

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 Seas) 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:

Mr. Dimitrios Vassilakis

- Musician: Saxophonist, Vocalist
- Lecturer: Jazz theory and Jazz ensembles at the University of Makedonia, Thessaloniki
- Member of IASJ (International Association of Schools of Jazz)

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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: **263**

Score derived: **263/56**

In a scale between 1 - 5

Mr. Dimitrios Vassilakis’ assessment of “jazzaar concerts” 2008:

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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 to each statement in the given space below the rating.

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

The general impression was a great one as it showed a very high level of organization and motivation for such a production. It also gave students, professionals and staffs the opportunity to work and interact in a very positive and pleasant way. Another important aspect was the different influences that the students were

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exposed through their contact with the professionals who came from different backgrounds and represented different styles of play and teaching.

2. The professional musicians as role models in general:	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
	1	2	3	4	5
– 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 abilities, and means to musical problem solving.					X
– As role models they integrate the young players in emulating them in that style of music.					X

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2. The professional musicians as role models in general:	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
	1	2	3	4	5
– As older band colleagues they take efforts socially to ease any initial distance between themselves and the student musicians.					X

Comments

The professional musicians were at a high level, most of them working at the forefront of the music industry, while few have made a name as leaders, recording artists and international soloists. In my view it is very important for the students to learn from such professionals so that they realize the distance they have to travel to reach their goal as professional musicians and educators. Also to understand the value of working together and the universality of the jazz community. Great musicians can inspire and motivate students to find their inner strengths and evolve towards becoming true artists.

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	

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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
<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	

Comments

Some of the students had a fair level in the given styles and were able to benefit more than others and evolve during the week showing a very good level of performance at the end. Good examples were the 2 student tenor saxophonists one of each ensemble: AYJO & AYFB. For some others who were not advanced improvisers the week was a good opportunity to raise their level, learn new approaches and gain experience. It was a very inspired week for all.

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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 students 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 professionals playing alongside students on a bandstand in demonstrating their abilities in learning a piece of music they've never played before.					X
– Performing original music challenges the audience in their attention and if successful can encourage their interest in progress and things novel.				X	

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4. The music chosen for the production:	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
	1	2	3	4	5
– 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 music chosen for this production had thematic diversity. The Big Band played music by Cole Porter arranged in a very creative way by Christian Jacob. The arrangements while staying close to the spirit of the original compositions were very fresh and imaginative in their approach. The level of difficulty was high at points and thus challenging both professionals and students. The week progressed with daily rehearsals that made the sectional ensembles work in a very high and tight level for the concert. The music written for the funk band was very much in the style with interesting themes and excellent lyrics. The writing for the orchestra and the choir was at a very high level and the vocal arrangements were very pleasing. The few students who were featured soloists played very well and for the others and the rest of the choir it was an educational experience of great value as the students get in contact with real players who perform their best in front of a full concert hall audience.

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5. Educational concept:	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
	1	2	3	4	5
i. Pedagogy and Didactics - 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
- 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
- Students' attention and observation of their model motivates their own reproduction of a near or similar quality/quantity.					X
- Bandstand learning provides a real social context in learning the instrument and its application					X
- Bandstand teaching keeps the teacher/musician progressing in the nuts and bolts of music making.					X
ii. Workshops - There is an average of two workshops daily					X

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5. Educational concept:	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
	1	2	3	4	5
- 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	
iii. Rehearsals					X
- 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

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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
iv. Performance - 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	

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5. Educational concept:	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
	1	2	3	4	5
- Featured student soloists show proficiency in their instruments and musicality, upholding the integrity of the music and that of the orchestra/band.				X	
v. Production - 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	

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

Comments

Teaching on the bandstand is a very important teaching tool in jazz. While theoretical teaching and individual study are vital, teaching on the bandstand provides the students with real life experience in jazz so they can really evolve. That reminds one of the great ensembles of the past where new and upcoming jazz musicians learned their art together with the old masters, as in the bands of Count Basie, Duke Ellington and especially those of Art Blakey and the Jazz Messengers and Miles Davis.

Excellent workshops were conducted by Shedrick Mitchell for funk improvisation, Dennis Montgomery and Kamaria Ousley for vocal techniques and Tia Fuller for improvisation over standards while she also conducted the daily sectional sax rehearsals with good humour and made the saxophone ensemble really work. Great work also from both the professional rhythm sections and the vocal approach and techniques of Tierney Sutton.

One suggestion would be to involve the students more. That means to feature more of them as instrumental and vocal soloists. That of course is something that depends on the student level each year but my feeling is that the level is rising with every year that “jazzaar concerts” week happens. They might need more individual work through the year so they can reach a level that will enable them to be soloists and then that

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in turn will boost their motivation. The other and better option would be to extend the jazzaar concerts to a period more than 1 week per year so the benefits for the students and the local scene will be even more evident.

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
- Personnel in administration and logistics are reliable in efficient performance of their tasks.					X
- Conflicts and differences are managed with firm competence and impartially.					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

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6. Organisation:	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
	1	2	3	4	5
iii. Logistics <ul style="list-style-type: none"> - Services in boarding, transportation, meals and refreshments are pleasing and comfortable for the performing guests. 					X

Comments

Organisation, administration, facilities and logistics were carried out professionally with no conflicts at any level and that made music making easier and pleasant.

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
<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

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Comments

The social climate during the week proved to be really relaxed and the more diverse the students and staff the more benefits for all.

Additional Comments on “jazzaar concerts” 2008

In my opinion the level of music, teachers and staff, students, organisation and production was very high and I would personally want to see a more extended period of activities for jazzaar concerts for the years to come as it plays a very important role in the local community and proves to be a good example of a jazz festival and jazz education forum for the international jazz community.

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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) The performances were at a very high level. They could well be part of an established international jazz festival. The Tierney Sutton quartet presented some great collective arrangements for well-known standards with excellent soloing from the band and the classy delivery of Sutton's vocals.

The Aargau Big band played Cole Porter arrangements and managed to mix students and professionals while featured some very good soloing on the classic Porter tune Night & Day from student tenor saxophonist Christoph Huber. The Aargau funk band played original music that was very much into the style for the groovy, funky and gospel idioms. The choir and the lead voices were excellent while the professional rhythm section raised the whole level of play with their teaching on the bandstand approach. Again some of the students were featured, like the rhythm section and percussion players and notably some very original work by student saxophonist Simon Spies. The professional musicians were acclaimed soloists and recording artists and worked very closely with the students getting the best from them. One of the high points for me was how the students evolved day by day and how they managed to give their best by the end of the week.

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Audiences were delighted and all the concerts enjoyed good crowds. The music was very well chosen to accommodate both the jazz follower and audiences in general.

b) i) There were quite a few talented youths who raised their level significantly during the week and through the jazzaar concerts they were able to get in contact with the international scene and gained valuable experience together with scholarships to study abroad. Note here the 2 tenor saxophonists Christoph Huber and Simon Spies.

ii) For the Aargau community it was a week they were waiting for a whole year. Musically it was very important as they got in contact with some of the best musicians and educators internationally. It raised their awareness for the music and gave an international flavour to the place, while entertaining them with great performances. Also very rewarding was the performance of the students and for many it was great to see their youth making progress and learning from the masters.

iii) For the professionals it was a challenge as they had a limited amount of time to teach, rehearse and perform new and diverse material. That is valuable experience for their careers as performers and educators.

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.

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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. -

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)

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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
Uebrigere 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
Uebrigere Betriebsaufwand	47,000.00	45,500.00
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

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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 it is considering the very high level of this production.

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

Yes they do.

- Is the needed cash flow maintained throughout the operation?

From my experience yes and there weren't any problems during the week regarding management, fees and operational costs.

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

In my opinion yes.

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

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

It is and in my opinion a higher budget is needed to maintain this high standard of production, as many costs described above are below average.

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- 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 Jazzaar association has done a great job in managing the costs for this production and in many cases kept the average cost for an international festival week such as jazzaar at a very good level. They have gained a lot of experience after quite a number of years and they can evolve more extending the Association's activities.

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?

Considering the fees for the people that were paid and the volunteer work I would say no. There were 3 persons that received wages and fees paid were much lower than the average wage required = CHF 65/hr as they were paid less than CHF 10/ph. There were also a number of volunteer workers that added to the positive climate throughout the week, but cannot be relied on for the long-term sustainability of the project.

- 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?

It is justified as it is in good percentage of available funds though below the average fee from an international outlook.

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

As a performer, leader, composer and educator I have been producing and led concerts, festivals and workshops in many countries requesting funding from State and private sector and have been sponsored and endorsed numerous times for international projects. I find the jazzaar concerts production an overall excellent one with average or in some cases below average costs, especially for the fees for the professional musicians and soloists and also for some of the production and operational costs. I also think that this production manages to achieve its goals especially towards the educational side.

It provides a valuable opportunity for students and the local scene to get in real contact with high-level international artists and professionals in the field of jazz and work together on the bandstand to produce some very exciting music. Again comparing with similar events internationally, like the yearly meetings of the International Association of Schools of Jazz (IASJ), or major festivals even like the London Jazz Festival or the Jazz Appreciation Month In the States, the jazzaar concerts keep the level of organisation, good financial management and artistic value very high. This together with my realisation, based on the feedback I got from students and staff, of how important this week is for everybody involved leads me to the conclusion that the jazzaar concerts would offer more to the local and international community if they can evolve and expand in the following years.

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