

Peer Review

“jazzaar concerts” 2008

This report is designed to assist in the process of evaluating the musical, educational and management quality of “jazzaar concerts” and should be completed by peers in the international music industry.

Refer to the BATS (Bands Across The Sea) programme’s mission statements as an orientation to the project’s principles and values. Your evaluation should reflect your knowledge of music educational procedures in addition to your expertise within the international community of performing musicians.

Instructions to the Peer Evaluator:

On the following pages you will find the evaluation procedure divided into 2 sections.

Section 1 is the evaluation of the quality and content of “jazzaar concerts’ ” educational, musical and organisational procedures during the project week.

Section 2 is an additional evaluation of the project’s programming, its aims, consequences and the financial management at Jazzaar Association.

Your Name and Qualification as Peer Evaluator:

Prof. Dr. David J. Elliott, PhD

- Professor of Music Education and Graduate Adviser for Music Education in the Department of Music and Performing Arts Professions at New York University
- Specialist in Music Education Philosophy
- Author and Speaker on Music Education
- Musician: Trombonist, Composer

Peer Review

“jazzaar concerts” 2008

Section 1

You are presented with 7 themes concerning the quality of the 1-week music educational project, “jazzaar concerts” 2008.

You are kindly asked to respond to each in two parts: through a response scale to general statements and via an open-ended comment for each theme.

Firstly, highlight a number on the scale, which corresponds to your view about each statement.

Secondly, ensure that you write a comment with examples supporting your views in the space provided below the theme. In responding to each theme, please complete both parts – response scale and written comments. There is space at the end of this section for any additional comments you may wish to make.

Number of statements: **56**

Total possible numerical responses: **280**

Score is to be derived by dividing the sum of numerical responses by number of statements. **? / 56**

Sum of numerical responses: **280**

Score derived: **280/56**

In a scale between 1 - 5

Prof. Dr. David Elliott’s assessment of “jazzaar concerts” 2008:

5

Peer Review

“jazzaar concerts” 2008

Refer to these response keys of the scale labels as a guide:

1. **Strongly Disagree:** In absolute disagreement with the statement
2. **Disagree:** Disagreement with the statement to a certain extent
3. **Undecided:** Neither agree nor disagree
4. **Agree:** Agreement with the statement to a good extent
5. **Strongly Agree:** In absolute agreement with the statement

Mark with an X in the column that corresponds to your degree of agreement to the statements below. You may comment in the given space next to each statement.

1. General impression of “jazzaar concerts” 2008	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
	1	2	3	4	5
<ul style="list-style-type: none"> – “jazzaar concerts” presents a valuable platform in music education for youth as well as for the progress of music in general. 					X
<p><i>Jazzaar is one of the finest examples of music education I have seen anywhere in the world. My reasons for this assessment are given in all the following sections.</i></p>					
<ul style="list-style-type: none"> – The new productions presented are at a level of entertainment and performance, good for international appearance. 					X
<p><i>The new music created for Jazzaar was at the very highest level of professional creativity. For example, the multi-movement work created by Fritz and Helen Renold was superbly crafted for both students and professionals. It was, actually, a complex, contemporary “Jazz-Funk” opera.</i></p>					
<ul style="list-style-type: none"> – The event provides a socially positive and interactive opportunity for professionals, students and staffs. 					X
<p><i>Rehearsals, intervals, and workshops were carefully planned as socially</i></p>					

Peer Review

“jazzaar concerts” 2008

	<p><i>affirming opportunities. Jazzaar concerts is a unique artistic-educational week of socially dynamic, master-apprentice interactions leading to superbly crafted and executed performances that expand students' social and musical skills. In my discussions with the professionals, they revealed to me how much their own pedagogy had grown. They also confirmed how deeply emotional it was for them to witness the students' development and commitment during the week.</i></p>				
<p>– The organisation of the event is professionally carried out.</p>					X
	<p><i>Every aspect of the event was conducted with precision, total professionalism, and sensitivity to individual needs.</i></p>				

Comments

Jazzaar provides an unparalleled opportunity for the Arau young people to learn several contemporary musical styles in a completely supportive context. The professional musicians were extraordinarily gifted and inspirational artists and artist-teachers. Their performances and pedagogy exceeded the highest international levels that I have seen in my 35 years of music education. Improvisation, one of the most difficult aspects of music pedagogy, was taught expertly by Tierney Sutton and Steve Reid.

<p>2. The professional musicians as role models in general:</p>	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
	1	2	3	4	5
<p>– The professional soloists are acclaimed artists and/or experts in their own rights in the international music scene.</p>					X
	<p>Yes, they were all exceptional soloists, ensemble players, and human beings!</p>				

Peer Review

“jazzaar concerts” 2008

2. The professional musicians as role models in general:	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
	1	2	3	4	5
– Invited as role models the professionals display a disposition of commitment to students’ musical development.					X
<i>In both their musical and social behaviours, they exhibited deep respect and commitment to the students and each other.</i>					
– The musicians set a good example to students in social competence in getting along well with each other.					X
<i>The musicians provided exceptional examples in all of their duties and musical work.</i>					
– The musicians arrive at the project well prepared in the music for the production.					X
<i>They were completely prepared. I even witnessed them practicing in their hotel rooms and discussing the scores at meals.</i>					
– The musicians hired as pedagogues display competent skills on their instruments.					X
– The musicians display knowledge and experience in the given style of music.					X
<i>All of them were natural and experienced teachers. They knew how to help students solve problems, and how to motivate them at every stage.</i>					
– The musicians teach by demonstrating to the young players techniques on their instruments, reading and listening abilities, and means to musical problem solving.					X
<i>Yes, this took place in the process of rehearsing in the full groups, sectionals, and in impromptu private lessons (e.g., Steve Reid, Reggie Hamilton, and Tom Garling often did this).</i>					
– As role models they integrate the young players in emulating them in that style of					X

Peer Review

“jazzaar concerts” 2008

2. The professional musicians as role models in general:	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
	1	2	3	4	5
music.	<i>The pros and conductors were adept in all styles and modelled these constantly.</i>				
– As older band colleagues they take efforts socially to ease any initial distance between themselves and the student musicians.					X
	<i>Yes, the pros and conductors possessed deep social skills and emotional intelligence.</i>				

Comments

The instructors were completely committed to the musical education of the students. In both the full and sectional rehearsals, and also in the breaks, the instructors provided students with deep insights into all aspects of the highly original compositions and arrangements, and the professional musical world. The teachers offered advice, encouragement, and informal guidance before and after all rehearsals.

3. The student musicians in general:	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
	1	2	3	4	5
– The students show a fair level of technical preparation and in the knowledge of the music to be produced.					X
	<i>The students were exceptional, not just “fair.”</i>				
– Their level of playing increases by the day at an accelerated pace reaching an impressive demonstration of virtuosity on the day of performance.					X
	<i>Musical and social progress was extraordinary from day to day, and the concerts achieved an even higher level of sophistication as students and pros “peaked” on stage for the audiences.</i>				

Peer Review

“jazzaar concerts” 2008

3. The student musicians in general:	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
	1	2	3	4	5
<ul style="list-style-type: none"> – Their level of motivation grows intrinsically within a week, developing in interest and intensity by the end of the production. 					X
<i>Yes, definitely. See comments above and below.</i>					
<ul style="list-style-type: none"> – Students raise their own positions in the orchestra (i.e. soloist, multiple appearance, etc.) by demonstrating ability, diligence and endurance in a healthy competitive environment. 					X
<i>The students assisted and encouraged each other. They were all committed to making each rehearsal and concert the very best it could be.</i>					

Comments

Looking at the teaching/learning processes of the week, I witnessed countless examples of what music education scholars call “progressive musical problem solving, critically reflective listening and creating, creative opportunity finding/solving, scaffolding for intrinsic motivation,” and much more. In short, the Jazzaar concept of music education exceeds the highest levels of contemporary music education.

A powerful component of this event was the sense of “musical community” and “musical family” that was deliberately planned and carried out by the organizers and professional staff. Everyone involved was a humanistic artist-educator, which caused the students to rise to the level of “artistic citizens.”

Peer Review

“jazzaar concerts” 2008

4. The music chosen for the production:	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
	1	2	3	4	5
<ul style="list-style-type: none"> - Have elements of originality in the form of new compositions or also in new arrangements and unfamiliar orchestration of familiar works (i.e. standards). 					X
<i>The compositions and arrangements were extremely original. Arrangements of the “Standards” were exceptionally fresh, as we heard in the concerts of the Tierney Sutton Band and Christian Jacobs’ arrangements. The Renolds’ works were exceptionally creative.</i>					
<ul style="list-style-type: none"> - Uphold the authenticity (in standard or classic arrangements) of the original (advanced) quality of writing and orchestration. 					X
<i>Yes, the authenticity of the Cole Porter songs were preserved, but the arrangements also enhanced and highlighted the uniqueness of Porter’s genius.</i>					
<ul style="list-style-type: none"> - Is presented with pedagogical consideration that poses considerable challenges at all levels of playing for both professionals and student musicians alike. 					X
<i>The music was sensitive to the students’ abilities, but it also contained many challenges that were deliberately designed to “push” them to higher levels of excellence.</i>					
<ul style="list-style-type: none"> - Original music specially written for the production challenges students in their creative ability in the preparation and performance of pieces they have never heard played before. 					X
<i>Yes. See my comment above.</i>					
<ul style="list-style-type: none"> - Original music specially written for the production challenges the professionals playing alongside students on a 					X

Peer Review

“jazzaar concerts” 2008

4. The music chosen for the production:	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
	1	2	3	4	5
bandstand in demonstrating their abilities in learning a piece of music they've never played before.	<i>Yes, definitely!</i>				
– Performing original music challenges the audience in their attention and if successful can encourage their interest in progress and things novel.					X
	<i>Yes. See my comments below.</i>				
– The music chosen demonstrates high-level skills in writing and artistic sophistication.					X
	<i>Yes, and the students were also learning a great deal about composing and arranging by observing Renold and Jacob rehearsing and explaining their creative processes.</i>				
– The music chosen has entertaining value for the audience.					X

Comments

Self-growth, self-esteem, and enjoyment develop when musical challenges match a person's level of musicianship and understanding. The original compositions and arrangements by Fritz Renold and Christian Jacob were carefully created to deliberately challenge students' abilities at first, and then to lead them to higher levels of growth and musical experiences by the end of the week.

The audiences were also challenged and rewarded for their concentrated listening: that is, the repertoire for the Thursday and Friday concerts was carefully balanced to stimulate and entertain listeners at varying levels of sophistication. Such a balance is very difficult to achieve, but Renold and Jacob did so because of their outstanding musical skills and creativity.

Peer Review

“jazzaar concerts” 2008

5. Educational concept:	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
	1	2	3	4	5
<p>i. Pedagogy and Didactics</p> <ul style="list-style-type: none"> - The learning on the bandstand approach alongside professional musicians proves to stimulate in the student participants an all round musical development, encompassing all three domains of learning (cognitive, affective and psychomotor). 					X
<p><i>This approach to teaching is what the great American philosopher John Dewey called praxis, which is also my philosophy of praxial music education, as published in my book <u>Music Matters</u>. The theme is to learn in a realistic and authentic musical atmosphere. Thus, in addition to cognitive, affective, and psychomotor development, this method develops students' attention to detail, aesthetic awareness, intuitive and experiential understandings, and their sense of musical-ethical responsibility. In sum, jazzaar concerts provides the most robust and constructive concept of music education through jazz performance.</i></p> <p><i>(These statements are meant to apply to all the points listed to the left).</i></p>					
<ul style="list-style-type: none"> - Bandstand learning can evoke in students greatly the curiosity in pursuing the theory behind the praxis as opposed to being spoon fed abstract musical knowledge. 					X
<ul style="list-style-type: none"> - Students' attention and observation of their model motivates their own reproduction of a near or similar quality/quantity. 					X
<ul style="list-style-type: none"> - Bandstand learning provides a real social context in learning the instrument and its application 					X

Peer Review

“jazzaar concerts” 2008

5. Educational concept:	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
	1	2	3	4	5
- Bandstand teaching keeps the teacher/musician progressing in the nuts and bolts of music making.					X
ii. Workshops					X
- There is an average of two workshops daily.					
- The themes chosen for the workshops are effective for fostering values towards musicianship in young players.					X
	<i>Yes, and the workshops on (a) improvisation, (b) the present state of the music business, and (b) musical professionalism were profoundly deep and informative. I talked to several students after these workshops and they all told me that the professional musicians made them understand clearly what “being a musician” really means in today’s professional world, both in Europe and the USA.</i>				
- Specific themes are chosen for the workshops that are relevant to issues of life and the realities in the music industry.					X
- The workshops are conducted in formats that maintain students’ attention and/or activity.					X
- The course material presented at the workshops corresponds appropriately to the level of students attending these workshops.					X
	<i>The course material matched their abilities, but it also motivated them to achieve higher levels of excellence.</i>				

Peer Review

“jazzaar concerts” 2008

5. Educational concept:	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
	1	2	3	4	5
iii. Rehearsals - Sectional rehearsals take place daily until students have familiarised the given music sufficiently for orchestral playing.					X
	<i>I observed each sectional each day. All of these were intense but enjoyable for the students. The students and professionals worked tirelessly but happily together.</i>				
- The settings for sectional rehearsal enhance in students the ability on their instruments to contribute their best to the desirable contours of the arrangements.					X
- The orchestral rehearsals are set in good balance for a professional cum educational purpose providing hands on experience for student musicians to apply reading, listening and interacting as a group with other sections within the orchestra.					X
	<i>Yes, group and sectional rehearsals involved reading, listening, performing, improvising, reflective discussions, observing, and also peer-teaching among the students themselves, as well as direct instruction by the pros and, of course, the conductors.</i>				
- The rehearsals are scheduled with proper time efficiency to cover all material necessary for performance.					X
	<i>The scheduling was perfect and showed that the organizers had a great deal of experience in preparing the week.</i>				
iv. Performance - Performing with mentors provides an ideal environment for student musicians to be exposed to professional requirements.					X
	<i>The professionals modelled how to act and enjoy the final performances. Performing with professionals in a concert is almost never done, so the power of this experience on the students and audience</i>				

Peer Review

“jazzaar concerts” 2008

5. Educational concept:	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
	1	2	3	4	5
	<i>was profound, both musically and emotionally. There was enormous spontaneity among all the participants.</i>				
- Performances are well planned and followed through avoiding the appearance of chaos on stage.					X
- There is ample room for spontaneity and interaction between conductor, soloists and orchestra during performances.					X
- The concerts feature a combined effort by professionals and student musicians interacting with one another, and are not about promoting professionals only.					X
- Featured student soloists show proficiency in their instruments and musicality, upholding the integrity of the music and that of the orchestra/band.					X
	<i>The student soloists were amazingly creative and skilled.</i>				
v. Production					X
- The musical theme and programme for “jazzaar concerts” 2008 offers a good mix of challenges and inspiration for performers, staffs and audience.	<i>Yes, the total “package” was not just a “good mix” but also a tremendously successful mix.</i>				

Peer Review

“jazzaar concerts” 2008

5. Educational concept:	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
	1	2	3	4	5
<ul style="list-style-type: none"> - The sequential activities during the week (rehearsals, workshops, concerts, jam sessions, sound check) and their individual procedures for the production were pragmatically and reasonably scheduled and conceived according to a musician’s need and natural learning processes. 					X
<p><i>Yes, yes, again! The evening jam sessions added another unique, realistic, and professional-student learning experience, which was also shared by the audience.</i></p>					
<ul style="list-style-type: none"> - Authority of flexibility is afforded to coaches within the limitations of scheduled itineraries during the production week to alter any given procedure to adjust to situative and logistic necessities, for the benefit of the production. 					X
<ul style="list-style-type: none"> - The given time (one week) at “jazzaar concerts” is efficiently and economically utilised to complete satisfactorily the studying and rehearsing of an advanced musical work between professionals and student participants. 					X
<p><i>Yes, and this was a result of precise organization and planning.</i></p>					
<ul style="list-style-type: none"> - Professionals and students are afforded leisure moments in the daily schedules despite the production’s intensive demand of time from them. 					X

Peer Review

“jazzaar concerts” 2008

Comments

--

6. Organisation:	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
	1	2	3	4	5
i. Administration - Communication and Information via daily itineraries ensure efficient operation for each production throughout the week.					X
<i>Superb communication of information!</i>					
- Conflicts and differences are managed with firm competence and impartially.					X
<i>And I never witnessed any conflicts among staff, students, or coaches.</i>					
- Personnel in administration and logistics are reliable in efficient performance of their tasks.					X
ii. Infra-structure for music educational setting - The facilities provided for music making in an educational setting in terms of space, apparatus and equipments are excellent for the convenience of performing mentors and student participants.					X
<i>Exceptional in all details.</i>					
<i>Yes, the venue and equipment were of the highest quality.</i>					
iii. Logistics - Services in boarding,					X

Peer Review

“jazzaar concerts” 2008

6. Organisation:	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
	1	2	3	4	5
transportation, meals and refreshments are pleasing and comfortable for the performing guests.	<i>Wonderful and exceptional!</i>				

Comments

7. The Social Climate:	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
	1	2	3	4	5
<ul style="list-style-type: none"> – ‘Respecting the other’ is role modelled by leaders, administrators and professional musicians regardless of differences in viewpoints, cultural or religious diversity, functions, musical level or age. 					X
<i><u>Respect permeated all interactions.</u></i>					
<ul style="list-style-type: none"> – Tolerance is practiced and the benefit of the doubt is awarded to participants via probations and trials to provide room for growth in performance before final decisions in qualitative evaluations of student participants are concluded. 					X
<i><u>Yes, tolerance and mutual evaluations were always followed.</u></i>					

Comments

I would only add that there was a great spirit of “community” and caring in the pursuit of the highest forms of musical expressiveness.

Peer Review

“jazzaar concerts” 2008

Section 2

Part 1

You are presented with a brief description of “jazzaar concerts” and a set of questions to obtain your appraisal on the project’s programming, its aims and its effects. Provide a written response in the given space below the questions. In responding, please complete both sets of questions.

1. “jazzaar concerts” strives for progress in music and aspires to pave for the youth an educational pathway to musicality. With this two-fold aim in mind, an annual festival is structured for various new productions wherein internationally acclaimed musicians from diverse traditions could meet and work together and spur one another forward into creative processes, to be role models and coaches to students and together to enlighten audiences with performances that maintain excellence as the standard.
 - a. Was this aim realised at “jazzaar concerts” 2008? Elaborate by stating evidences based on your observation of the event.
 - b. Name at least 1 long-term benefit, if any, that each of the following entities could gain from this event?
 - i. Musically gifted youth
 - ii. The community of Aargau
 - iii. International performing guests

a. Yes, the aims of jazzaar concerts 2008 were fully and completely met. As I stated in detail in my answers in Part 1, this event is an exceptional example of how to nurture talented young musicians in an atmosphere of support, care, and creativity. The original compositions/arrangements offered perfect vehicles for learning and for the interaction of expert professionals and gifted young people. In addition to everything I have said, I would only add that the ending of the final concert, when the professionals and students engaged in a completely spontaneous encore of gospel songs, was both deeply moving and exhilarating.

b. I believe that many of the students will become professional musicians and/or future teachers and musical entrepreneurs in the image of Fritz and Helen Renold. As long as jazzaar concerts receives the financial support it deserves, the community of Aargau has the potential to become an international model and site of jazz performance, musical tourism, and jazz education that will bring significant artistic and economic results.

Peer Review

“jazzaar concerts” 2008

Part 2

You are presented with a number of tables with information on actual budgets, costs and labour hours related to the 2008 project. Study the tables carefully and derive an impression of the finance, revenue and the maintenance of human resources.

Study the data given on the tables and reflect on the 3 sets of questions provided below. Your written response to each set of questions will be recognized as experienced opinion founded on realities within the music industry.

In responding to the questions, please complete each of the 3 sets of questions. There is space at the end of the section for any additional comments you may wish to make about any aspect of the financial organisation of the project (its labour hours, its budget, its funding and etc.).

The following are tables with actual figures and accounts per 13th April 2008 effectively for the current productions. Please refer to these tables carefully in providing your written comments to the following 3 sets of questions. You may also refer to Fritz Renold for further details.

1. The actual break down of output for 2008

Shanti Music mandate is 2500 hours for the festival	
Standard rate for labour per hour: CHF 65. -	
Standard rate including the infrastructure necessary: CHF 126. -	
Total costs if calculated professionally 2500 x 126	CHF 315'000. -
Total costs of labour 2500 x 65. -	CHF 162'500. -

2. The compensated break down of expenses

Expenses paid according to Jazzaar budget	CHF 25'000. -
Paid salary for the job	CHF 50'000. -
Total compensation	CHF 75'000. -

3. The non-compensated break down of expenses

Non Paid hours	CHF 112'500. -
Non paid expenses	CHF 127'500. -
Total	CHF 240'000. -

Peer Review

“jazzaar concerts” 2008

4. The official budget

**The income-figure in the budget quote given below are confirmed of which some have been received and others will be reimbursed to Jazzaar's account in the course of this year.*

(See Next Page)

Peer Review

“jazzaar concerts” 2008

Budget jazzaar concerts 2008

Jugendförderung

Name	Budget	Ist per 13.4.2008
Einnahmen total	395,000.00	358,300.00
3400 Einnahmen Sponsoring (MWST-pflichtig)	80,000.00	80,000.00
Private Sponsoren: AZ, APG, Printline		
3420 Einnahmen Stiftungen/Spenden	25,000.00	39,000.00
Stiftungen,	25,000.00	39,000.00
3410 Einnahmen öffentliche Hand	220,000.00	220,000.00
Stadt Aarau	40,000.00	40,000.00
Regierungsrat Aargau, Lotteriefonds	180,000.00	150,000.00
		0.00
3600 Einnahmen Jugendbeiträge	10,000.00	9,000.00
Einnahmen Jugendliche	10,000.00	8,000.00
3450 Bareinnahmen, Ticketcorner	10,000.00	10,000.00
Einnahmen Tickets	10,000.00	10,000.00
3660 KMU	50,000.00	25,300.00
Lagerhäuser, Kantonbank, AXPO, Trafo, Holcim, Geeser		

	Budget	Ist
Aufwand total	403,300.80	364,500.00
Personalaufwand	153,500.00	138,000.00
5400 Musiker und pädagogische Betreuer	66,000.00	61,000.00
5410 Arrangements	25,000.00	18,000.00
5420 Evaluation	7,500.00	7,000.00
5600 Musikalische Produktionen	20,000.00	20,000.00
5610 Organisation - Assistenz, Teilzeitauftrag 80%	30,000.00	30,000.00
5620 Fahrer, Staff	5,000.00	2,000.00
Uebrigter Personalaufwand	46,000.00	48,700.00
5820 Flugkosten	25,000.00	27,000.00
5822 Hotelübernachtungen	15,000.00	17,000.00
5840 Catering / Essenspesen	6,000.00	4,700.00
Mieten	40,000.00	27,000.00
6000 Miete Räumlichkeiten	15,000.00	
6020 PA + Backline+Production	25,000.00	27,000.00
Fahrzeugaufwand	4,000.00	1,000.00
6200 Fahrzeugaufwand	4,000.00	1,000.00
Abgaben, Gebühren, Bewilligungen	4,800.80	5,300.80
6360 SUIZA	4,000.00	4,500.00
6380 MWST	800.80	800.80
Werbeaufwand	108,000.00	99,000.00
6600 Werbegestaltung	2,000.00	1,900.00
6610 Marketing, Inserate	6,000.00	3,600.00
6620 Presse, Programmheft	6,000.00	3,000.00
6630 Plakatherstellung	4,000.00	5,500.00
Andere Aktivitäten	90,000.00	85,000.00
Uebrigter Betriebsaufwand	47,000.00	45,500.00
6700 Uebrigter Betriebsaufwand	17,000.00	17,000.00
6705 Mark Small	2,500.00	2,500.00
6710 Spesenaufwand Administration	25,000.00	25,000.00
6800 Finanzaufwand	2,500.00	1,000.00

Peer Review

“jazzaar concerts” 2008

Questions for reflections

1. Review the tables above carefully (the 2008 forecasted and actual budget) to respond to the following queries.

- Is the budget developed for this project and its educational aims realistic?

To make this a fully professional enterprise, a budget of approximately 600,000 CHF will be needed each year for the near future.

- In the final analysis, do the income and expenditures break-even?

I have no expertise to answer.

- Is the needed cash flow maintained throughout the operation?

I have no expertise to answer.

- Would you consider this project’s financial management one that could receive a “clean” financial audit?

Yes, absolutely.

2. Consider the revenue available for the project’s goals.

- Is the revenue raised for 2008 congruent with its budget?

I do not have the knowledge to answer.

Peer Review

“jazzaar concerts” 2008

- Based on the given data, give a brief description of Jazzaar Association’s policy for maintaining and building a financial balance. Give your assessment of the policy for the sustainability of the project.

To make this a fully professional enterprise, a budget of approximately 600,000 CHF will be needed each year for the near future.

- 3.** Consider the Maintenance of human resources with staffs, faculty and volunteer corps to answer the following questions.

- Does the operation secure sufficient manpower (staff and volunteers) with appropriate incentives?

More paid manpower is needed.

- The average fee for a guest faculty at “jazzaar concerts” is CHF 3,475. The average fee required of Swiss Music Teachers’ Union (SMPV) would be CHF 5,160 (CHF 120/hr).

Is the average fee afforded to guest faculties at Jazzaar justified:

- In consideration to available funds?
- From an international outlook for a week of rehearsals/coaching plus one performance?

I think this is a reasonable amount, but I could justify more, given the level of the faculty’s international stature.

Additional Comments on the aims, programming and financing of “jazzaar concerts” 2008

I would only add that, for me personally, this was an extremely meaningful experience. I have taught and played music (especially jazz) for more than 40 years, but I have rarely, if ever, witnessed such a powerful program of learning and performances. Great congratulations to all involved!