

## **NATIONAL JAZZ ARCHIVE**

### **DRAFT Minutes of the Annual General Meeting, Archive, Loughton Library 12 December 2016**

Present: Paul Kaufman (chair), Les Adams, Nick Clarke, Jez Collins, Roger Cotterrell, Pedro Cravinho, Alan Crussell, Angela Davies, David Goodridge, Vic Hobson, John and Pat Juchau, Mark Kass, Thomas Kuglin, Paul Mercer, David Nathan, Scott Nicol, Alan Quaife, Nick Robinson, Mike Rose, Alis Templeton and Helen Walker.

Apologies: Jane Hunter-Randall, Chris Marshall.

Paul Kaufman welcomed everyone to the Archive's AGM, the first that had been held for several years. He then gave a report on the year.

#### **CHAIRMAN'S REPORT**

The NJA was founded by Deed of Trust on 12 July 1988. The deed was signed by Digby Fairweather, one of our patrons, and Graham Langley, of whom more in a moment. We are now in our 29th year, which for any jazz institution is in itself no mean achievement.

There is no requirement to hold an AGM under the terms of the Deed, but AGMs have been held in the past and earlier this year the Trustees took a decision that this is a good practice which should be reinstated. We are a national organisation. We are beholden to the public who we serve and who support us, we receive public funds and we have the support of many volunteers. It is only right that we should be transparent and open to scrutiny.

I should start by thanking all of the people who have contributed to the success of the Archive over the last year and often over long periods of time. I do so in no particular order.

We have lost two trustees during the year: Penny Hutchins, with specialist archivist experience – we are currently seeking to replace Penny with another professional archivist; and Jane Hunter-Randall, who has served for many years as a trustee and has been one of the backbones of the Archive. Jane will continue to play an important part in the marketing and fundraising committee. She has given her apologies and sadly cannot be with us today. I take this opportunity to formally thank Jane for everything she has done for the Archive.

We have also gained a new trustee, Pedro Cravinho. Pedro is based at Birmingham City University, of which more in a moment.

We have an excellent broad-based body of trustees in terms of the skills and experience they bring to the Archive in areas such as curating, preservation, IT, marketing, fundraising, financial probity, the history of jazz, governance and law. Having said that, the trustees are conscious that the board lacks diversity in terms of ethnicity, gender and age and we will persevere in our attempts to address this imbalance.

We must thank David Nathan, our research archivist, and Essex County Council. ECC have continued to provide our facilities at Loughton free of charge and pay for David's part-time position. David has once again dealt with a large number of queries during the year, in person, by letter, by telephone and by email. Our website puts us on the world stage and we receive emails from around the globe seeking information. Just last week we received a query regarding a new BBC project on the history of jazz.

One of the main focuses of the Archive this year has been the Intergenerational Jazz Reminiscence Project which commenced in January and is due to finish in June next year. We thank the Heritage Lottery Fund for their grant of £83k which made this possible. The grant has enabled us to engage

a part-time project manager, Angela Davies. Angela has a long history of working for and supporting the Archive. Angela always does over and above what her job entails and I thank her on behalf of the trustees for all her hard work. The grant has also enabled the Archive to engage Layla Fedyk, a part-time Archivist, who unfortunately cannot join us today. Angela and Layla have also been ably supported by our volunteers.

The project has involved working with a number of important partners: The Black Cultural Archives; Age UK; Loughton Youth Project (Welcome to Nick Robinson from LYP); Essex University; Open University; Southend Jazz Club; Essex Youth Jazz Orchestra; National Youth Jazz Collective. During the project, a lot of valuable interviews have been conducted. Plans for an end of project exhibition are well advanced, which will be staged at the Forum, an excellent new exhibition space in Southend Town Centre. We hope to take the exhibition to other venues afterwards.

The Archive has continued to receive donations of materials during the year. One example is the collection of the late John Chilton for which we are most grateful. We have an excellent team of volunteers who help with the ongoing work of the Archive in cataloguing and dealing with the materials. Unfortunately they cannot all be here today, but I take this opportunity to thank them.

Our volunteers are also incredibly important in organising and running our programme of events. I should here mention Mike Rose who has been a driving force behind so much of what we do during the year.

One of the aspirations of the Archive is to build upon the team of volunteers. If there is anyone here who wants to become more involved then please do say so.

Other people I should thank are the staff of Loughton Library who put up with us and are invariably most helpful, including Karen Prentice and Julia Trew.

I also thank Helen Walker, our bookkeeper, who has continued to work most reliably and steadily over the years to keep our books in order.

Another fantastic asset to the Archive who works steadily in the background to keep us functioning is Thomas Kuglin, our IT guru.

Another great friend of the Archive who I welcome today is Scott Nicol of Rabbit Records. The Archive receives regular donations of LPs and CDs which do not form part of our collections. Scott manages to turn these into vital funds for the ongoing work of the Archive.

Finally I should mention the fantastic list of NJA patrons who come from all areas of the jazz world and who provide invaluable ongoing support as patrons and also in many cases by contributing to our fundraising concerts.

The Archive has been involved in a range of activities during the year, including festivals, concerts and exhibitions and I will leave it to Nick to outline the work of the marketing and fundraising committee.

Another major development this year was the opening of a branch of the NJA at the Beecroft Art Centre in Southend in February. This proved a marvellous opportunity to house much of the duplicate collections of the Archive. The opening event in February was a great success. It was subsequently agreed that the running of the Centre would be taken over by a new organisation called the Jazz Centre which is headed up by Digby Fairweather and local volunteers who are all based in Southend. There is now a loan agreement in place for the books, magazines and other materials belonging to the NJA which are in Southend.

What of the future? There are three major areas that the Archive is working on, which are interlinked.

1. The ongoing issue of ensuring the sustainability of the Archive into future decades. We are considering making a further HLF application. But this source of income is ring fenced and is not guaranteed. Even with the fantastic support given freely by the Trustees and volunteers it still takes approximately £20k to maintain the cost of running the website, insurances, conservation materials, etc. We have no regular guaranteed source of income.
2. We have an ambitious programme of exhibitions. These are part and parcel of our aim to spread knowledge of the wonderful resource which the Archive has to offer every section of the jazz community and beyond. We are aiming to exhibit at various festivals such as the Cheltenham Jazz Festival. Major exhibitions are planned for the Barbican Music Library to coincide with the London Jazz Festival in late 2018. We are also taking part in a blockbuster exhibition in 2018 organised by NADFAS, the National Association of Decorative and Fine Arts Societies, called 'The Jazz Age.' This will be held at 2 Temple Place which is a fabulous mansion built by the hotel entrepreneur William Waldorf Aston on the embankment in Central London.
3. We are engaged in discussions with the School of Media at Birmingham City University. Two of our trustees are employed by BCU. It is widely regarded as being the most important centre for jazz studies in the UK, and possibly Europe. It has the advantage of being bang in the middle of the country. The aim is ultimately to have a branch of the Archive in some shape or form based at Birmingham. I mentioned Graham Langley earlier. Graham has his own fantastic collection which he has put together as head of the British Institute of Jazz Studies. One of the considerations is how Graham's collection can be married up with the NJA collection.

All in all this has been a very eventful time for the Archive. It's worth remembering the nature of the task we have set ourselves. It is to preserve and promote the legacy of one of the most important art forms in this country. But unlike other areas of the arts which have whole Government-funded museums dedicated to them we are trying to do this on a shoe string and almost entirely with voluntary help.

I am pleased to say that we are in robust health and there are a lot of exciting things going on, although we shouldn't be complacent about the challenges that lie ahead.

In response to a question Paul explained that the duplicate collection of books and journals that had been kept at Brunel University has been moved to the Jazz Centre (UK) at the Beecroft Centre in Southend. The material had not been used very much at Brunel, and it had been a considerable job to pack up and move it all, but it was now much more accessible.

## **TREASURER'S REPORT**

David Goodridge summarised the current financial position of the Archive. He said that when the accounts for the last financial year had been signed off he would make them available on our website.

Our annual expenditure is currently approximately £15,000, which is used for IT, insurance, office expenses and other ongoing costs. This has been reduced over the past two years by careful management of our funds.

We are holding funds as part of the HLF-funded Intergeneration Jazz Reminiscence project, but this is all allocated and will have been spent by the end of the project in the middle of 2017 so should not be considered as part of our assets.

Our income during the past financial year had been approximately £15,000, resulting in a surplus of about £3500, which had been added to our reserves, which were just under £15,000 at 31 March 2016. We aim to build up reserves of £30,000 over the next few years.

## **REPORT ON MARKETING AND FUNDRAISING ACTIVITIES**

Nick Clarke reported on the work of the Marketing and Fundraising Group over the past year. The main activity had been the organising of three fundraising concerts at Loughton Methodist Church, featuring Liane Carroll in March, Val Wiseman in July and Alan Barnes in October.

These concerts had been very successful not only for the funds that had been raised but also for the wonderful music that had been played, and for the opportunity to bring the work of the Archive to a wider group. The organisation of the concerts had developed into an efficient programme, with Mike Rose making contact with and negotiating with musicians, David Nathan liaising with the church and leading the front of house team of volunteers, Jane Hunter-Randall organising the raffle and refreshments for musicians, Roger Cotterrell selling books, Alan Quaife printing tickets, and so on.

The programme of concerts for the first half of 2017 is nearly finalised, with the Simon Spillett quartet playing on 11 February, and Trio Manouche on 24 June.

Exhibitions had been taken to the South Coast Jazz Festival at Shoreham in January, the Keswick Festival in May and Love Supreme in Sussex in July. These had been excellent opportunities to spread the word about the Archive to people who were not aware of us.

A fascinating talk on the Great American Song Book by Chris Walker had been organised in May, and two more talks are planned for 2017.

Regular communication about the work of the Archive had been carried on through the year via the website, monthly e-newsletter, Facebook and Twitter. Nick was pleased to report that nearly 1100 people now receive our monthly newsletter.

In response to a question, he confirmed that donations to the Archive benefit from gift aid tax relief.

Paul said that next year's AGM would be held on 4 December 2017. The meeting then adjourned for refreshment and informal conversations and discussions.

Nick Clarke

12 December 2016