

# 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. Raymond MacDonald, BSc, PhD, CPsychol**

- Chair of Music Psychology and Improvisation, Glasgow Caledonian University
- Editor, *Psychology of Music*
- Associate Editor, *Jazz Research Journal, International Journal of Music Education, Music Education Research*
- Director, *Glasgow Improvisers Orchestra*
- *Musician: Saxophonist*

# 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, select 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. Raymond MacDonald’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
– “jazzaar concerts” presents a valuable platform in music education for youth as well as for the progress of music in general.					X
– The new productions presented are at a level of entertainment and performance, good for international appearance.					X
– The event provides a socially positive and interactive opportunity for professionals, students and staffs.					X
– The organisation of the event is professionally carried out.					X

### Comments

My general impression was of a professional and inspiring event that brought together world-class professionals and very talented students in a stimulating, highly structured and superbly organised

# Peer Review

## “jazzaar concerts” 2008

environment. The rehearsals were expertly run and the workshops delivered by the visiting artists were highly informative for all the participants and gave unique insights into the realities of being a professional musician in a contemporary context. There is no doubt in my mind that the wider social atmosphere at the festival was supportive, friendly and played a crucial role in the success of this innovative and ground breaking project. Over the course of the week it was clear that the music developed at the rehearsals and the public performances undoubtedly presented new work firmly rooted in the jazz tradition that is innovative exciting, entertaining and at an international level.

<b>2. The professional musicians as role models in general:</b>	<b>Strongly Disagree</b>	<b>Disagree</b>	<b>Undecided</b>	<b>Agree</b>	<b>Strongly Agree</b>
	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
- The professional soloists are acclaimed artists and/or experts in their own rights in the international music scene.					X
- Invited as role models the professionals display a disposition of commitment to students’ musical development.					X
- The musicians set a good example to students in social competence in getting along well with each other.					X
- The musicians arrive at the project well prepared in the music for the production.					X
- 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
- The musicians teach by demonstrating to the young players techniques on their instruments, reading and listening					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
abilities, and means to musical problem solving.					
- As role models they integrate the young players in emulating them in that style of music.					X
- As older band colleagues they take efforts socially to ease any initial distance between themselves and the student musicians.					X

### Comments

All the professional musicians participating showed great sensitivity to the needs of the students and the mentoring style was entirely appropriate for the participants. On many occasions I witnessed the professionals take great care and considerable time to impart ideas and suggestions with sensitivity. Bass player Reggie Hamilton worked with extreme sensitivity to help Matthias Moor on electric bass to overcome some problems reading the written material. Moreover, the professional musicians fully participated in the informal jam sessions at the end of the first two days. Contrary to popular belief, jam sessions can often be intimidating, highly competitive environments where musicians try to outdo each other and strive to be the best without thought for others. However, all the professionals were encouraging to the students and each other and all the music was played in a relaxed, informal and 100% encouraging environment. This is also an excellent example of how seriously the professionals took their role not only as performers but also as mentors.

# Peer Review

## “jazzaar concerts” 2008

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
- Their level of playing increases by the day at an accelerated pace reaching an impressive demonstration of virtuosity on the day of performance.					X
- Their level of motivation grows intrinsically within a week, developing in interest and intensity by the end of the production.					X
- 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

### Comments

I made a point of talking with many of the young musicians in detail about their experiences of the festival and also their wider musical aspirations. I was impressed with the level of commitment displayed by all the participants. It was clear that a very talented and highly motivated group of students were selected to take part. These students received a unique and, for some, possibly life changing experience. The students not only recognised the privileged position they were in, to receive such expert help in a concentrated manner, but they also relished every aspect of the experience with enthusiasm and obvious enjoyment. One of the strongest impressions I have of the week is the development in the playing of the students. These improvements were not only at the level of individual playing but also, very importantly, the students made huge improvements in their ensemble playing. Their confidence grew with each rehearsal and the overall sound of both large ensembles advanced so that by the end of the week both groups were ready to perform in public. Not only this but, within the aims of the project, all the performances were of an international

# Peer Review

## “jazzaar concerts” 2008

quality and fully deserved of the media attention, including a recording for television, they received. This project could provide the inspiration and motivation that pushes a number of the participants on to a professional career in music.

4. The music chosen for the production:	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
	1	2	3	4	5
- 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
- Uphold the authenticity (in standard or classic arrangements) of the original (advanced) quality of writing and orchestration.					X
- Is presented with pedagogical consideration that poses considerable challenges at all levels of playing for both professionals and student musicians alike.					X
- Original music specially written for the production challenges <b>students</b> in their creative ability in the preparation and performance of pieces they have never heard played before.					X
- Original music specially written for the production challenges the <b>professionals</b> playing alongside students on a bandstand in demonstrating their abilities in learning a piece of music they've never played before.					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
- Performing original music challenges the <b>audience</b> in their attention and if successful can encourage their interest in progress and things novel.					X
- The music chosen demonstrates high-level skills in writing and artistic sophistication.					X
- The music chosen has entertaining value for the audience.					X

### Comments

The focus for the week was two major performances by ensembles integrating professional musicians and students. One performance utilised the music of Cole Porter. Cole Porter is one the most important contributors to "The Great American Songbook" that is influential around the world and his music is unique, sophisticated yet highly accessible and an excellent vehicle for reinterpretation within a contemporary context. Christian Jacob's arrangements were intricate and detailed explorations that provided an excellent context for the young musicians to develop big band ensemble playing and also specialised solo improvising. The other concert called “Grooves & Moves” focused on Gospel, Latin and Funk as a vehicle for presenting new work. Fritz and Helen Renold wrote much of the material for this concert and I had a close look at the score for this new work. The material written was first rate, authentic and exciting. Moreover, the arrangements were complex and challenging to perform yet highly accessible from the audience’s perspective. Helen Renold’s lyrics were, in many places, highly sophisticated dealing with contemporary issues with beauty and sensitivity. This concert also featured a number of new compositions by Michael Baker, the ensemble’s world-renowned drummer. These pieces were also wholly successful in performance and I found one piece, Lyle, which utilised piano voicing reminiscent of Lyle Mayes particularly effective.



# Peer Review

“jazzaar concerts” 2008

5. Educational concept:	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
	1	2	3	4	5
<b>i. Pedagogy and Didactics</b> <ul style="list-style-type: none"> <li>- 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).</li> </ul>					X
<ul style="list-style-type: none"> <li>- 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.</li> </ul>					X
<ul style="list-style-type: none"> <li>- Students’ attention and observation of their model motivates their own reproduction of a near or similar quality/quantity.</li> </ul>					X
<ul style="list-style-type: none"> <li>- Bandstand learning provides a real social context in learning the instrument and its application</li> </ul>					X
<ul style="list-style-type: none"> <li>- Bandstand teaching keeps the teacher/musician progressing in the nuts and bolts of music making.</li> </ul>					X
<b>ii. Workshops</b> <ul style="list-style-type: none"> <li>- There is an average of two</li> </ul>					X

# Peer Review

## “jazzaar concerts” 2008

5. Educational concept:	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
	1	2	3	4	5
workshops daily					
- The themes chosen for the workshops are effective for fostering values towards musicianship in young players					X
- 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
<b>iii. Rehearsals</b> - Sectional rehearsals take place daily until students have familiarised the given music sufficiently for orchestral playing.					X
- 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

# Peer Review

## “jazzaar concerts” 2008

5. Educational concept:	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
	1	2	3	4	5
- 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
- The rehearsals are scheduled with proper time efficiency to cover all material necessary for performance.					X
<b>iv. Performance</b>					
- Performing with mentors provides an ideal environment for student musicians to be exposed to professional requirements.					X
- 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					X

# Peer Review

## “jazzaar concerts” 2008

5. Educational concept:	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
	1	2	3	4	5
and musicality, upholding the integrity of the music and that of the orchestra/band.					
<b>v. Production</b> - The musical theme and programme for “jazzaar concerts” 2008 offers a good mix of challenges and inspiration for performers, staffs and audience.					X
- 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
- 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
- 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

# Peer Review

## “jazzaar concerts” 2008

5. Educational concept:	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
	1	2	3	4	5
- Professionals and students are afforded leisure moments in the daily schedules despite the production’s intensive demand of time from them.					X

### Comments

The educational element is obviously one of the key concerns of the organisers and they are to be commended for delivering a first rate and unique educational experience for all the participants that was successful on many levels. The sectional rehearsals I witnessed were excellent examples of small group mentoring where the tutor would give expert guidance to the students on how to improve ensemble playing and achieve the standard of technical accuracy required for a successful public performance of the work. I found Steve Reid's trumpet sectional tutoring style particularly effective. There were also many examples of psychological/educational “scaffolding” where the professionals would support the students through encouragement and guidance but crucially not in an overly autocratic way. The students were given a demanding challenge in performing the new music in a public arena and through the dedication and help of the professionals they were very successful in achieving the desired goal. The workshops also provided an educational experience where the unique expertise of the professional musicians were utilised to great effect. Tierney Sutton presented a workshop on vocal development that gave important information on how vocalists and small ensembles improvise in performance settings. Barry Danielian discussed at length and with wonderful examples some key issues involved in being a successful session musician. I know through many conversations with the students that they found the workshop programme particularly inspiring.

One possible area for development might be in introducing the concept of musical improvisation in a broader context. Many people believe that improvisation is the preserve of elite jazz musicians who have advanced technical skills that have been developed for the purpose of improvisation. While jazz musicians certainly do have well honed improvisation skills that require many years of practice to develop, improvisation can also operate in broader contexts. For example, from moment to moment through our

# Peer Review

## “jazzaar concerts” 2008

conversations and spontaneous decisions, we are all improvising all the time and in many ways improvisation is a fundamental life process. Also, think of free improvisation in a music therapy context where improvisation is used as a means of making connections between people and is undertaken without recourse to specific technical or genre requirements. It could be possible to introduce students to these wider improvisatory issues through a number of improvisation workshops. This could prove beneficial in terms of introducing participants to new concepts, developing transferable skills and even developing their improvisatory repertoire within a jazz context.

6. Organisation:	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
	1	2	3	4	5
<b>i. Administration</b> <ul style="list-style-type: none"> <li>- Communication and Information via daily itineraries ensure efficient operation for each production throughout the week.</li> </ul>					X
<ul style="list-style-type: none"> <li>- Personnel in administration and logistics are reliable in efficient performance of their tasks.</li> </ul>					X
<ul style="list-style-type: none"> <li>- Conflicts and differences are managed with firm competence and impartially.</li> </ul>					X
<b>ii. Infra-structure for music educational setting</b> <ul style="list-style-type: none"> <li>- The facilities provided for music making in an educational setting in terms of space, apparatus and equipments are excellent for the convenience of performing</li> </ul>					X

# Peer Review

## “jazzaar concerts” 2008

6. Organisation:	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
	1	2	3	4	5
mentors and student participants.					
<b>iii. Logistics</b> - Services in boarding, transportation, meals and refreshments are pleasing and comfortable for the performing guests.					X

### Comments

The organisation of the festival was particularly impressive. From the first point contact where I was invited to take part through to the conclusion of the festival, all aspects were professionally organised. This level of professionalism existed throughout all aspects from the big issues like scheduling rehearsals and providing the appropriate equipment down on the smaller details which are very important (individualised transportation to and from venue, efficient provision of lunches and refreshments, someone always being available to answer questions etc). There is no doubt that jazzaar is a highly professional and 100% well organised company. As a musician who participates in festivals and as someone who has been involved in organising festivals I can safely say that the organisation of this event is one of the most effective I have had the pleasure to experience.

# Peer Review

## “jazzaar concerts” 2008

7. The Social Climate:	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
	1	2	3	4	5
<ul style="list-style-type: none"> <li>- ‘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.</li> </ul>					X
<ul style="list-style-type: none"> <li>- 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.</li> </ul>					X

### Comments

The social context was extremely important and highly positive. All participants displayed the utmost respect for each other and in particular the professional musicians displayed the highest level of collegiality in performance, rehearsal and wider social situations. I witnessed the professional musicians always displaying consideration to the students and taking extreme care in situations where students needed extra help to achieve the performance goals. In academic terms the concept of “community of practice” is seen as crucial to fostering musical developments in young people. By this I mean it is important for young people to be learning and experiencing music within a social network that is supportive, enquiring and focused. Within this definition, the social context present at the festival represented a highly effective, supportive and fully functional “community of practice”. Significant amounts of learning take place in informal contexts and this is particularly true for music. It is not the case that young people learn how to be



# Peer Review

## “jazzaar concerts” 2008

musicians only by attending formal classes and lectures and learning from "the masters" in formal situations. Rather, young people learn how to be musicians through interacting with peers and role models in informal learning environments. These informal learning environments are particularly important for music education. In this respect the social climate at jazzaar was absolutely crucial in providing informal learning environments where the young students could mix with each other and the professional musicians and at the same time have rewarding education experiences. E.g. a discussion at the jam sessions about chord changes over standards repertoire. In short, the social environment provided fertile contexts where young people could further construct their musical identity and being around such influential role models certainly appeared to have positive effects on the young participants developing sense of musical identity. Indeed, there is evidence to suggest that young people feel music (both listening and performing) is the most important recreational activity in which they participate. Musical taste acts as a type of badge of identity for a young person and indeed older people too. Therefore, we all have a musical identity. We signal to the world certain key aspects of who we are through our musical taste and behaviours. Therefore highly professional events like Jazzaar are hugely important for young people's psychological development. Another key feature of the social context was the extent to which the network of friends and family of the organisers appeared to give very friendly and supportive help.

### **Additional Comments on “jazzaar concerts” 2008**

In summary, I would like to say that the jazzaar concerts 2008 event was extremely successful, both in terms of the educational / social objectives and in terms of the artistic priorities. I was hugely impressed with the professionalism of the organisers and everybody involved in the smooth running of the festival. My observations as both a musician and a psychologist leads me to the conclusion that not only is the festival presenting world class music but that the young students involved in this project receive a wonderfully rich and diverse educational experience that will stay with them for the rest of their lives. The final concert was a superb example of a world-class integrated musical performance. By integrated I mean that the concert featured professional musicians performing alongside talented young students in a context where the overall success was dependant upon everybody, students and professionals, working together as a unified whole. The integrated ensemble avoided the pitfalls that many bands of this nature succumb to and it was clear to me that everybody on stage was playing a crucial role in the success of the performance. The week's intensive rehearsal schedule facilitated significant developments in the students and these developments

# Peer Review

## “jazzaar concerts” 2008

were on display in this final concert. For example: enhanced self-confidence leading to charismatic stage presence; developments in psychomotor coordination unquestionably helped the students achieve the high standards of technical mastery required in this final performance. A number of the student performers really shone out for me. I was particularly impressed with Simon Spiess soloing on tenor saxophone. He exuded confidence and had a commanding presence on stage even when the spotlight was on him as he was “trading fours” with trumpeter Barry Daniellian, one of the world’s leading session musicians. Also, Roman Tschupp played an extended solo on one Latin piece that included long flowing melodic lines exuding confidence, flair and accuracy. Also particularly impressive was the performance of Anna Diem. As the only flutist in the ensemble she was under significant pressure with an important role to play executing technically demanding passages that needed to be clear articulate and at the forefront of the overall musical texture. She rose to the occasion fantastically well and played an important role in the success of the concert. The success of the concert was clear to the whole audience who gave the band a long a well-deserved standing ovation and called the band back for two encores.

# 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. If space is insufficient for your comments, please attach additional sheets. 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

The overall aims of the festival were undoubtedly met. Unquestionably the festival contained internationally acclaimed musicians from both the gospel and the mainstream jazz tradition who were encouraging both to each other and the students. My experiences of the festival fully endorse this assertion. One long-term benefit to the musically gifted youth of Aargau will be developments in confidence and technique that will result from collaborating and receiving guidance from the international guests. As the students develop musical skills inspired by the project the community of Aargau will benefit through these students working in the community in musical contexts. Indeed it is possible that a project such as this could have significant benefits to the cultural landscape of the region in that the reputation of Swiss life and culture will be enhanced through the international media attention this project receives and through the musicians discussing their experiences with their peers. Also the young musicians can be inspired to go on and be professional musicians and disseminate their experiences widely. The international performing guests benefit from spending, what is in professional musicians’ terms, a relatively long time in one place experiencing a different culture and working closely with individuals whose life experiences will be quite

# Peer Review

## “jazzaar concerts” 2008

different from their own. These musicians will also develop a heightened knowledge of Swiss culture.

### 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 13<sup>th</sup> 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. -
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# Peer Review

## “jazzaar concerts” 2008

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

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

	Budget	Ist
<b>Aufwand total</b>	<b>403,300.80</b>	<b>364,500.00</b>
<b>Personalaufwand</b>	<b>153,500.00</b>	<b>138,000.00</b>
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
<b>Uebrigere Personalaufwand</b>	<b>46,000.00</b>	<b>48,700.00</b>
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
<b>Mieten</b>	<b>40,000.00</b>	<b>27,000.00</b>
6000 Miete Räumlichkeiten	15,000.00	
6020 PA + Backline+Production	25,000.00	27,000.00
<b>Fahrzeugaufwand</b>	<b>4,000.00</b>	<b>1,000.00</b>
6200 Fahrzeugaufwand	4,000.00	1,000.00
<b>Abgaben, Gebühren, Bewilligungen</b>	<b>4,800.80</b>	<b>5,300.80</b>
6360 SUISA	4,000.00	4,500.00
6380 MWST	800.80	800.80
<b>Werbeaufwand</b>	<b>108,000.00</b>	<b>99,000.00</b>
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
<b>Uebrigere Betriebsaufwand</b>	<b>47,000.00</b>	<b>45,500.00</b>
6700 Uebrigere 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?

Yes: given the length of the project, the calibre of musicians involved and their location (USA) the budget seems realistic and represents good value for money

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

Yes; but this relies upon significant in kind support in the form of substantial unpaid work by members of team.

- Is the needed cash flow maintained throughout the operation?

Yes: After looking at the figures and also, after talking about the details of the project with the organisers, I believe effective cash flow was maintained throughout the project.

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

Yes: The organisers have very effectively managed the budget and I am convinced the project could receive a "clean" financial audit.

# Peer Review

## “jazzaar concerts” 2008

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

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

Yes: It seems clear to me, after inspection of the figures that the revenue raised is congruent with the budget (allowing for the substantial In kind support).

- 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.

The financial organisation of the festival is one of the most professional I have seen. Budgets seem extremely thorough and all accounting is comprehensive and transparent. In terms of sustainability of the project there is a key issue in terms of the “in kind” support the festival receives in the form of unpaid hours. By my calculation there is approximately 200,000 CHF worth of unpaid hours worked during the festival. This is a considerable amount of time, energy and expertise that has no financial remuneration. Sustaining this level of in kind support could be difficult and I suggest that a further 200,000 CHF plus a percentage for inflation is allocated to the festival in order to ensure sustainability over the coming years.



# Peer Review

## “jazzaar concerts” 2008

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?

There is a possibility that the project relies too heavily on in kind support. Therefore increased financial support could make incentives in terms of cash remuneration for work carried out more appropriate.

- 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?

The average fee is justified; both in consideration of the available funds and in terms of the input required.

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

The aims of jazzaar concerts 2008 were ambitious, highly laudable and very exciting. Additionally the financing was efficiently organised and importantly the level of financial support measured against the outputs (both immediate and long term) represent excellent value for money. Indeed given the status of the American guests I think the average fee is lower than what they might expect. My impression is that this value for money has been achieved because of the respect and trust that Fritz Renold has amongst the visiting guests. It is clear he has an excellent working relationship with all the guests and that this working relationship has been developed over many years of first-rate collaboration with American musicians at the highest levels. Additionally it is also clear to me that Fritz and Helen Renold have a very wide and incredibly supportive, intelligent and industrious network of friends and family who not only support their work 100% but also give their time and energies freely with passion and trust. From a financial point of view this kind of support is hugely valuable from a social perspective and it helped to create a very strong sense of “family” amongst all the people working at the festival. In summary, I would like to say that I fully and whole-heartedly endorse the aims, objectives and working methods of jazzaar. Not only this but this year’s festival fully met these aims and objectives and I believe that jazzaar provides unique and world-class educational and artistic experiences for participants.

# Peer Review

“jazzaar concerts” 2008