contribution to the jazz scene in Yorkshire and the Humber region. See [www.jazzyorkshire.org/awards](http://www.jazzyorkshire.org/awards).

#### Developing jazz

Jazz Yorkshire also acknowledges the need for development across the sector. Working closely with emerging musicians and promoters Jazz Yorkshire offers skills-based career development alongside creating opportunities for performance including:

- Futures Scheme – mentoring a number of the most talented emerging musicians for two years. Commissioning new music, personal mentoring with national profile musicians, recording a demo CD and touring the Jazz Yorkshire promoter network
- Professional development workshops and advice sessions in marketing and fundraising
- Demoinaday – one day in a recording studio to record new projects or a demo to help get more work
- Providing regional musicians opportunities to play at regional festivals
- The 'nuNIGHT' events to provide a unique opportunity for up-and-coming musicians, or established musicians working on new projects, to perform to the public as well as an invited audience of promoters and media representatives
- Jazz Jamboree – an annual event for school jazz bands
- Maintaining a Jazz Yorkshire website including a Gig Guide featuring jazz gigs from across the region. Since January 2009 931 bands have featured in the guide from 168 promoters. Jazz

Yorkshire also maintains a MySpace' website, demoinday blog and twitter page to provide a forum for news, event listings and networking across the region and create a virtual community across the region

#### Supporting excellence and new ideas

Jazz Yorkshire aims to support excellence and innovation in all its work. The small grant scheme was a pilot project that supported musicians, promoters and community groups with innovative or excellent development ideas. The small grants were up to £300 and required match funding.

#### The Future vision for jazz in the region

The period 2011-15 will offer an opportunity to do more of what we already do well and to build on the organisation's strengths and successes. In the next three years Jazz Yorkshire plans to:

- Increase the number of voluntary promoters that benefit from the funding scheme and focus on audience development
- provide more opportunities for regional musicians to gain ongoing professional development and performance
- Develop projects that centre on jazz education, building from the annual Jazz Jamboree
- Encourage diversity within the sector Invest in audience development with the aim of building and maintaining a thriving jazz community
- In addition to its core activity, the Jazz Yorkshire board has agreed the following priorities for the next three years:
- Raising the profile of Jazz Yorkshire through a strategic marketing, public relations and communications review
- Adopting a long term strategic approach to fundraising with the aim of finding a commercial sponsor/business partner
- Developing a region-wide event curated by Jazz Yorkshire that celebrates the richness of the region's jazz scene

[www.jazzyorkshire.org](http://www.jazzyorkshire.org)

#### 1.8 Manchester Jazz Festival

Manchester Jazz Festival (mjf) was founded by local musicians and enthusiasts in 1996 as a platform for celebrating the new original work being produced in the north-west.

Manchester Jazz Festival is a registered charity and a limited company. Now entering its 16<sup>th</sup> year, the organization has grown into one of the most well-respected events on the UK festival calendar, still with the work of North West artists at the core of its programme.

mjf is now an annual 9-day festival of contemporary jazz at the end of July, with c. 90 concerts staged at all times of the day and week at many of the city's landmark venues, such as Band on the Wall, Royal Northern College of Music (RNCM) and Matt & Phred's. Additionally, mjf uses the outdoor squares in Manchester to attract 'casual' listeners in order to expose music to new audiences – these sites have been key to developing the audience for the music over the festival's history. Audience figures currently stand at over 18,000. Free daytime and family-friendly events have also contributed significantly to this achievement.

The mjf programme focuses on contemporary original jazz in all its forms, encouraging artists to move the art form forward by embracing other contemporary music styles. mjf prioritises artists living and working in the north west, with a view to providing career opportunities in order to retain talent within the region. This gives the event a unique slant when compared to other festivals and provides audiences with a musical experience not available elsewhere. Embodying this celebration of indigenous talent is the commissioning programme *mjf originals* – unique on the UK festival landscape – through which new works are produced

for each festival by regional composer-musicians. Mike Walker, Stuart McCallum, Richard Iles, Neil Yates, Olivia Moore, Alex Douglas and Jon Thorne, amongst others, have all been awarded commissions over the years.

Other festival strands include *mjf introduces*, which shines the spotlight on emerging local bands between the ages of 16 and 25; each festival also features several industry events and professional development seminars for artists and promoters. Also unique to *mjf* is the pioneering submissions procedure, by which artists are invited to forward project proposals for the festival programme. Originally intended to focus musicians on providing promoters with relevant information and ease office administration, the process is now a key part of the organisation's ethos, by which artists share a sense of ownership of the programme.

The festival is a regular attraction for Radio 3's Jazz on 3; *mjf* was the first UK jazz festival to podcast in 2006 (winning The Independent's *Critics' Choice* award) and was the first Manchester event to attract a headline sponsorship deal in 2005. In addition to regular ACE and LA subsidy, *mjf* was awarded multi-year funding from the PRS for Music Foundation and has attracted substantial private sponsorship from a variety of sources.

The event is run by 5 part-time staff with the assistance of c. 40 volunteers during the festival itself and other placements throughout the year.

[www.manchesterjazz.com](http://www.manchesterjazz.com)

## 1.9 NWJazzworks

NWJazzworks is the jazz development agency for NW England. Founded as an RFO by Arts Council England in 2005 as a response to Kathy Dyson's commissioned report on the region's jazz scene, the organisation is staffed by and run from the offices of Manchester Jazz Festival. Servicing musicians, promoters and audiences in Cumbria, Lancashire, Merseyside, Greater Manchester and Cheshire, NWJazzworks provides a number of professional development initiatives, projects and ongoing audience development activities.

Ongoing work includes:

- The comprehensive user-input jazz listings website, profiling every jazz gig, band, artist, venue, promoter, festival and organisation in the region
- A fortnightly e-bulletin with a round-up of selected gigs and jazz news
- A fortnightly review of a newly-released regional jazz CD by jazz journalist Chris Ackerley – providing much-needed press coverage and quotes for artists overlooked by the London-centric press
- 1 to 1 grant advice for artists and promoters – this has generated over £60k in successful applications by artists themselves to ACE's Grants for the Arts Scheme
- Grant surgeries at major regional events, targeting newcomers to the funding system with a detailed approach to negotiating application procedures
- Feeding north west artists into Serious' *Take 5* programme, Jazz Services' *National Touring Support* and *Promoters' Choice* schemes, and other CPD initiatives
- Representation on national panels run by Serious, Jazz Services, MU, MBF and PRS for Music Foundation
- Running information stalls and regional CD sales at events across the north-west and in London

When additional funding permits, NWJazzworks has delivered other projects which raise the profile of the region's players within and beyond the north-west:

### Real Book North West Book, CD and national tour

In 2007, NWJazzworks produced the first ever UK Real Book, featuring 100 original compositions by 60 composer-musicians from the north-west and published by Astute Music. This pioneering project was launched at mjf 2007 with an especially-assembled quintet of north-west ambassador players – including Mike Walker and Andy Schofield – performing a selection of pieces from the book.

A national 17-date tour, subsidised by the Jazz Services' *National Touring Support Scheme*, was organised for the quintet in 2008 to take the music to new listeners across the UK. This band was also selected by the Jazz Services *Recording Support Scheme* to record a CD featuring 15 of the pieces, which was released on 33 Records in 2009.

### The Jazz Factor

In 2009, NWJazzworks organised a series of professional development seminars for c. 20 emerging north-west artists to attend. These consisted of presentations by a variety of industry specialists and brought artists into direct contact with the individuals who form key decisions in UK jazz programming, management, broadcasting, recording and publishing. Christine Allen from *Basho Records*, Tony Dudley Evans from *Cheltenham Jazz Festival*, Robert Abel from *Somethin' Else*, Malcolm Buckland from *PRS* and Kevin Le Gendre were amongst the 12 speakers. The second stage of this programme will offer 1 to 1 mentoring with a chosen specialist for two selected artists and a showcase performance opportunity at a major UK festival.

[www.nwjazzworks.org](http://www.nwjazzworks.org)

### 1.10 The National Youth Jazz Collective

The National Youth Jazz Collective is a new and vibrant National Youth Music organisation, funded by Youth Music that currently focuses on small group improvisation, supporting the creative and educational needs of the young jazz musician through 22 bespoke regional pathways. These are complimented by CPD programmes for regional teachers and music leaders. There is an annual National Youth Jazz Summer School offering places to 30 of the National's most gifted and talented musicians after a 13 day audition tour, culminating in performances at the Barbican, Birmingham's Symphony Hall and Huddersfield Contemporary Music Festival to a total annual audience of 5,500.

With a roster of 40 internationally renowned performer-educators, membership of 660 young musicians and the support of the recently launched Ambassador's scheme, the Collective's current 22 regional partners include Cambridge, Cornwall, Devon, Norfolk, Rotherham and Somerset Music Services, Huddersfield Contemporary music Festival/Kirklees School of Music, Chethams, Purcell and Yehudi Menuhin Schools of Music, Wells Cathedral School, South West Music School, Yorkshire Young musicians, Royal Academy of Music and Trinity College of Music's Junior Departments, Kings Place, The Stables, Nottingham University's outreach programme, Alton College, Watermill Jazz, BCU/Birmingham Jazz and South Lakeland Foundation with Kendal's Brewery Arts Centre.

[www.nyjc.co.uk](http://www.nyjc.co.uk)

### 1.11 National Youth Jazz Orchestra

NYJO is a 22 piece band with 2 vocalists which can be enjoyed by non-jazz audiences as well as jazz aficionados, a truly uplifting celebration of the jazz orchestra sound from a band of under 25 year olds, many of whom are destined to become the next UK jazz generation.

Much of NYJO's music is written specially for the orchestra by British composers, including past and present members of NYJO. After 45 years in the business NYJO can boast an enormous repertoire that covers the decades and a wide variety of styles, thanks to its founder musical director and life president, Bill Ashton, OBE.

In January 2011, under its new Musical Director Mark Armstrong, NYJO will perform a premiere of five new commissions at Ronnie Scott's. These new works are funded for the major part by the PRS for Music Foundation. The five new commissions will include exciting and challenging new works from Mike Gibbs, Nikki Iles, Jason Yarde, Julian Arguelles and Tim Garland. NYJO intends to tour these new works around the UK for the whole of 2011 and hope to be able to share the new charts with the regional youth jazz orchestra network.

[www.nyjo.org.uk](http://www.nyjo.org.uk)

### 1.12 Serious

Serious is a producer of live jazz, international and contemporary music, delivering a range of high quality projects with style:

- Major concerts to intimate club gigs
- Festivals (they are producers of the London Jazz Festival and programme consultant for the Gateshead International Jazz Festival)
- National and international tours
- Professional development for artists
- Publishing and artist representation
- Workshop series
- Conferences
- Specially commissioned bespoke events

As an Associate Producer at the Barbican, Serious works with the venue to create the highly-acclaimed Barbican Jazz series. Serious has worked with The Sage Gateshead on its annual Jazz Festival since 2005; the Festival has grown into a hugely successful annual event every March, offering many opportunities to access the music via the venue's extensive and popular learning and participation programme.

Throughout the year, Serious presents jazz in a wide range of venues and ways in London and across the UK. In Newcastle, for example, they work with local promoter Paul Bream who has a long-standing relationship with the Cluny. An association with Derby Jazz resulted in a showcase of their work at the London Jazz Festival. Whenever appropriate, Serious works with local jazz societies, promoting organisations and partners to deliver their touring and learning activity.

In November, throughout the London Jazz Festival, the largest of its kind in the UK, Serious presents over 200 events in venues all over the capital from major concert halls to small clubs, many of these involving voluntary promoting organisations

The London Jazz Festival's New Audiences scheme, has enabled thousands of people from youth and community groups to hear world class jazz artists in premier concert halls at heavily subsidised ticket prices. Among the voluntary sector groups on the Serious New Audiences list are:

Action Disability Kensington  
Area 3 Youth Development  
Awaaz Youth Project  
Clapham Youth Centre  
Core Arts  
From Boyhood to Manhood Foundation  
Hackney Quest  
Holy Cross Centre Trust  
HOST Assertive Outreach Service  
Lambeth Positive Activities  
Lambeth Youth Council  
Look Ahead Housing  
Newtown Youth Club  
Prince's Trust  
Refugee Youth  
Southville Youth Project.

Serious' Learning & Participation delivers workshops in settings such as the Artsdepot in North London, to young people in pupil referral units through Sound Connections' *Pass the Baton* programme, or for teachers and primary school children via the national *Sing Up* programme where, Serious created a series of professional development activities with singer Cleveland Watkiss and jazz beat-boxer Napoleon Maddox.

Within the London Jazz Festival, Serious have produced opportunities for large-scale mixed-ability singing with artists such as Ian Shaw, Claire Martin and Natalie Williams. In the 2010 Festival, there was a series of improvisation workshops for under fives with saxophonist Raymond MacDonald in community venues around London.

Serious uses commissions and other bespoke projects as a way to bring jazz to a range of audiences and venues. For example, Saxophone Massive, a mass participation project provides the opportunity for saxophonists of all ages and abilities to perform in large public spaces and unusual places. Composed and led by UK saxophonist and composer Andy Sheppard, past performances have seen hundreds of saxophonists come together to play in an array of settings.

A collaboration with the City of London Festival to mark the 10th anniversary of freedom in South Africa in 2004 brought together over 120 young people from East London schools to perform with South African trumpeter and figurehead Hugh Masekela and British jazz big band Jazz Jamaica All Stars in a sell-out concert at the Barbican, performing new arrangements of Bob Marley and South African freedom songs. The project sowed the seeds for an orchestral collaboration between Hugh Masekela, Jason Yarde, the London Symphony Orchestra and the LSO Community Choir.

In a further incarnation in 2010, Serious produced this project again in London and also in Birmingham Town Hall with two local choirs. They have a long history of working with community choirs, including Youth Music Voices, The Voice Project (the choir associated with the Norfolk and Norwich Festival); and Salisbury Festival Chorus

Serious is a member of a number of national bodies on music and music education such as the GLA's Music Education Strategy Steering Group, making the case for jazz in the wider context of music education. In 2007, Serious produced the acclaimed *State of Play* conference for the Music Manifesto and in the following year, *Musical Futures – In Your Hands* for the Paul Hamlyn Foundation.

[www.serious.org.uk](http://www.serious.org.uk)

### 1.13 Tomorrow's Warriors

Tomorrow's Warriors was founded in 1991 by Gary Crosby OBE and is a not-for-profit company limited by guarantee. Tomorrow's Warriors is acknowledged as a leading organisation in the UK for music education and professional artist development in all aspects of jazz. It is a multicultural organisation that has built its reputation through inspiring, developing and mentoring gifted and talented young jazz musicians. It continues to achieve this by providing a range of high quality education programmes in the form of workshops and performances in schools, arts venues and community centers.

Tomorrow's Warriors has a special but not exclusive focus on young people from the African diaspora. Its aims are:

- To develop talented young jazz musicians into professional artists
- To enhance young musicians' personal and professional development
- To increase the profile of jazz music among young people, their friends and family
- To raise the standards of music education

Tomorrow's Warriors focuses on the ongoing development of five groups:

- Teenie Warriors (8-13 yrs)
- Junior Warriors (13-15yrs)
- Youth Warriors (15-19 yrs)
- Tomorrow's Warriors Small Ensembles (19-25 yrs)
- Tomorrow's Warriors Jazz Orchestra (TWJO) - professional touring orchestra consisting of past and present Warriors.

Tomorrow's Warriors is a weekend resident at Southbank Centre and they are able to offer aspiring young jazz musicians an environment in which to learn and develop, with regular rehearsals, skills development workshops and cross-arts jam sessions.

Tomorrow's Warriors works with a mixture of local, national and international organisations including Mayhem Company, SE1 United Forum, AfroReggae, BiggaFish and KummBa Youth Music, Jazz Vehicle, and the Barbican.

Tomorrow's Warriors are also partnered with Trinity College of Music to provide skills, technique and audition workshops for our young musicians, but particularly those from the African Diaspora. The aim of the project is to encourage more music applicants from the African Diaspora as well as ensuring their success. They have also been creating stronger links nationally in Liverpool, Manchester and Southampton where they are working together to continue building the jazz profile and raising community participation in jazz.

Tomorrow's Warriors sits under the multi-award winning Dune Music. Its aim is to create learning and performance opportunities for aspiring young jazz musicians, with a special, but not exclusive, focus on those from the African Diaspora. Arts Council England funding supports jazz education work and professional development opportunities for emerging young musicians including recording and live performance. Tomorrow's Warriors is committed to upholding the highest standards of artistic and technical excellence.

[www.myspace.com/tomorrowswarriors](http://www.myspace.com/tomorrowswarriors)