

# **UPTON JAZZ ASSOCIATION**

## **Best of Young Jazz**

**Evaluation Report December 2010**



## **Contents**

Executive Summary – pg3

Background to Project – Pg 4

The Project Aims – Pg 4

School Residencies – Pg 5

Best of Young Jazz Academy – Pg 8

Performances – Pg 12

Project Profile – Pg 19

Conclusion - Pg 21

## **Appendices**

Appendix 1 - Examples of Questionnaires

Appendix 2 – Programme for Jazz Festival

Appendix 3 – Copy of press report

Appendix 4 – Copy of web statistics

## **EXECUTIVE SUMMARY**

### KEY ACHIEVEMENTS

- Best of Young Jazz Principle musician Steve Berry delivered Jazz improvisation workshops in five High Schools across Worcestershire, involving 70 students.
- Best of Young Jazz worked with professional musician: Steve Berry to deliver 3 (open) Jazz master-classes for young musicians during the festival weekend. These master-classes involved 63 young musicians.
- The Best of Young Jazz Academy provided 18 young musicians with 19 sessions with Principle Musician Steve Berry, enabling them to investigate improvisation and develop their live performance skills.
- Upton Jazz Festival featured a Best of Young Jazz venue (marquee and stage). The venue was equipped with 200 seats, full professional stage, light and sound, and dedicated staff. The venue delivered a continuous programme of performance, master classes, and jam sessions throughout the Festival, featuring 215 young musicians in over 36 hours of performances.
- Best of Young Jazz featured a number of young professional Jazz musicians, all rising stars in their field, most with national profiles. These included Amy Roberts, Jamie Brownfield, Remi Harris, Tom Leaper and Rebecca Nash.
- Best of Young Jazz staged a series of open auditions for young jazz musicians who wished to be part of this year's Academy or simply perform at the Festival, resulting in 26 young musicians being offered the opportunity to participate in the project.
- The Best of Young Jazz jam sessions, saw young musicians playing alongside professionals and attracted huge audiences to the venue which was packed to overflowing each evening and often saw playing continue long after the programmed time slots had ended. Audience feedback was overwhelmingly positive, one anonymous audience member was moved to send a donation of £100 to the project after seeing a Jam session and commented that "It was the best Jazz he had ever seen at the Festival".
- New partnerships were developed with The Old Smithy recording studios, RHS Malvern Spring Show and Huntingdon Hall, resulting in new performance opportunities and closer connections to industry.
- A Best of Young Jazz stage at the RHS Malvern Spring Show, with an audience of 100,000, presented 11 hours of live performances over 2 days by 15 different groups / individual young musicians.
- Best of Young Jazz finale concert at Huntingdon Hall on
- The project generated 17 separate news items / features in local and regional press and on local radio, including two significant interviews.
- Three young participants have received employment as a result of participation in the project, a vocalist was played to perform in the BBC venue at the opening of the RHS Malvern Spring Show and another two vocalists have been approached by a music production company. Other young musicians have subsequently been offered places with local and regional jazz orchestras and / or are pursuing music in higher education.

- A total of 357 participant workshop sessions, 67 performance opportunities and 29.25 days of artist employment time were delivered as part of the project.

## **BACKGROUND TO BEST OF YOUNG JAZZ**

Best of Young Jazz (BoYJ) was an Upton Jazz Association (UJA) project that took place between January and June 2010. Primarily an education and outreach project, BoYJ set out to build on the successes of the BoYJ 2009 project. BoYJ wanted to actively engage young people and their families in Upton Jazz Festival which is traditionally regarded as a „Trad Jazz’ festival, attracting older audiences.

In 2008 the Upton Jazz Association had been given a small external grant in relation to flood relief, the poor weather and flooding had reduced audience figures and increased costs in the previous two years. The Association seized this opportunity to address a fundamental challenge and long held ambition: to develop younger, wider audiences, and support the next generation of Jazz musicians. Prior to BoYJ the Festival had previously featured some school and youth bands, but on the whole these young musicians were incidental to the main programme and little energy had been expended on attracting young people or their families. The first BoYJ proved to be highly successful, rewarding and challenging. One young participant commented that *“it was like half an hour of living your dream”*, and the decision was made to build on the successes of the first year by developing the project for 2010.

## **THE PROJECT**

The principal aims of the project were:

- **To develop an education / community project that supports UJA’s core aims.**
- **To create opportunities for young jazz musicians to develop their practice in particular in the area of freestyle and improvisation.**
- **To provide young people with an opportunity to perform live at the Festival and other venues, developing live performance skills and knowledge in so doing.**
- **To develop new audiences for the festival, especially young people, their families, teachers and friends.**
- **To use the project to raise the profile of the Festival and Jazz across the region.**

BoYJ Upton Jazz was an education and audience development project principally at young jazz musicians aged 12 – 24. The project was developed by UJA in collaboration with Alan Smith (Music Adviser for Worcestershire County Council) partly in response to UJA’s own ambitions but also a lack of provision for young jazz musicians to develop their skills, especially in the essential areas of improvisation and live performance.

The key activities undertaken to achieve these aims were:

- Schools residencies
- The formation of a BoYJ Academy and the delivery of Master classes
- Performances at Malvern RHS Spring Show, Upton Jazz Festival and Huntingdon Hall
- PR & Marketing activity to raise Project Profile

## **SCHOOL RESIDENCIES**

<b>Contribution to Key Project Aims:</b>
<ul style="list-style-type: none"><li>• To develop an education / community project that supports the Association's aims.</li></ul>
<ul style="list-style-type: none"><li>• To create opportunities for young jazz musicians to develop their practice in particular in the area of freestyle and improvisation</li></ul>

Building on the success of the previous years work, BoYJ wanted to offer work to schools to: strengthen existing relationships with schools music departments, offer tasters to young musicians who had never considered Jazz, offer young Jazz musicians the opportunity to explore and develop Improvisation and Freestyle, something that is not readily available with the standard music curriculum.

Working closely with Alan Smith from Worcestershire Arts Education to identify schools who had an existing interest in Jazz and to ensure that there was a wide geographical spread of residencies around the County, five schools were selected. Details were also distributed via the Worcestershire Music Teachers Association and through the secondary schools Music Departments to ensure the process was as open as possible.

The following schools participated in the project with a full day workshop at each;

- Prince Henry's High School – Evesham
- Haybridge High School – Hagley (the masterclass at this school was also attended by students from neighbouring Hagley RC School)
- Kingsley College – Redditch
- The Chase Technology College – Malvern
- Royal Grammar School - Worcester

Jazz Musician Steve Berry was appointed to deliver this aspect of the project. Steve, specialises in teaching improvisation, and has an impressive track record in teaching Jazz across the UK. Steve had also previously worked in Worcestershire with Alan Smith as a composer in Residence and delivered the Master Classes as part of BoYJ 2010.

A total of 70 individual students participated in Master Classes, with 125 participant sessions offered between 15 and 23 June 2010.

It had been the intention of the project to deliver an additional our workshops at one selected school, however, as the project progressed it was decided to re-allocate the artist time to the Academy. This was partly because there was initially some difficulty in programming the additional sessions at such a busy period in school when exams were reducing access to spaces. It also enabled the project to respond to the demand generated by the Academy and increase the number of sessions offered.

Of particular interest was work undertaken with one trio Kingsley with a lot of detailed work on two pieces of core repertoire "Autumn Leaves" and "Little Sunflower". The ambition had been that they would perform at the festival but unfortunately one member was unavailable. Returning to Prince Henry's School was also a very positive experience, well supported by the teacher with opportunities offered for one to one instruction, building to an ensemble workshop, a jazz bass class, a jazz chord/harmony class with a guitarist and a piano player and work with the school's small jazz group. One of the strengths of the project was the ability to be flexible and responsive the skills, needs and ambitions of the young players. This worked particularly well when classroom teachers were supportive and engaged in sessions.



School band perform at RHS Malvern Spring Show

Feedback from teachers and participants was generally positive, 4 out of 5 teachers returned evaluation forms (80%) but only 12 student forms (17%), from 2 schools, were returned, despite repeated chasing.

The summary of teachers feedback shows that

- 50% gave the workshops the highest possible score, 10 – Excellent
- 75% rated the improvisational style of the workshops a good challenge for participants
- 75% felt that the workshops developed their practice as teachers
- 100% rated the organisation of the workshops as 10 – Excellent
- 100% would like to be involved if BoYJ happens in 2011

The sample of student respondents is too small to be valid but there were three notable trends that may be worth reporting

- 83% of participants wanted to be involved if BoYJ happens in 2011
- 66% of participants rated working with Steve Berry between 7-10 (10 being Excellent)
- All four participants who attended BoYJ at the Festival rated the experience highly, between 7 -10 (10 being Excellent)

Completing forms during the Master classes eats into the time available to participants to work with the artists however the lack of support from schools in completing and returning forms may mean that this must happen in future so that valuable data is collected.

*“The school-based master classes and improvisation workshops which were led by Steve Berry were a real strength. The feedback from school staff and students alike was that these sessions were engaging, enjoyable, challenging and effective.”*

Alan Smith, County Music Advisor

*“An outstanding project. It was great to put our young learners in touch with world class musicians. Improvisation is the key and encouraging this in performance is a real winner. It was great to provide a prestigious platform for performance!*

*Can we next time provide more opportunities for our young Jazzers to play alongside the professionals. Also could we beef up the master classes to include professionals directing ensembles, and working directly in schools?”*

*“Steve is top rate musician, who has an excellent way of getting Jazz improvisation over to young students – that is a skill. His relationships with students and staff are excellent.*

*The knowledge of using what particular modes/scales to improvise and to what particular style was very useful [in developing my practice]. We now have an extra cirriucular ‚improvisation’ class led by our Sax teacher, we used some of the skills gained [at the Master Class] within the normal curriculum and the knowledge that the students gain fed into the main big band. An excellent experience – thanks so much for giving us the opportunity.”*

Phil Bullas, Head of Music at Prince Henry’s

*“We have had workshops with Steve before and know how brilliant he is – students really benefit from his musicianship and excellent teaching with high standards of expectation. [The most valuable aspects of the Master Class were ] Real benefit for students music theory. Greater understanding of chords in relation to Jazz. Great experience to perform at Jazz festival, wonderful to see other quality musicians. Great team building experience.”*

Sue Nelsey, Head of Music, Kingsley College

*“Gave me ideas for developing improvisation in a large group context”*

Nick Roggett, Head of Music Haybridge School

Students comments on the most valuable aspects of the Master Classes

*“Using different modes to improvise around different chords was very valuable and gave different sounds to the improvisation. I am more confident in developing an improvisation around different chord progressions.”*

Prince Henry’s student aged 18

*“Playing with someone who can provide really good feedback and troubleshoot each instrument.”*

Prince Henry’s student aged 17

*“It has given me greater confidence when playing jazz; I feel far more sure of myself when improving.”*

Haybridge student aged 15

*“He built my confidence on playing to the group.”*

Haybridge student aged 15

*“It has been a great experience, very keen to do it again next year, the highlight was definitely performing in the Best of Young Jazz tent, there was a great atmosphere.”*

Prince Henry’s student aged 17

#### **Notes for Future / Key Learning**

- Need to insist on completion of evaluation forms at the end of the sessions, especially with the proximity of the end of term. Consider charging schools a refundable deposit for Master Classes, returned on receipt of evaluation forms.
- Explore ways to engage the class teachers, possibly by offering suggestions for making the most of the sessions when promoting, and outlining expectations when confirming the Master Classes.
- Explore opportunities for CPD for local music teachers.
- Explore a longer presence for BoYJ which may include identifying opportunities to work with existing ensembles, to develop their practice through the summer term.

## HE BEST OF YOUNG JAZZ ACADEMY

<b>Contribution to Key Project Aims:</b>
<ul style="list-style-type: none"><li>• To develop an education / community project that supports the Association's aims.</li><li>• To create opportunities for young jazz musicians to develop their practice in particular in the area of freestyle and improvisation</li></ul>



The BoYJ Academy was led by principal musician Steve Berry, an experienced teacher of Jazz Improvisation, who had been involved in the project in 2009. A total of 18 individual young people regularly participated in Academy events and there were 224 participant sessions.

There were 19 separate Master Classes offered to Academy members;

- Sunday 25 April, Huntingdon Hall, Worcester x2
- Friday 7 May, University of Worcester
- Saturday 8 May, RHS Show, Malvern x2
- Sunday 9 May, RHS Show, Malvern x2
- Wednesday 16 June, University of Worcester
- Monday 21 June, Huntingdon Hall, Worcester
- Friday 25 June, Upton Jazz Festival x2
- Saturday 26 June, Upton Jazz Festival x2
- Sunday 27 June, Upton Jazz Festival x2
- Sunday 3<sup>rd</sup> October, The Old Smithy Recording Studios, Kempsey Worcester x2
- Saturday 9<sup>th</sup> October, Huntingdon Hall, Worcester x2

The sessions had mixed attendance levels and there are some key learning points that emerged, arising out of practical and artistic considerations. Worcestershire is a largely rural county with poor public transport links and many of the young people were reliant on family to transport them to and from events, this required considerable investment from the whole family and sometimes meant that engaged members could simply not get to the sessions. A broader geographical spread of sessions should also be considered. Finding appropriate spaces, with proper soundproofing, equipment such as music stands and backline was challenging, both in terms of availability and cost. The timing of the Festival clashes with a very busy part of the academic year, with many young participants taking exams or involved in end of term concerts with existing ensembles. Navigating these practical constraints to develop a model of delivery poses a real challenge to the planning of future projects.

Artistically the longer sessions proved to be the most fruitful for the participants in terms of developing their Improvisational skills and confidence. To improvise well you need to be able to find your 'groove', an intangible but essential quality that can be supported by certain conditions including sufficient energy, focus, a sense of ensemble and feeling relaxed. It is harder to achieve this when working for a shorter period of time at the end of the school / college day. Developing an ensemble who can grow and learn together is very important and it was difficult to progress as hoped for with fluctuating attendance (there is also a practical consideration with regards having the correct music in the correct key, clef or pitch for unexpected arrivals)

The three Master Classes that were offered as part of the BoYJ presence at the Festival were open sessions led by Steve Berry, enabling new young people to access the project and ensuring that learning and developing craft was featured in the Festival programme. They were promoted through schools, existing music groups and networks, press releases and a radio interview. Audiences also seemed to enjoy watching these Master Classes and it is recommended that they continue to feature as part of the programme. The Master Classes were supported by Amy Roberts, a respected emerging musician, who gained valuable teaching and workshop leading experience, both as part of the Academy and in schools.

The Academy had a dedicated space at Upton Jazz Festival, in addition to the BoYJ green room there was an Academy workshop space, supported in kind by Burgoyne's who provided a marquee and Vale Piano's who provided a piano. This informal space really cemented the relationships between the Academy members and a number of formal and informal sessions took place over the three days of the Festival.

The Master Class at The Old Smithy Studios offered the Academy members an exciting insight into the professional world. A tour, followed by the opportunity to access the outstanding facilities was both engaging and inspiring. As a result of the BoYJ project two young vocalists have been approached by the studio to work commercially. Developing industry links further could open pathways to future training and / or employment is an exciting step forward for the BoYJ programme and more work should be done in this area.

The young participants enormously valued the Academy experience and developing the model of delivering this unique opportunity to maximise their potential learning will be an exciting challenge for the future of the project.



Academy Master Classes at Huntingdon Hall

*"In particular, some initially timid and hitherto non-improvisors came on in leaps and bounds, growing visibly in confidence and communicating a palpable sense of enjoyment as they engaged in attempting to improvise. Others (having varying degrees of notional contact with variously; jazz, blues, boogie-woogie and rock), made some progress with deepening their knowledge of the musical mechanics that underpin idiomatic improvisation."*

Steve Berry, Principle Musician

Comments from Academy participants:

- *"I love playing violin but so far have only done classical, so it is really good to do something different. The practices were great fun!!! The best one was in the recording studio."*
- *"It has helped me have more confidence when I am playing in front of people."*
- *"It was just brilliant!"*

- *“The most valuable aspect was working in a team.”*
- *“I had done some performing before but had never played in a jazz group. I saw it advertised and thought I would enjoy something like this and learn a lot from it. It is the first time I have seen anything like this advertised so it’s quite unique. I thought I would go to the auditions and see what it was like and I really enjoyed it so thought I would carry on.”*
- *“The most enjoyable part was playing with other people. I don’t know many other people who play jazz music so I enjoyed playing with other people who enjoy it as well. We learnt from each other and it was great starting off sounding not too great and then improving a lot. Steve Berry was brilliant with the group and we all learnt a lot from him”.*
- *“It gave me confidence to experiment with music in a group and it was very memorable and loads of fun. Since BoYJ I am interested in Jazz and Blues and enjoyed learning to play 12 bar blues and improvising with my Saxophone Tutor... I have passed my Grade 4 Alto Sax with Merit and am working towards Grade 5, have been enjoying playing some jazz and blues. Best of Young Jazz is something really unique for young musicians, I would like the chance to be involved in the future and play at music festival”*



Academy Master Classes at Huntingdon Hall

#### Comments from parents of Academy participants

- *“ This was a fantastic/brilliant experience for our children, R in particular got a great deal out of it and now volunteers to play (which we are sure they would not have done but for Best of Young Jazz) , and does play, improvised pieces for the School Jazz Band which R moved to this September. As her music teacher keeps telling us, he is really pleased that R will be in the school for the next 5 years!*
- *“We are really grateful for all of the hard work that went in to .... organising and presenting the Best of Young Jazz and can’t praise it, or all of the people involved, highly enough. Everyone involved was always very friendly and helpful, not just to R and P but to us hangers on as well!”*
- *“It’s been a great experience for D in the last 2 years to take part in the workshops, Master classes and live events, both as an individual and in groups.”*
- *“Steve Berry has been a real motivation and inspiration and Steve Boffy a very enthusiastic organiser and leader. We really enjoyed our days out at the Upton Jazz Festival in the last 2 years and also the range of talent on show at the Huntingdon Hall gig. I hope it can all continue in future years, with adequate funding.”*



Academy Master Classes at Huntingdon Hall

### Notes for Future / Key Learning

- Explore alternative models for delivering the Academy Master Classes to balance artistic needs and practical considerations.
- Build on existing relationships with professional musicians and the wider industry, eg The Old Smithy, and identify other potential partners to open up industry opportunities and real world experiences for Academy members.
- Exploring ways to develop the Academy as an ensemble taking into account practical considerations such as the school calendar, other ensemble commitments and geographical / travel restrictions.
- Developing opportunities for Jazz vocalists, to work as soloists and alongside other musicians, would extend the range of the Academy and cater to the increasing numbers of vocalists coming forward.

## PERFORMANCES

### **Contribution to Key Project Aims:**

- To provide young people with an opportunity to perform live at the Festival and other venues, developing live performance skills and knowledge in so doing develop an education / community project that supports the Association's aims.
- To develop new audiences for the festival, especially young people, their families, teachers and friends.
- To use the project to raise the profile of the Festival and Jazz across the region.

Building on the challenges of the previous year it was decided that an open audition process was a desirable way to attract players to the Academy, alongside a referrals process where by young people were directed to the opportunity to perform and an open call to existing ensembles. Academy members from the previous year were also invited to return and perform. BoYJ postcards and posters were sent to every school in Worcestershire (private and County schools). Information was sent emailed to all music teachers via county network, heads of music departments and private tutors. Auditions were advertised via articles which appeared in newspapers across Worcestershire and a fantastic amount of air time on BBC Hereford & Worcester's Jazz programme. A dedicated BoYJ website was also created as a point of information and marketing tool and during April, May and June the website had 11,032 hits.

Auditions were held on 25th April (Audition 1 for the Academy) and 29 May (Audition 2 for a performance slot at the festival) in Huntingdon Hall Worcester, the selection panel included: Alan Smith (WCC), Ian Hattersley (WYJO Musical Director), "Sir" Alan Buckley (Musical Director of Upton Jazz Festival), and Steve Berry.

- Audition 1 consisted of an all day group masterclass with Steve Berry followed by a solo performance by each young musician. The day was deliberately designed to be informal and provided opportunities for the selection group to meet with and chat to the young people as well as hear them perform.
- Audition 2 was aimed at young people who simply wanted an opportunity to perform live at the jazz festival. Young musicians were asked to perform in front of the audition panel. Performances were followed by informal discussions between the panel and young people in which they were asked about their musical styles, interests and ambitions.

There was a low turnout for the audition and further consideration is being given to ways to recruit new Academy members, ensuring that the process raises the profile, is accessible and practical.

There were three key performance opportunities:

- RHS Malvern Spring Show performances – Saturday 8 and Sunday 9 May
- Upton Jazz Festival – Friday 25 – Sunday 27 June
- Huntingdon Hall – Saturday 9th October



The BoYJ stage at RHS Malvern Spring Show

### RHS Malvern Spring Show

The Royal Horticultural Society's Malvern Spring Show is one of the largest gardening events in the UK attracting over 100,000 visitors across 4 days. In addition to being a huge showcase for the Horticultural industry, the event boasts a full programme of entertainment and educational activity for its visitors. Delivered in conjunction with the BBC, the event is widely seen as one of the most popular shows of its type and attracts people from all over the UK as well as many international visitors. As one of the largest public events in the region, the show provided a perfect opportunity for the project and for its young musicians to perform in front of significant audiences. The young musicians were delighted to be given the opportunity to perform on the purpose built BoYJ stage and were very well received by thousands of visitors throughout the weekend (2 days).

This was also the first time that the Academy participants worked together and in between performance slots they workshopped pieces and jammed with the principal musician, Steve Berry in a fantastic workshop room provided by the show organisers. In addition to the Academy musicians, a range of young Jazz performers (representative of programme that could be seen at Jazz festival in June) performed at the show. There were 22 performance slots over the two days and 15 different groups / artists performed. In all 168 young people performed at the show which also proved to be a fantastic marketing opportunity for BoYJ and the Upton Jazz Festival. When bad weather set in the show organisers arranged for an indoor performance space so that audiences could enjoy the young performers work.

In addition to the BoYJ stage, one of the project's young vocalists, Mary Franz Sampan had been invited to sing on the BBC stage at the Festival's official opening, a paid professional engagement. The organisers of the festival valued the work of the young performers, even arranging some indoor performance space when poor weather was affecting audiences at the outdoor stage on the Saturday afternoon.



BoYJ Academy member opening Malvern RHS Spring Show

### Upton Jazz Festival

The BoYJ stage built on the success of 2009 with high quality presentation and high profile, with a clear brand identity and a presence in the programme and marketing activity surrounding the Festival. Over the three days a total of 215 young musicians (an increase of 9% on 2009) delighted audiences with a broad and varied programme. There were 36 hours of performances with 39 performance slots featuring 26 different bands or individuals, including 3 jam sessions and 3 open workshops. The stage presented key local ensembles including Worcestershire Youth Jazz Orchestra and the CNS All Stars, and school bands, these relationships supported the projects legacy by ensuring young musicians were aware of the opportunities available to continue to play Jazz.

In addition there were performances from inspirational young professionals from across the UK, all in the early stages of their career but tipped for greatness. These musicians included: Amy Roberts

(and friends), Remi Harris (Trio), Tom Leper, Rebecca Nash, Jamie Brownfield and Richard Rayner. This aspect of the programme proved to be incredibly popular and attracted large audiences as well as being valued by the younger, more local performers.

A particular highlight of the BoYJ stage is the late night jam session which has, in two years established itself as Festival highlight, always playing to a packed marquee. On Saturday night the jam session was due to finish at 10pm but the musicians and crowd were completely engaged and wanted more. The sound technicians had to leave to produce another gig and the owner of the Old Smithy Studio's which had hosted the Academy took over the sound desk to enable the playing to continue – much to everyone's delight! The success of these jamming sessions is enabling young performers to and professionals to play together; playing their instruments and exploring the possibilities of a musical style they enjoy.

The BoYJ green room also provided a myriad of informal opportunities for young musicians to share their experiences, make new friends and chat to professionals.

*“What you've got going on at the BoYJ marquee [is] vibrant in the main and usually outward-looking. Couldn't help noticing how full the marquee was, time and again. Sometimes the BoYJ stage had stuff barely even related to actual Jazz/Improvisation, but containing youthful vitality ('spunk' as the Australians like to call it) and hunger to impress goes a helluva long way, and the Upton audience responded to that, perhaps not even realising the stylistic variance, but drawn only by the 'vibe' regardless...Tom and Rebecca's set on Sunday... delivered a high quality and uncompromising set, playing originals and quirky takes on established tunes.”*

Steve Berry, Principle musician

*“If all kinds of jazz are to survive into this century then they must find a following among young musicians. This applies to all types, whether mainstream, classic, be-bop or Dixieland....The growth of reality TV is a problem for jazz. So many young people think that shows such as X Factor are the key. From holding a hairbrush in front of the mirror to stardom... this is a cruel and also useless delusion. Youngsters must start learning instruments again like my generation in the 1960s with guitars. Learn to play, know your trade, do gigs, work hard, get good, earn money - this is the only way to breed fine musicianship... I think that Steve Boffy does a fantastic job and his energy appears boundless. I was in the youth jazz tent last year and was knocked out by what I saw.... I think that as long as this impetus is maintained then the future of young jazz in Worcestershire is assured.”*

John Philpott Newsquest Journalist, Worcester Evening News.



Performing on the BoYJ stage – young performers and emerging professionals

*"I had a fantastic time at the Upton Jazz Festival on Saturday and just wanted to say thank you very much for organising the event. It was great to perform with other musicians and to have the chance to see the professional bands play. The jamming session at the end of the night was a real high point. I would love to have been able to repeat it all again on Sunday, but unfortunately had to revise for a GCSE – perhaps there will be the opportunity next year! I'm learning so much from Steve and Amy about performing and improvisation – the workshops are brilliant and I'm looking forward to the next one. In the meantime, I'll keep practising!"*

Academy member

*"Family and friends were there at the festival again this year to support Jack, and we enjoyed every minute. The weather couldn't have been better and it seemed to me that more people headed for the BOYJ marquee this year! The atmosphere was wonderful and the jamming session at the end of the day was not only great entertainment for the audience but seemed to be thoroughly enjoyed by the musicians. The fact that they all played together so successfully as a group was not only a real testament to their individual ability but also showed us all how jazz can bring everyone together. What a great night! Many thanks to you for organising and to both Steve & Amy for their time in helping to develop the young players – their experience is invaluable. We're already looking forward to the next event later in the year."*

Parent of Academy member

*"I thought the event at the jazz festival was excellent. We came on the Friday evening and it was great in quality."*

Steve Wilson, County Arts Officer, Worcestershire County Council



Performing on the BoYJ stage at Upton Jazz Festival

*"I've got over 60 years experience in the music industry and I thought that the quality of music at the Saturday night jam session was superb. It was incredible to see so many kids playing together, developing the discipline to become great players and demonstrating real skill - all with big smiles on their faces. It just shows what young people can achieve when given the right support."*

Muff Murfin, The Old Smithy Recording Studios

*"I enjoyed all three performances, and was impressed at the standard and talent on show. The value of the Academy really came across, and the young Academy musicians grew in confidence as the performance went on. audience in the BOYJ tent was the biggest across the festival at some points, and for CNS Allstars the audience had to stand around the entrances to the tent because it was so popular.... There was genuine audience appreciation for the young musicians' talent, as well as encouragement and support from family, friends and teachers."*

Melissa Porter, Arts Council England

*"I really enjoyed the evening and it was really positive to see such a range of talent being showcased by the young people involved who had clearly benefited from the two mentors, who also gave a very high quality performance.*

*A big well done to the team for putting together such a beneficial activity for young people – this was a fantastic project which I hope you are able to develop in the future."*

Maria Howes, Arts Council England



Standing room only for the Jam session at BoYJ on Saturday night.

*"The best of Young Jazz gave me a great start to improvising and a huge insight into chord structures and their scales. The opportunity to listen as well as just play"*

Young performer aged 13

*"I think Best of Young Jazz is a fantastic platform for young jazz musicians such as myself , and I thoroughly recommend it to anyone who wants to develop performing skills as a solo musician or band, gain gigging experience at a great festival and meet new people that are on the same musical wavelength."*

Young performer aged 17

*Most valuable experience was "where I was invited upon the stage to do some sight reading and some improvisations"*

Young Performer aged 12

*"Thank you so much for the tickets, we thoroughly enjoyed Saturday evening and the young people taking part in Best of Young Jazz were absolutely amazing, a massive credit to themselves, their schools and their families, totally inspirational and, for them, an experience which will be enduring, should you get the opportunity please pass on our thanks to these young people. A wonderful, memorable evening."*

Sue Hodgson-Jones, Education Officer, Three Counties Agricultural Society

*"A great opportunity for young people to experience and take part. The Best of Young Jazz provided a platform for likeminded young jazz musicians but most of all it gave them an insight into the future. Being exposed to such a fabulous environment can only inspire them to move forward and follow their dreams."*

Parent of young performer

*"Great atmosphere in the Young Jazz tent. Very well co-ordinated with excellent support for performers. Lovely festival!"*

Parent of young performer

*"Performing at BoYJ is a tremendously positive experience for both WYJO and WYJO2. It gives the young musicians of both ensembles the opportunity of not only performing at an International Jazz Festival but also to listen to the style and genre of this great art form (and all of this in*

*Worcestershire, on their local doorstep). I for one hope funding for BoYJ can be wholly secured to further promote, enhance and establish jazz performance for future generations of young musicians from Worcestershire"*

Ian Hattersley, Worcestershire Youth Jazz Orchestra Conductor

### Huntingdon Hall – Finale Concert

A new development for this year's project was to stage a finale concert, encapsulating the quality and range of music seen and heard over the duration of BoYJ. Held at Huntingdon Hall, Worcester, the concert featured:

- Best of Young Jazz Academy
- Young soloists who had taken part in the project
- Prince Henry's High School Jazz band, a school who benefitted from school residencies.
- Worcestershire Young Jazz Orchestra
- Amy Roberts and Steve Berry, project mentor and lead musician.

The concert was a great success with a superb programme of music of the highest quality. Feedback from the audience was extremely positive with great praise for the young musicians. The event proved to be a real celebration and gave audiences (parents, friends, families, partners, funders and supporters) and young participants alike a fitting end to this year's project. Ticket sales were not as high as hoped with an audience at 45% of capacity, a last minute clash with another event was a contributing factor, and should the project repeat this element some more thought could be given as to how to attract a bigger audience.

Comments from Participants:

- *"I also enjoyed performing in Huntingdon Hall and getting to go up on the stage."*
- *"It has given me more confidence to play live and has also helped me learn a bit about how musical groups work and how much work goes into every performance. It has also given me new ideas about how to approach jazz music, for example soloing and different roles instruments can play in a band."*

Highlights for Academy Members

- *"Rapidly gaining confidence to improvise, especially in public."*
- *"Seeing and playing with professional musicians especially Amy Roberts"*



The final concert at Huntingdon Hall

### **Notes for Future / Key Learning**

- High profile partnerships, like RHS Malvern Spring Show and Huntingdon Hall are an excellent development for BoYJ, however, the Academy participants would benefit from more development work together prior to these performances.
- The jam sessions at the Festival continued to be hugely successful, enjoyed by performers and audience alike.
- Continue to extend opportunities for young musicians to play with experienced professionals.
- Develop the programming the BoYJ stage, mixing in more young professionals alongside home-grown talent.
- Explore opportunities to offer young people involvement in other areas of BoYJ, as technicians, stage managers, and marketing and event assistants. This could be through partnerships with local colleges and Worcester University.

## PROJECT PROFILE

<b>Contribution to Key Project Aims:</b>
<ul style="list-style-type: none"><li>• To develop new audiences for the festival, especially young people, their families, teachers and friends.</li></ul>
<ul style="list-style-type: none"><li>• To use the project to raise the profile of the Festival and Jazz across the region.</li></ul>






One of the principal targets of BoYJ is to attract new audiences, especially younger visitors (under 50) and their families. Young performers were each offered a complimentary ticket for a family member, resulting in 150 parental wristbands being issued. This is in addition to the 215 young musicians and 19 musical directors / teachers in attendance. A total of 374 visitors, many of the Academy members had never attended the Upton Jazz Festival before, in fact for many this was their first experience of a music festival of any sort, and this can be assumed to be reflected across the breadth of the young performers.

The BoYJ brand, with its distinctive energetic, „retro’ style was widely used on publicity, adverts, marketing materials, and on branding at the Festival and in the BoYJ marquee. Building on the successful use of t-shirts in 2009 all participants were given a complimentary BoYJ T shirt which saw young people and the BoYJ brand highly visible throughout the Festival.



The BoYJ branding was prominent throughout the marquee and festival site

The BoYJ marquee had a prominent position on the Festival site and was fully equipped with a sound stage, grand piano, backline, theatre lighting, seating for 200, and a green room for young performers. The quality of presentation and professional feel ensured that the BoYJ marquee was an integral part of the Festival's offer.

A number of activities ensured that BoYJ brand reached a wide audience, these included

- 5000 flyers sent out to schools, raising awareness of The Jazz Festival in music departments and young musician's homes across the County.
- Four separate press releases relating to BoYJ
- 15 pieces of local and regional newspaper and magazine coverage featuring BoYJ
- 2 significant broadcast interviews about BoYJ
  - BBC Hereford and Worcester: Interview with Steve Boffy, 30th May

- BBC Hereford and Worcester: John Hellings interview with Steve Boffy and Peter Surman, 2nd June
- Best of Young Jazz web site
- BoYJ stage at RHS Malvern Spring Show, with 100,000 visitors

Web data from 2010

- The web site has had received 15,664 in 2010 hits with almost 1,249 unique visitors (showed serious interest)
- The web traffic peaked in June with 505 visits and 365 unique visitors.
- In June 13% of web visitors were from outside the UK and

A Twitter feed and Facebook group were set up for the project but would have benefitted from more support to keep them active.

BoYJ has built on the success of the inaugural project in 2009, and the Festival Council recognise the importance of Best of Young Jazz and wish to support it on an ongoing basis. The feedback via stewards, volunteers and members of the Upton Jazz Association was overwhelmingly positive and for several members of UJA, Best of Young Jazz has already established itself as the highlight of the Festival, the sheer energy, excitement and skill of the young people was stunning. The project had undoubtedly attracted new audiences with a more families and young people present than before, although without significant investment in market research the exact details of this are hard to quantify. BoYJ has been positive experience for the Festival, opening up new ways of working, raising the profile of the Festival to people outside of it's usual audience base, and creating many new positive partnerships.

Notes for Future / Key Learning
<ul style="list-style-type: none"> <li>• Explore ways to capture audience data and record audience feedback that are administratively light and cost effective.</li> <li>• Continue to develop the web presence, including viral marketing via Facebook, Twitter and using podcasts.</li> <li>• Continue to invest in partnerships and build connections to other local networks, including WOW and relevant Shindig events.</li> </ul>



## CONCLUSION

Best of Young Jazz has been an extremely successful project, building on the work undertaken in 2009 to achieve its aims. As this evaluation demonstrates, it has had a significant impact both on the Upton Jazz Festival and young Jazz musicians in the surrounding area. Many young musicians have grown in confidence, learnt new skills, and developed existing ones, and have been inspired and motivated by contact with professional musicians. The project has also raised the profile of youth Jazz in the area, surprising and delighting audiences with the quality of musicianship and inspiring young musicians to explore a new musical form.

These achievements can be attributed to a number of key factors:

- **Building effective partnerships.** BoYJ has developed partnerships initiated in 2009 ensuring that the project engages strategically with key decision makers and providers, including local authorities, funders, musicians and the wider arts community. 2010 saw the extension of partnerships to include high profile commercial organisations, an exciting development. Continued investment in partnership working can ensure that BoYJ is embedded in existing music development structures whilst ensuring that it raises the bar in creating new opportunities for young musicians and audiences.
- **Excellence.** From the principle musician to the quality of marketing materials, excellence has been the touchstone of the project. The Jazz Association set high standards for the inaugural BoYJ project in 2009 and have sought to exceed these wherever possible in 2010. Setting high expectations for everyone involved in the project, and backing this up with appropriate support, created opportunities for both professionals and participants to reach their full potential.
- **Efficiency.** The Jazz Association, largely volunteers, have worked extremely hard to ensure the success of this project. They have demonstrated commitment, expertise and resourcefulness in order to fulfil the ambitions of the project within the limited resources available ensuring excellent value for money.
- **Vision.** The Jazz Association have developed a unique vision for the Best of Young Jazz, developing sustainability in the broadest possible sense. The project seeks to nurture new musicians, with a focus on developing opportunities for local young people, engaging them in the festival as artists and audience members. In recognising the needs of families as audience members the Festival is building an approach that will continue to attract new, younger audiences.

**Upton Jazz association and the Project team would like to thank the funders and sponsors of Best of Young Jazz for their kind support.**

**These include:**

**Arts Council England –Grants for the Arts**

**Worcestershire Arts Education team**

**The Elmley Foundation**

**Worcestershire County Council –Cultural Services**

**Three Counties Agricultural Society**

**Malvern Hills District Council**

**Burgoynes (Lyonshall) Ltd**

**The Old Smithy Studios**

**University of Worcester**

**Vale Pianos**

**Worcester Live**

## Appendix 1 – Examples of questionnaires

### Best of Young Jazz 2010 – Academy Participants Questionnaire

Question	Details	<i>Please highlight or circle (if appropriate)</i>
Q.1	Your Name:	Age:
Q 2	Please score your over-all experience of Best of Young Jazz (out of 10)	0 1 2 3 4 5 6 7 8 9 10 0 Poor – 10 Excellent
Q 3	Where did you hear about Best of Young Jazz?	School Newspaper Radio Flyer / Poster Friend Other (how?)
Q 4	What attracted you to Best of Young Jazz and Why did you decide to take part?	
Q 5	Was this the first time you have performed in public in this way?	Yes No
Q 6	How much did you enjoy playing on the Best of Young Jazz stage in front of a live audience? (out of 10)	0 1 2 3 4 5 6 7 8 9 10 0 Did not enjoy – 10 Really enjoyed
Q 7	What were the most enjoyable or most valuable aspects of the project to you?	
Q 8	Were there any aspects of the project you did not like or believe could be done better?	
Q 9	Was this the first time you had attended: a) A music festival b) Upton Jazz Festival	Yes No Yes No
Q 10	Did you attend the festival with any members of your family or friends?	Yes No
Q 11	If you answered Yes to Q 10 above, How many people attended	Number attending with you:
Q 12	Comments from Parents, family member or friends:	
Q 13	Do you think that taking part in Best of Young Jazz has helped you to develop your music making either by giving you new skills, experience or confidence?	
Q 14	Were you involved in any of the Best of Young Jazz Master-classes in school or at the Festival?	Yes No
Q 15	Please tell us which Master-classes you attended and what you thought Giving them a score out of ten and any comments.	0 1 2 3 4 5 6 7 8 9 10 0 Not valuable – 10 Valuable
Q16	Would you like to be involved in Best of Young Jazz if it takes place next year	Yes No

Q 17	Would you recommend taking part in Best of Young Jazz to others?	Yes	No
Q 18	Have you made new contacts or learnt of new opportunities for your music making as a result of being involved in Best of Young Jazz?	Yes	No If Yes..tell us about them
Any other comments /suggestions?			

  
 Teacher Questionnaire

Question	Details	<i>Please circle (if appropriate)</i>	
Q.1	Name:	School:	
Q 2	Please rate your over-all experience of Best of Young Jazz Master-class with Steve Berry (out of 10)	0 1 2 3 4 5 6 7 8 9 10 0 Poor – 10 Excellent	
Q 3	How did you hear about Best of Young Jazz Master-class opportunity?	Wores. Arts Education School Newspaper Radio Flyer / Poster Friend Other (how?)	
Q 4	What attracted you to the Master-class with Steve Berry?		
Q 5	Have you had school workshops with professional musicians previously?	Yes	No
Q 6	Did you feel that the improvisational style employed by Steve Berry was challenging for the students? (out of 10)	0 1 2 3 4 5 6 7 8 9 10 0 Not really – 10 A good challenge	
Q7	Please comment on the effectiveness of style and delivery implemented by Steve Berry throughout the Master-class:		
Q 8	Please give examples of what you felt were the most enjoyable or most valuable aspects of the Master-class for the students involved.		
Q9	Did you feel you learnt anything new from the Master-class as an established music specialist? Please give examples:		
Q 10	Is there anything else that could be included in the Master-class to make it a better experience?		
Q 11	Do you regularly attend:	Yes	No
	a) Music festivals?	Yes	No
	b) Upton Jazz Festival?	Yes	No

Q 12	Do you take students to music festivals?  Have you ever taken a party of students to Upton Jazz Festival as performers or audience? If 'no', has the experience with Steve Berry encouraged you to consider this in the future?	Yes      No  Yes      No  Yes      No
Q 13	Has the Master-class encouraged you to develop more improvisational practice within your teaching (if you don't already)?	Yes      No
Q 14	Please comment on how this Master-class has supported you in your teaching, curriculum development and personal practice:	
Q 15	Do you think that taking part in a Best of Young Jazz Master-class has helped your students develop their music making by giving them new skills, experience or confidence?	
Q 16	Did you feel you were adequately informed and prepared for the Master-class prior to Steve Berry's visit? If 'no', what could have been done to better organise the visit?	Yes      No
Q 17	How would you rate the organisation of the Master-class prior to the day of visit? (information, support & communication)	0 1 2 3 4 5 6 7 8 9 10 0 Not helpful – 10 Very helpful
Q 18	Would you like to be considered for a Best of Young Jazz Master-class next year?	Yes      No
Q 19	Would you recommend a Best of Young Jazz Master-class to other schools?	Yes      No
Any other comments		



### School Student Questionnaire

Question	Details	<i>Please circle (if appropriate)</i>
Q.1	Your Name:  Your Age:	Name of School:
Q 2	Please score your over-all experience of Best of Young Jazz Master-class with Steve Berry (out of 10)	0 1 2 3 4 5 6 7 8 9 10 0 Poor – 10 Excellent
Q 3	Have you ever heard about Best of Young Jazz before? YES / NO	If 'yes', where did you hear about it? School, Newspaper, Radio, Flyer / Poster, Friend, Other (How?)
Q 4	What would you say were the key skills or ideas learnt during your Master-class?	
Q 5	Was this the first time you have had a Jazz Master-class with a professional Jazz	Yes      No

	musician?	
Q 6	How much did you enjoy your day with Steve Berry and how would you rate it as a new learning experience, especially in terms of experimenting with improvisation? (out of 10)	<p>0 1 2 3 4 5 6 7 8 9 10 0 Did not enjoy – 10 Really enjoyed</p> <p>0 1 2 3 4 5 6 7 8 9 10 0 Not that keen – 10 Great experience</p>
Q 7	What were the most enjoyable or most valuable aspects of the Master-class to you?	
Q 8	Is there anything else that could be included in the Master-class to make it better?	
Q 9	Have you ever attended: a) A 'live' music festival b) Upton Jazz Festival	<p>Yes            No</p> <p>Yes            No</p>
Q 10	Has the experience you had at the Jazz Master-class with Steve Berry made you consider attending more 'live' music festivals/events?	Yes            No
Q 11	Would you like to hear more about opportunities for young people to get involved in 'live' Jazz performance?	Yes            No
Q 12	Has the experience you had at Steve Berry's Master-class made you more interested in <i>performing</i> at 'live' music events?	Yes            No
Q 13	Do you think that taking part in the Jazz Master-class has helped you develop your music making either by giving you new skills, experience or confidence? Please give examples:	
Q 14	Did you attend Upton Jazz Festival this year either as a result of your Master-class or because you were going anyway? Please tick  If you attended, what did you think of the atmosphere and performances in the Best of Young Jazz marquee?	<p>.Did not attend .Going anyway .Attended as a result of masterclass</p> <p>0 1 2 3 4 5 6 7 8 9 10 0 Boring – 10 Exciting</p>
Q 15	Were you involved in any of the Best of Young Jazz Master-classes at the Upton Festival?  If yes, were you able to develop the skills you worked on in your School Master-class?	<p>Yes            No</p> <p>Yes            No</p>
Q 16	Would you like the opportunity to have a similar Jazz improvisation Master-class at your school in the future?	Yes            No
Q 17	Would you recommend taking part in a Best of Young Jazz Master-class to others?	Yes            No
Q 18	Would you like to be involved in Best of Young Jazz next year? <i>If 'yes', keep up to date with Best of Young Jazz by logging on to <a href="http://www.bestofyoungjazz.co.uk">www.bestofyoungjazz.co.uk</a></i>	Yes            No
Any other comments		

**Performer-Auditionee Questionnaire**

<b>Question</b>	<b>Details</b>	<i>Please circle (if appropriate)</i>
Q.1	Your Name: _____	Age: _____
Q 2	Please score your over-all experience of Best of Young Jazz including audition process and experience at Upton Jazz Festival (out of 10)	0 1 2 3 4 5 6 7 8 9 10 0 Poor – 10 Excellent
Q 3	Where did you hear about Best of Young Jazz?	School Newspaper Radio Flyer / Poster Friend Other (how?)
Q 4	What attracted you to Best of Young Jazz and Why did you decide to take part?	
Q 5	Was this the first time you have performed in public in this way?	Yes No
Q 6	How much did you enjoy playing on the Best of Young Jazz stage in front of a live audience? (out of 10)	0 1 2 3 4 5 6 7 8 9 10 0 Did not enjoy – 10 Really enjoyed
Q 7	What were the most enjoyable or most valuable aspects of the project to you?	
Q 8	Were there any aspects of the project you did not like or believe could be done better?	
Q 9	Was this the first time you had attended: a) A music festival b) Upton Jazz Festival	Yes No Yes No
Q 10	Did you attend the festival with any members of your family or friends?	Yes No
Q 11	If you answered Yes to Q 10 above, How many people attended?	Number attending with you: _____
Q 12	Comments from Parents, family member or friends:	
Q 13	Do you think that taking part in Best of Young Jazz has helped you to develop your music making either by giving you new skills, experience or confidence? Please give examples:	
Q 14	Were you involved in any of the Best of Young Jazz Master-classes in school or at the Festival with Steve Berry?	Yes No
Q 15	Please tell us which Master-classes and what you thought? (Value & interest factor)	0 1 2 3 4 5 6 7 8 9 10 0 Not valuable – 10 Valuable
Q16	Would you like to be involved in Best of Young Jazz next year?	Yes No

<b>Q 17</b>	<b>Would you recommend taking part in Best of Young Jazz to others?</b>	<b>Yes</b>	<b>No</b>
<b>Q 18</b>	<b>Have you made new contacts or learnt of new opportunities for your music making as a result of being involved in Best of Young Jazz?</b>	<b>Yes</b>	<b>No</b> <b>If Yes..tell us about them</b>
<b>Any other comments</b>			

# Best of Young Jazz

## SCHEDULE

Young musicians & vocalists  
with a passion for jazz

### FRIDAY

12.30pm - 2.00pm  
2.15pm - 2.45pm  
3.00pm - 3.45pm  
4.00pm - 4.15pm  
4.15pm - 4.30pm  
4.45pm - 5.15pm  
5.45pm - 6.30pm  
6.45pm - 7.45pm  
8.00pm - 9.00pm  
9.00pm - 10.00pm

**Best of Young Jazz Masterclass**  
**Young Musicians from Chase High School**  
**Hanley Castle High School Band**  
**Mary Franz Sampan - vocalist**  
**Natasha Bateman - vocalist**  
**Groove Diggers**  
**Best of Young Jazz Academy**  
**Remi Harris Trio**  
**CNS Allstars**  
**Best of Young Jazz Jam Session**

### SATURDAY

10.00am - 11.30am  
11.30am - 11.45am  
11.45am - 12.00pm  
12.15pm - 1.00pm  
1.15pm - 1.30pm  
1.30pm - 1.45pm  
1.45pm - 2.15pm  
2.15pm - 2.30pm  
3.00pm - 4.00pm  
4.15pm - 5.00pm  
5.15pm - 6.00pm  
6.15pm - 7.00pm  
7.15pm - 7.45pm  
8.00pm - 9.00pm  
9.00pm - 10.00pm

**Best of Young Jazz Masterclass**  
**Alfie Newman - pianist**  
**Oscar Pickerill - sax**  
**Richard Rayner - drum soloist**  
**Jack Sollowat & Dan Gallant**  
**Millie Morris - vocalist**  
**Hanley Castle Clarinet Quartet**  
**Jack Sollowat - sax solo**  
**Chipping Campden School Swing Band**  
**Hanley Castle High School Swing Band**  
**Best of Young Jazz Academy**  
**Prince Henry's High School**  
**Jamie Brownfield**  
**Worcestershire Youth Jazz Orchestra**  
**Best of Young Jazz led by CNS Allstars**

### SUNDAY

10.15am - 11.15am  
11.30am - 12.30pm  
12.45pm - 1.00pm  
1.00pm - 1.45pm  
2.00pm - 3.00pm  
3.15pm - 4.00pm  
4.00pm - 4.15pm  
4.15pm - 4.30pm  
4.30pm - 5.00pm  
5.00pm - 5.15pm  
5.15pm - 6.00pm  
6.15pm - 6.30pm  
7.30pm - 8.30pm  
8.30pm - 9.30pm

**Worcestershire Youth Jazz Orchestra 2**  
**Best of Young Jazz Masterclass**  
**David King - piano solo**  
**Worcestershire Youth Jazz Orchestra 2**  
**CNS Allstars**  
**Amy Roberts & guests**  
**Sam Coates - pianist**  
**Mary Franz Sampan - vocalist**  
**Manu Hasan - pianist**  
**Erin Cunningham - vocalist**  
**Richard Rayner - drum soloist**  
**Sam Germain Scrivens**  
**Best of Young Jazz Academy**  
**Best of Young Jazz Jam Session**

## **Upton Jazz Festival 2010: Press and PR Report**

### **Proactive PR Activity:**

- Press pack issued to entire press list:
  - Highlighting key performances and Best of Young Jazz
  - Issues to local, regional, specialist and national media
- Four separate stories released relating to Best of Young Jazz:
  - Call to first audition
  - Outcome of first audition
  - Call to second audition
  - Names of BOYJ Academy released
- Individual liaison with key journalists from Malvern Gazette, Worcester News, BBC Hereford and Worcester, Birmingham Post, Gloucestershire Echo, What's On, Worcestershire Life.
- Setting up of interviews with BBC Hereford and Worcester (Festival staff and Claire Martin)
- Setting up of competition with Sunshine Radio
- Key press approached to attend Festival; organisation of press passes

### **Coverage Achieved:**

- 23 pieces of newspaper and magazine coverage recorded
  - *Note: some Newsquest group newspapers share stories between different titles, including Malvern Gazette and Worcester News: these pieces have only been recorded once. Stories appearing both in print and online have only been recorded once.*
- 4 broadcast interviews
  - BBC Hereford and Worcester: Interview with Steve Boffy, 30<sup>th</sup> May
  - BBC Hereford and Worcester: John Hellings interview with Steve Boffy and Peter Surman, 2<sup>nd</sup> June

- BBC Hereford and Worcester: John Hellings interview with Claire Martin, 16<sup>th</sup> June
- BBC Hereford and Worcester: Drivetime interview with Hanley Castle High School and Peter Surman, 25<sup>th</sup> June
- 1 broadcast competition
  - Sunshine Radio, competition to give away three pairs of tickets for Upton Jazz Festival

#### **Analysis of Coverage:**

- Regional coverage increased since 2009, with more web-based stories repeated during the week in addition to appearing in print
- Best of Young Jazz formed a key story, supporting in particular lengthy interviews with BBC Hereford and Worcester
- Having a star name available for interview provided broadcast opportunities (Clare Martin)
- All coverage was on a local or regional scale; no national press was achieved

#### **Recommendations for future PR activity:**

- In order to achieve a national profile, PR activity needs to be fed by a continued emphasis on high profile, contemporary programming and marketing activity.
- PR activity should work more in tandem with programming in order to highlight potential stories and artists suitable for media interest.
- There are opportunities for PR and marketing activity to work more in tandem to maximise effectiveness: for example, social media activity should work simultaneously with press activity, to fully take advantage of raised public interest in a timely manner.

Helen Stallard  
July 16 2010

Last Update: 19 Dec 2010 - 12:34



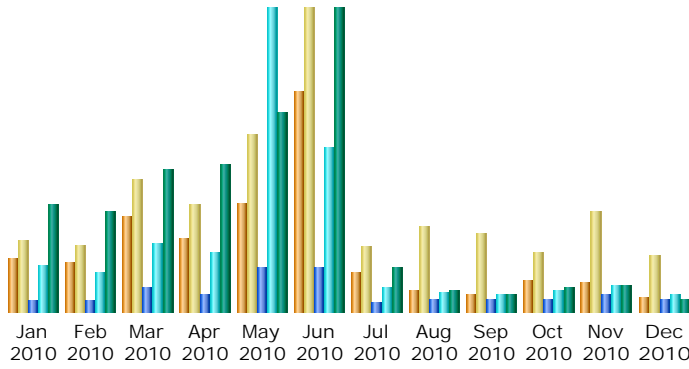
Reported period:

Summary

Reported period	Month Jun 2010				
First visit	01 Jun 2010 - 03:09				
Last visit	30 Jun 2010 - 22:28				
	Unique visitors	Number of visits	Pages	Hits	Bandwidth
Viewed traffic *	365	505 (1.38 visits/visitor)	859 (1.7 Pages/Visit)	3198 (6.33 Hits/Visit)	61.00 MB (123.69 KB/Visit)
Not viewed traffic *			351	352	1.37 MB

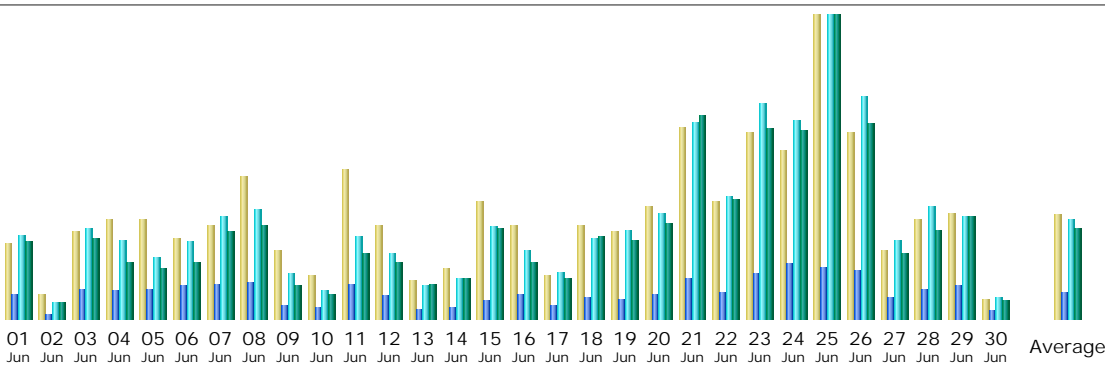
\* Not viewed traffic includes traffic generated by robots, worms, or replies with special HTTP status codes.

Monthly history



Month	Unique visitors	Number of visits	Pages	Hits	Bandwidth
Jan 2010	88	120	227	895	21.54 MB
Feb 2010	82	110	213	764	20.02 MB
Mar 2010	158	219	477	1338	28.73 MB
Apr 2010	121	179	345	1153	29.77 MB
May 2010	180	295	876	5881	40.07 MB
Jun 2010	365	505	859	3198	61.00 MB
Jul 2010	66	107	165	481	9.13 MB
Aug 2010	35	143	258	377	4.16 MB
Sep 2010	29	130	244	334	3.42 MB
Oct 2010	53	99	257	399	4.78 MB
Nov 2010	49	166	349	514	5.17 MB
Dec 2010	23	94	250	330	2.52 MB
Total	1249	2167	4520	15664	230.31 MB

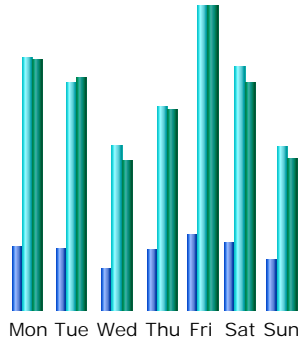
Days of month



Day	Number of visits	Pages	Hits	Bandwidth
01 Jun 2010	12	26	90	1.76 MB
02 Jun 2010	4	4	18	361.94 KB
03 Jun 2010	14	32	97	1.83 MB
04 Jun 2010	16	30	84	1.29 MB
05 Jun 2010	16	32	66	1.14 MB
06 Jun 2010	13	36	83	1.29 MB
07 Jun 2010	15	38	111	1.99 MB

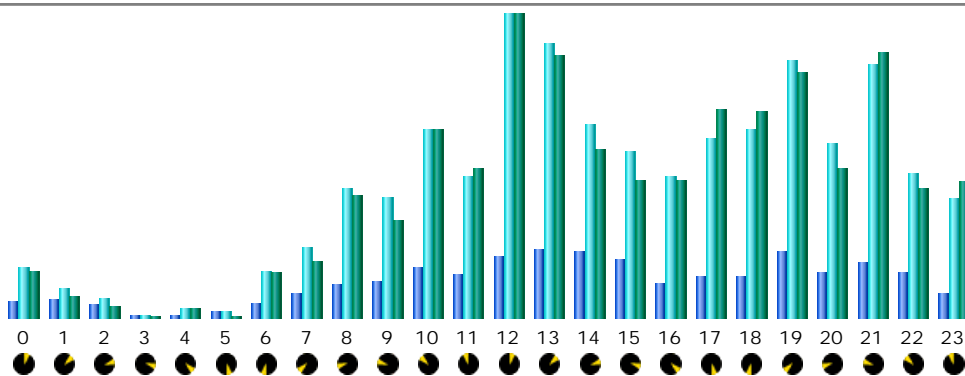
08 Jun 2010	23	40	117	2.14 MB
09 Jun 2010	11	14	48	750.65 KB
10 Jun 2010	7	11	30	560.52 KB
11 Jun 2010	24	37	88	1.46 MB
12 Jun 2010	15	25	70	1.28 MB
13 Jun 2010	6	10	36	803.85 KB
14 Jun 2010	8	11	43	912.37 KB
15 Jun 2010	19	19	99	2.04 MB
16 Jun 2010	15	26	74	1.29 MB
17 Jun 2010	7	13	51	934.63 KB
18 Jun 2010	15	22	87	1.87 MB
19 Jun 2010	14	21	95	1.80 MB
20 Jun 2010	18	27	113	2.18 MB
21 Jun 2010	31	42	212	4.62 MB
22 Jun 2010	19	29	132	2.71 MB
23 Jun 2010	30	49	233	4.31 MB
24 Jun 2010	27	60	214	4.29 MB
25 Jun 2010	49	55	328	6.90 MB
26 Jun 2010	30	52	240	4.42 MB
27 Jun 2010	11	23	84	1.46 MB
28 Jun 2010	16	32	121	1.99 MB
29 Jun 2010	17	35	111	2.32 MB
30 Jun 2010	3	8	23	400.32 KB
Average	16.83	28.63	106.60	2.03 MB
Total	505	859	3198	61.00 MB

### Days of week



Day	Pages	Hits	Bandwidth
Mon	30.75	121.75	2.37 MB
Tue	29.80	109.80	2.19 MB
Wed	20.20	79.20	1.42 MB
Thu	29	98	1.90 MB
Fri	36	146.75	2.88 MB
Sat	32.50	117.75	2.16 MB
Sun	24	79	1.43 MB

### Hours



Hours	Pages	Hits	Bandwidth	Hours	Pages	Hits	Bandwidth
00	16	50	952.88 KB	12	61	303	5.99 MB
01	17	30	418.77 KB	13	69	274	5.16 MB
02	13	19	231.41 KB	14	66	192	3.30 MB
03	3	3	17.33 KB	15	58	165	2.71 MB

04	3	9	184.92 KB	16	34	141	2.70 MB
05	6	6	21.16 KB	17	41	179	4.11 MB
06	15	47	914.39 KB	18	41	188	4.08 MB
07	24	70	1.13 MB	19	66	256	4.83 MB
08	32	128	2.41 MB	20	44	175	2.93 MB
09	36	120	1.90 MB	21	54	253	5.23 MB
10	49	187	3.69 MB	22	44	144	2.55 MB
11	43	141	2.93 MB	23	24	118	2.68 MB

#### Countries (Top 25) - [Full list](#)

	Countries	Pages	Hits	Bandwidth		
	Great Britain	gb	623	2777	55.16 MB	
	Russian Federation	ru	116	122	603.77 KB	
	United States	us	57	77	1.15 MB	
	European country	eu	35	108	1.46 MB	
	Israel	il	7	12	178.47 KB	
	Turkey	tr	4	4	20.85 KB	
	France	fr	4	28	788.71 KB	
	India	in	4	12	317.49 KB	
	Germany	de	3	14	340.38 KB	
	Netherlands	nl	2	14	356.12 KB	
	Denmark	dk	2	14	356.12 KB	
	Portugal	pt	1	9	179.54 KB	
	Canada	ca	1	7	178.06 KB	
	Others		0	0	0	

#### Hosts (Top 25) - [Full list](#) - [Last visit](#) - [Unresolved IP Address](#)

Hosts : 192 Known, 186 Unknown (unresolved ip) 365 Unique visitors	Pages	Hits	Bandwidth	Last visit
88.97.182.78	37	46	262.40 KB	13 Jun 2010 - 15:29
77.88.25.26	32	32	141.40 KB	12 Jun 2010 - 15:01
sticker00.yandex.ru	28	28	95.95 KB	28 Jun 2010 - 09:09
spider23.yandex.ru	23	23	78.71 KB	28 Jun 2010 - 09:50
95.108.150.235	20	20	68.54 KB	12 Jun 2010 - 17:13
oxygen.36arn.co.uk	20	28	240.02 KB	29 Jun 2010 - 21:24
209.190.180.197	19	24	246.76 KB	24 Jun 2010 - 15:27
87.114.94.83	15	22	210.00 KB	06 Jun 2010 - 16:36
plane03.yandex.ru	12	12	41.12 KB	22 Jun 2010 - 19:19
h-97-97.scoutjet.com	12	12	60.50 KB	23 Jun 2010 - 01:43
host81-158-1-29.range81-158.btcentralplus.com	11	36	771.10 KB	28 Jun 2010 - 21:21
192.109.190.88	9	16	195.47 KB	07 Jun 2010 - 14:47
87.114.176.241	9	16	196.33 KB	07 Jun 2010 - 20:58
87.112.107.224	9	9	20.50 KB	03 Jun 2010 - 13:33
cache-los-aa08.proxy.aol.com	8	8	27.43 KB	29 Jun 2010 - 22:11
92.18.88.68	8	12	126.85 KB	03 Jun 2010 - 13:28
bzq-82-80-230-228.cablep.bezeqint.net	7	12	178.47 KB	29 Jun 2010 - 06:55
83.216.151.90	7	15	337.49 KB	01 Jun 2010 - 21:14
host86-174-94-240.range86-174.btcentralplus.com	7	14	228.96 KB	26 Jun 2010 - 23:51
88.106.59.29	7	20	219.39 KB	08 Jun 2010 - 22:58
host86-161-175-26.range86-161.btcentralplus.com	7	13	31.06 KB	27 Jun 2010 - 14:43
87.112.17.20	6	6	13.66 KB	04 Jun 2010 - 11:32
85.92.222.254	6	6	23.10 KB	25 Jun 2010 - 13:07
78.145.243.121	6	25	383.56 KB	28 Jun 2010 - 07:15
host86-148-82-194.range86-148.btcentralplus.com	6	14	217.39 KB	30 Jun 2010 - 20:25
Others	528	2729	56.69 MB	

#### Authenticated users (Top 10) - [Full list](#) - [Last visit](#)

Authenticated users : 0	Pages	Hits	Bandwidth	Last visit
Other logins (and/or anonymous users)	859	3198	61.00 MB	

#### Robots/Spiders visitors (Top 25) - [Full list](#) - [Last visit](#)

9 different robots*	Hits	Bandwidth	Last visit
Unknown robot (identified by hit on 'robots.txt')	0+74	21.97 KB	30 Jun 2010 - 22:28
Yahoo Slurp	35+23	312.59 KB	29 Jun 2010 - 06:06
Googlebot	31+24	184.58 KB	28 Jun 2010 - 13:10

Unknown robot (identified by 'robot')	14+34	195.76 KB	30 Jun 2010 - 13:36
Unknown robot (identified by 'crawl')	29+5	152.01 KB	29 Jun 2010 - 12:20
Unknown robot (identified by 'bot*')	13+10	57.20 KB	30 Jun 2010 - 23:48
Ask	10+10	44.30 KB	29 Jun 2010 - 09:02
MSNBot	5+5	32.71 KB	28 Jun 2010 - 00:41
Unknown robot (identified by empty user agent string)	1	78.56 KB	30 Jun 2010 - 07:43

\* Robots shown here gave hits or traffic "not viewed" by visitors, so they are not included in other charts. Numbers after + are successful hits on "robots.txt" files.

### Visits duration

Number of visits: 505 - Average: 229 s		Number of visits	Percent
0s-30s		409	80.9 %
30s-2mn		31	6.1 %
2mn-5mn		12	2.3 %
5mn-15mn		13	2.5 %
15mn-30mn		16	3.1 %
30mn-1h		12	2.3 %
1h+		12	2.3 %

### File type

File type	Hits	Percent	Bandwidth	Percent
js JavaScript file	734	22.9 %	24.24 MB	39.7 %
jpg Image	714	22.3 %	5.70 MB	9.3 %
html HTML or XML static page	675	21.1 %	2.85 MB	4.6 %
png Image	463	14.4 %	25.39 MB	41.6 %
css Cascading Style Sheet file	367	11.4 %	1.56 MB	2.5 %
php Dynamic PHP Script file	170	5.3 %	394.16 KB	0.6 %
gif Image	61	1.9 %	2.99 KB	0 %
pdf Adobe Acrobat file	8	0.2 %	870.60 KB	1.3 %
- feed	6	0.1 %	32.17 KB	0 %







### Pages-URL (Top 25) - [Full list](#) - [Entry](#) - [Exit](#)

20 different pages-url	Viewed	Average size	Entry	Exit	
/	494	3.43 KB	379	325	
/index.php	169	2.33 KB	76	79	
/index.php/mm-info.html	73	10.47 KB	11	45	
/index.php/home.html	35	3.43 KB	12	20	
/index.php/mm-enquiries.html	34	5.97 KB	9	12	
/index.php/mm-apply.html	22	3.53 KB	4	7	
/downloads/BestOfYoungJazzApplicationForm.pdf	8	108.82 KB	4	7	
/index.php/component/content/article/1-welcome.html	5	3.13 KB	5	4	
/index.php/component/content/frontpage.html	4	3.56 KB	4	4	
/index.php/home.feed	4	1.78 KB			
/index.php/mm-info.feed	2	12.52 KB			
/index.php/	1	3.43 KB		1	
/index.php/mm-info/9-about-upton-jazz-festival.html	1	4.67 KB			
/plugins/editors/tinymce/jscripts/tiny_mce/plugins/tinybrowser/u...	1	17 Bytes	1	1	
/index.php/mm-info/4-workshops.html	1	3.31 KB			
/index.php/mm-info/5-auditions.html	1	4.28 KB			
/index.php/mm-info/6-funding-and-sponsors.html	1	3.48 KB			
/index.php/mm-info/2-information.html	1	3.79 KB			
/index.php/mm-info/8-audition-dates-and-locations.html	1	3.56 KB			
/index.php/home/1-welcome.html	1	3.13 KB			

### Operating Systems (Top 10) - [Full list/Versions](#) - [Unknown](#)

Operating Systems	Hits	Percent
Windows	2498	78.1 %
Macintosh	577	18 %
Unknown	123	3.8 %

Browsers (Top 10) - [Full list/Versions](#) - [Unknown](#)

Browsers		Grabber	Hits	Percent
	MS Internet Explorer	No	1719	53.7 %
	Firefox	No	568	17.7 %
	Safari	No	432	13.5 %
	Unknown	?	200	6.2 %
	Google Chrome	No	119	3.7 %
	AppleSyndication (RSS Reader)	No	87	2.7 %
	Opera	No	35	1 %
	Mozilla	No	32	1 %
	Netscape	No	6	0.1 %

Connect to site from

Origin	Pages	Percent	Hits	Percent
Direct address / Bookmark / Link in email...	352	48.4 %	471	55.6 %
Links from an Internet Search Engine - <a href="#">Full list</a>	27	3.7 %	27	3.1 %
- Google 24 24				
- Unknown search engines 1 1				
- Yahoo! 1 1				
- Yandex 1 1				
Links from an external page (other web sites except search engines) - <a href="#">Full list</a>	347	47.7 %	347	41 %
- <a href="http://www.uptonjazz.co.uk">http://www.uptonjazz.co.uk</a> 68 68				
- <a href="http://www.uptonjazz.co.uk/bands.html">http://www.uptonjazz.co.uk/bands.html</a> 48 48				
- <a href="http://www.uptonjazz.co.uk/news.html">http://www.uptonjazz.co.uk/news.html</a> 28 28				
- <a href="http://www.uptonjazz.co.uk/where.html">http://www.uptonjazz.co.uk/where.html</a> 25 25				
- <a href="http://www.uptonjazz.co.uk/ticket.html">http://www.uptonjazz.co.uk/ticket.html</a> 21 21				
- <a href="http://www.uptonjazz.co.uk/saturday.html">http://www.uptonjazz.co.uk/saturday.html</a> 20 20				
- <a href="http://www.uptonjazz.co.uk/sunday.html">http://www.uptonjazz.co.uk/sunday.html</a> 16 16				
- <a href="http://www.uptonjazz.co.uk/stalls.html">http://www.uptonjazz.co.uk/stalls.html</a> 15 15				
- <a href="http://www.uptonjazz.co.uk/friends.html">http://www.uptonjazz.co.uk/friends.html</a> 14 14				
- <a href="http://www.uptonjazz.co.uk/friday.html">http://www.uptonjazz.co.uk/friday.html</a> 13 13				
- <a href="http://www.uptonjazz.co.uk/accomm.html">http://www.uptonjazz.co.uk/accomm.html</a> 10 10				
- <a href="http://www.thebestof.co.uk/local/malvern/business-guide/feature/...">http://www.thebestof.co.uk/local/malvern/business-guide/feature/...</a> 10 10				
- <a href="http://www.uptonjazz.co.uk/index.shtml">http://www.uptonjazz.co.uk/index.shtml</a> 9 9				
- <a href="http://www.uptonjazz.co.uk/links.html">http://www.uptonjazz.co.uk/links.html</a> 9 9				
- <a href="http://www.uptonjazz.co.uk/stewards.html">http://www.uptonjazz.co.uk/stewards.html</a> 8 8				
- <a href="http://uptonjazz.co.uk">http://uptonjazz.co.uk</a> 6 6				
- <a href="http://uptonjazz.co.uk/stalls.html">http://uptonjazz.co.uk/stalls.html</a> 3 3				
- <a href="http://www.upton.uk.net/jazzsite/friends.html">http://www.upton.uk.net/jazzsite/friends.html</a> 3 3				
- <a href="http://www.upton.uk.net/jazzsite/friday.html">http://www.upton.uk.net/jazzsite/friday.html</a> 3 3				
- <a href="http://www.uptonjazz.co.uk/ticketonline.html">http://www.uptonjazz.co.uk/ticketonline.html</a> 3 3				
- <a href="http://www.touchlondon.co.uk/businesses/3394743/telephone_reques...">http://www.touchlondon.co.uk/businesses/3394743/telephone_reques...</a> 3 3				
- <a href="http://staging2.accentikainternet.co.uk/index.php">http://staging2.accentikainternet.co.uk/index.php</a> 2 2				
- <a href="http://www.facebook.com/search/">http://www.facebook.com/search/</a> 2 2				
- <a href="http://www.facebook.com/l.php">http://www.facebook.com/l.php</a> 1 1				
- <a href="http://www.upton.uk.net/jazzsite/where.html">http://www.upton.uk.net/jazzsite/where.html</a> 1 1				
- Others 6 6				
Unknown Origin	1	0.1 %	1	0.1 %

Search Keyphrases (Top 10)

[Full list](#)

16 different keyphrases	Search	Percent
best of young jazz	10	37 %
best of young jazz academy	2	7.4 %
steve boffy contact	2	7.4 %
search	1	3.7 %
best opf young jazz	1	3.7 %
upton jazz festival vale pianos	1	3.7 %
upton young jazz	1	3.7 %
upton jazz best of young jazz	1	3.7 %
<a href="http://bestofyoungjazz.co.uk/">http //bestofyoungjazz.co.uk/</a>	1	3.7 %
upton best of youth jazz	1	3.7 %
<a href="#">Other phrases</a>	6	22.2 %

Search Keywords (Top 25)

[Full list](#)

24 different keywords	Search	Percent
jazz	22	21.3 %
young	18	17.4 %
best	17	16.5 %
of	15	14.5 %
upton	7	6.7 %
contact	2	1.9 %
steve	2	1.9 %
festival	2	1.9 %
academy	2	1.9 %
boffy	2	1.9 %
vale	1	0.9 %
search	1	0.9 %
three	1	0.9 %
counties	1	0.9 %
<a href="http://bestofyoungjazz.co.uk/">//bestofyoungjazz.co.uk/</a>	1	0.9 %

youth	1	0.9 %
http	1	0.9 %
musicians	1	0.9 %
n810	1	0.9 %
pianos	1	0.9 %
2009	1	0.9 %
nokia	1	0.9 %
show	1	0.9 %
opf	1	0.9 %

#### Miscellaneous

Miscellaneous		
Hits on favicon.ico	391 / 365 Visitors	107.1 %
Javascript disabled	-	
Browsers with Java support	-	
Browsers with Macromedia Director Support	-	
Browsers with Flash Support	-	
Browsers with Real audio playing support	-	
Browsers with Quicktime audio playing support	-	
Browsers with Windows Media audio playing support	-	
Browsers with PDF support	-	

#### HTTP Status codes

HTTP Status codes*		Hits	Percent	Bandwidth
404	Document Not Found	23	79.3 %	28.51 KB
206	Partial Content	3	10.3 %	293.76 KB
301	Moved permanently (redirect)	3	10.3 %	0

\* Codes shown here gave hits or traffic "not viewed" by visitors, so they are not included in other charts.