

## Norvol Jazz – the independent jazz promoter network for the North



**Quarterly Meeting Autumn 2014 Scarborough Jazz Festival Sat 27 Sept 2014 11.00am-1.30pm**

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### Norvol members present

- Chris de Saram – Norvol chair and Wakefield Jazz
- Geoff Matthews – Norvol Treasurer and Southport Melodic Jazz
- Steve Crocker – Norvol Secretary and Seven Jazz Leeds
- Paul Bream Norvol – Jazz North East (NE rep on Norvol admin group)
- Gill Wilde – Grimsby Jazz/Cleethorpes Jazz Festival
- Jean Watson – Seven Jazz Leeds
- Mike Gordon and Bob Walker – Scarborough Jazz/Scarborough Jazz Festival
- Paul Thomas, Sheffield Jazz
- Joan and Dave Parker Pink Lane Jazz Co operative
- Kim Macari – HEART
- Russell Corbett, Neil Campbell & Charlie McGovern – NE Jazz
- Ivor Surtees, Drexal Parker and Peter Nixon from Saltburn Jazz

### Apologies

- Jez Matthews – Sheffield Jazz/Jazz at the Lescar
- Steve Bootland, Bradford JATP
- Felicity Barton + Wendy Potter + Laurie Stead – Huddersfield Jazz
- Emma Lloyd – The Atkinson
- Neil Campbell – Capstone Theatre, Hope University Liverpool

- Sam Ashton – Jazz in Hornby;
- Les Brown – Jazz in the Spa;
- Mary Haynes – Wigan Jazz

#### **In attendance**

- Stuart Issac East Midlands Jazz
- Steve Mead Jazz North and Manchester Jazz Festival

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#### **ITEM**

**Item 1 Welcome and introductions.** Chris de Saram welcomed everybody to the quarterly meeting and asked everyone for a quick update on how things were going.

#### Comments

**WJ** “Tough Year, seriously considering finishing at the end of June 15, although things OK so far this season”

**SMJ** “Surviving without grant, membership now 200. Good links with business. Festival now 2/3 sold out. New people came forward to help in 2013 following appeal”

**JNE** “Pride ourselves on programming of more contemporary bands, so can’t survive without support. GFA success hence OK till next year. New PRS funded “women in jazz” series”

**Grimsbby/Cleethorpes JF.** “Festival funding Ok for next 2 years. Can’t get sponsorship. Music in unusual places – a success as is the work with schools”

**Jazz Co-op Ncl** “Raised £233k from community share issue. 200 people bought shares. Took on mortgage and loan to buy Globe pub on West Edge of Newcastle CC – range of musics. Co-op provide jazz courses to Sage, and Nat Trust. Autumn programme advertised”

**Sheffield Jazz/Jazz at Lescar** “In reasonable shape. 75 gigs per year now. No ACE funding but PRS support and Friends group + door income. Now 4 venues - Lescar/ Millennium/Crucible Studio/University Union + workshops”

**Seven Jazz Leeds** “OK overall. CA Festival, workshops and choir all busy, audiences for regional bands lower, bigger gigs higher. Two venues – Seven Arts and Inkwel. Will be a Jazz Festival in Leeds Carriage works May 2015”

**Saltburn by Sea** Booked up monthly nights to 2015. Two Northern Line bands booked. Use U3A – 120 people on mail list from there. Sandy Brown wrote a tune after Ivor!”

**Heart in Leeds.** “Everything fine. Venue was old school now a community Arts centre. Workshops and Summer School popular – support our monthly gigs”.

**Item 2 Minutes** from previous meeting at Liverpool Capstone Theatre, Liverpool Hope University Sat 1 March 2014 10.30am- 1.30pm (during Liverpool Jazz Festival) were agreed

## **Matters Arising... none**

### **Item 3 3 Mike Gordon – Director Scarborough Jazz Festival**

Mike welcomed Norvol guest. The Scarborough Festival had become a tremendous success over the years – regular audience came back year after year. This year Saturday evening already sold out, the other sessions nearly so. Support from Scarborough BC invaluable. The Jazz Club at the Cask celebrated its 25<sup>th</sup> anniversary this year

**Item 4a Jazz Promoters Network (JPN) conference.** SC introduced this – he was Norvol’s “link” on this new national body. Norvol were now a JPN member (as were some of our network clubs).

The Jazz Promotion Network (JPN) conference took place over two days in Manchester Midland Hotel. It was a success, attended by 104 people. Funding for the conference event came from GfA.

Steve Mead of the Manchester Jazz Festival welcomed the delegates (and encouraged to enjoy many of its musical delights), conference delegates heard from Steve and a wide range of other speakers, including musicians Soweto Kinch and The Bad Plus, and festival and gig organisers such as Gill Wilde (Grimsby Jazz Festival), Chris Elcombe (Somethin’ Else/Jazz on 3) and Dave Morecroft (Match&Fuse). They also heard contributions from representatives of Arts Council England and from specialists in touring, marketing and fundraising. I did a presentation on Norvol and independent jazz promoters in the North and our activities. There were international presentations by Antoine Bos (from France’s Association Jazzé Croisé), Gerry Godley (from the Dublin-based 12 Points festival – soon to be director at Leeds College of Music) and Ros Rigby (from the Sage Gateshead, also current Vice President of Europe Jazz Network).

The central purpose of the conference was to give JPN members the opportunity to consider and steer JPN plans and priorities for future action. Throughout the two days delegates were able to contribute ideas in group discussions, Members agreed that their priorities should include: communicating and sharing information - through a web-based forum as well live events; facilitating touring; building international links; support in growing audiences; dialogue with musicians and educators; and advocacy for jazz across the cultural spectrum. Membership of JPN is around 60 organisations in the UK.

The conference concluded with a mandate to the JPN Working Group to take the next steps in shaping priorities into a realistic, achievable plan and a timetable of activities over the next three years. The plan will be the basis for securing practical commitment for those various activities and for raising funds for work that may need additional cash investment.

### **Item 4b Jazz Services demise**

Concern was expressed over the loss of National Portfolio funding from the Arts Council for Jazz Services. The organisation had governance problems – two board chairs had left in quick succession followed by Chris Hodgkins the long standing Chief Exec. Jazz Services only had money to end of March. (John Norbury Lyons was there in interim) They were (with ACE) undertaking a “Strategic Review”- ready at end September? Some interim funding might be forthcoming – decision by the end of the calendar year.

Concern expressed by Norvol members that JPN (or Jazz Services) needed to “get on with it” – things like the Touring support fund and the PRSF Jazz Promoter award will not happen otherwise.

**Paul Thomas requested Norvol send a communication to PRSF Executive Director, Vanessa Reed asking for reassurances about contingency arrangements for the Jazz Promoter award.**

**Agreed – Action CdS**

## **5 Norvol Website**

We’ve had over 30k Norvol website/gigs page visits in past year. The Northern Jazz Live blog has also had nearly 20k visits since January. Richard Gentle was the webmaster for the website. Jez Matthews sent a note – he had not managed to talk to NS and RG about how the new Norvol calendar could be **shared across all platforms** – Jazz North, Norvol, “Northern Jazz Live” blog and Kim Macari’s “Northern Jazz News” blog – would try and do this before next Norvol meeting.

SC reminded people to send him in copy for the blog – especially that with “human interest” (obits and finance news always got lots of hits!) SC asked for help with the blog. Norvol needed a social media presence (needed a facebook and twitter site and say 5 tweets per week – the retweeting of tweets was important!) It was suggested we set aside £500 pa to do this with a **clear brief to whoever does the work of what is required**. KM said she’d be interested to do this work.

**Agreed. CdeS and SC to provide brief for Kim M**

## **6 Links with EM Jazz- Stuart Issacs**

EM Jazz had achieved NPO status in the current round. It was an independent company with 5 key indep promoters, one in each major city – Derby, Northampton, Nottingham, Leicester and Lincoln to deliver its programme. There was an agreed formula for supporting each promoter with an annual grant (£70k + £20k for youth jazz – schools and orchestras). There was also a projects pot for education and some money for artist development. 70% of funding goes to artists – all at MU rates or above. ACE money pays for 1 day per week of SI time + 10 hrs pm admin. Watertight accounting mechanisms. There were good links to Nottingham Jazz Piano competition. Website was being overhauled. Front page would say “These are our members- these are their contacts” (A model for Norvol to use in website and literature perhaps?)

CdeS thanked Stuart for his contribution

**Question – does Norvol want to join with EM Jazz to make a future bid for NPO status? CdeS asked for Norvol members to send him their views by email asap ([chris.de.saram@wakefieldjazz.org](mailto:chris.de.saram@wakefieldjazz.org))**

## **7 The next Norvol joint project – International and National touring**

Kim Macari (Appolo) and Steve Mead (Jazz North) introduced this item.

(KM) Appolo was working with “Blow the Fuse” in London, with Revoices Fest and the Phil Meadows Engines Orchestra. It was also working with Serious and with two Scottish musicians and planning a tour for Ingrid Jensen in Oct 15 with venues in Italy and Sweden.

The way they work is to offer artists a standard amount per week, and then arrange gigs supplemented by workshops. Appolo pays the artists travel costs. Clubs have made money on the gigs.

How could the Norvol scheme work? Appolo would be the agent for the Norvol clubs either as

1. A selection process by clubs – Appolo could set that up and would then sort out tours
2. Appolo to get in touch with clubs with a number of proposed artists – an opt in/opt out approach

(SM) Funding bid – could be to GfA support travel costs for international work. Any bid needs to highlight this as a means of building up of the Northern Area touring infrastructure and development of partnerships. The bid needs to be for the Art as a focus- but split it into stages e.g. new work, collaborative projects, development of audiences etc. Would need a common set of audience data and artist information

Discussion – Paul Bream and Geoff Matthews both had “border agency” status for visiting musicians that we could use for visiting musicians. GM spoke in support – he said getting US artists like Micheal Camillo made the difference between good and great festivals

Kim suggested we look 18 months-2 years ahead and go for a large scale Grants for the Arts (this could be up to £200,000 over three years). Ingrid Jensen ion 2015 could be a pilot scheme(?)

**Agreed – Norvol network go ahead and make a bid for International and National touring in 2016/7. Norvol Sub Group to meet and sort out bid to be made.**

**KM asked promoters to send her an email of who they would like to see touring (asap) ([kim.i.macari@gmail.com](mailto:kim.i.macari@gmail.com))**

## **10 AOB**

Issue raised by JM (by email) about joint provision of backline equipment and instruments for gigs. It was pointed out that clubs could make their own bids to GfA for backline provision. This would be better than trying to share equipment

## **11 Date and place of next meeting**

**Southport Winter Weekend Jazz Festival - Sat 7 Feb 10.30 for 11am (GM)**

Suggested forward planning dates (all tbc)

- **Sat 30 May – Leeds - part of Leeds Carriageworks Jazz weekend**
- **July 18 – part of Manchester Jazz Fest**
- **Sat 19 Sept – part of Lancaster Jazz Festival –(incl AGM ) – suggest we run a “Meet the promoters” session for bands and musicians to meet us**

**Meeting finished at 1.30pm**

**SC/15/3/14**