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Chairman’s Statement

The 2017 Festival was always going to be interesting. After the monsoonal rains of 2015 and the floods of 2016, the Board sought to develop a program that was more resilient to the vagaries of weather. This resulted in a new venue in Merriwa Park and Ford St, both of these venues were extremely well received by the public and as a result the Board made a decision to effectively make no change to the 2018 Festival layout allowing our team to begin preparations early for the next year.

The biggest change for 2017 however was undoubtedly the interest generated in our decision to change our Artistic Director after 28 years. The Festival Board made the very difficult decision to part company with long time Director Adrian Jackson and opted to appoint an Artistic Team to take the programming forward. The team was led by well-known artist and Adam Simmons.

I have had the privilege of working closely with Adam for over 12 months now and his knowledge, enthusiasm and creativity are already impacting on the Festival in a positive way. Adam combines his Artistic role with an active role in the music scene as a musician. This give us the ability to be at the forefront of new styles, artists and through his trips to Jazzahead opens ups opportunities for us at an international level.

Adam was joined on the team by Scott Solimo who has volunteered for the Festival for many years programming the Reid St area. His local knowledge and commitment have been instrumental in many festivals and in 2017 he again played and key role in delivering a very successful festival. We are fortunate to have a local talent that is both highly regarded within the industry and passionate about the Festival.

Zoe Hauptman has recently been playing on Ed Sheeran’s National tour supporting Missy Higgins but found time to be an integral part of the 2017 team developing the program in conjunction with the other members enabling access to new artists and styles that provided an outstanding program in 2017.

Frank Davidson joined the team as the Blues expert. Frank is of course well known to us all at the Festival having served on the Festival Board for many years. His contribution to our Festival over many years has been outstanding and I thank him for his commitment and friendship over this time.

The combination of a great program, new venues and finally some perfect weather resulted in a both critically acclaimed festival and very strong positive public feedback.

In 2018 we hope to translate the 2017 success into financial success and the Board have worked incredibly hard over the past 6 months to evaluate every aspect of our operations to develop a sustainable model of delivery. This will remain a challenge in coming years however the recent release of the Rural City of Wangaratta Event Strategy (Draft) provide clarity around the Festival continuing as a Marquee event. The most efficient and appropriate system to deliver these objectives will create discussion which I would hope that The Board will be at the forefront of.
This will be my Final Chairman’s report as business and family require my full attention in the coming year.

It has been a great privilege over the past 5 years to work with such an incredibly talented group of people at Board level who have shown dedication and commitment to the event often in the face of some very difficult circumstances.

This decision has not been easy, as I have enjoyed my time with the Festival immensely, I have made many friends, learnt an enormous amount and above all understood the real importance of not only the Festival but the wider cultural community to making Wangaratta a very special place to live and work.

I would like to thank all Board Members for your incredible support over the years and the commitment, drive and energy that you have provided in making the event successful despite at times what seemed insurmountable odds.

In particular, I would like to thank the Rural City of Wangaratta for their ongoing support both at a Board level by maintaining their Board presence and input through Penny Hargrave and David Fuller and though their financial commitment. My thanks also to Irene Grant who supported the Board through a very difficult period following the appointment of Administrators and has remained a Board Member after the elections of Council.

We have been very fortunate to have gained a number of new members in recent years and my thanks to Louise Tilson, Mark Bolsius and Justin Timms for volunteering their time and considerable expertise to the Festival. It has been invaluable, and it is great to see new blood bringing a wealth of talent to the Board.

Michael Iacovino has undertaken his Deputy role with great enthusiasm and I am indebted to him for the many times he has represented us in Melbourne and his support over the past 3 years. Has been invaluable.

I could not finish up without thanking Wendy and Peter Lester and the team at the Gateway. Special mentions go to David and Kerryn Taylor and Graeme Taylor. The festival would find it very difficult to operate without your support, commitment and passion.

Finally, my sincerest thanks to the team at Nolan Media who have borne the brunt of my incessant calls, need to know details, numbers, dates, options, marketing and everything Jazz. To Annalee, Jami, Sarah, Phil and Lynn, I have no doubt that as long as you continue your involvement and the incredible support that your personal army of volunteers brings, then the Festival will be in safe hands. I am indebted to you for all your hard work, clear thinking, crisis management and support over the past 5 years. I have witnessed first-hand the personal sacrifices you have made for the Festival and will miss our daily interaction.

I hope to be able to be able to continue to contribute to the Festival in other ways in the coming years as a volunteer and wish the new Board every success.

Sincerely,

Paul Squires
Chairperson
Wangaratta Festival of Jazz and Blues
Artistic Panel Statement

2017 has been a year of great significance for the festival with the appointment of a new Artistic Team, the first such change in 28 years since the festival began. This was reportedly a difficult decision for the Board to make, given the contribution and commitment given by previous Artistic Director, Adrian Jackson, in curating and helping develop a festival that has established an international reputation for artistic excellence. But in considering the long-term future of the festival, a decision was made to engage a new Artistic Team to continue the artistic direction of the previous festivals, but with an injection of new ideas and their professional networks to bring fresh faces.

Since our appointment in March 2017, Zoe Hauptmann, Frank Davidson, Scott Solimo and I have managed to deliver our first festival program with strong critical acclaim. We worked effectively and efficiently as a team, to deliver a draft program within budget and in a short timeframe. Each member has unique connections and areas of expertise, but with many mutual points of intersection in addition to direct knowledge of the festival through performance and/or administrative activities over many years, which informed the programming to cater for the festival’s core audience, but to bring a few surprises also. The Artistic Team have retained the guiding principles of excellence, collaboration, diversity and innovation, with a focus on original and/or Australian music as established by Adrian, whose contribution the team would like to acknowledge.

Despite initial sales being slow, with some regular attendees deciding not to come due to the change of Artistic Director, including cancelling long-term accommodation bookings, ultimately the attendance was similar to 2016, which was a very positive result given the circumstances. It was the Team’s view that given the inherent challenges of transition, it was always going to be a difficult year, but that by building goodwill in the community (both regional and in the larger musical community), social capital would be gained in order to feed in to subsequent years.

In terms of the artistic quality presented for the 2017 festival, there were many international and local highlights. Our headliners were coincidentally both from New Orleans, reflecting both the tradition and the contemporary, with blues pianist, Jon Cleary, and young firebrand trumpeter, Christian Scott, both with full bands. Other internationals included Kari Ikonen Trio (Finland), Aron Ottignon Trio (UK/Poland/New Zealand/France), and several artists who performed by themselves, and with Australian collaborators, Jen Shyu (USA), Nadje Noordhuis (USA/Australia), James Shipp (USA), Philip Guidat/Pascal Rollando (France). These were a mix of known and unknown artists in Australia but were all received enthusiastically by audience and critics alike.

Australian artists included high profile names such as Tony Gould, Mike Nock in collaboration with students from Monash University, Scott Tinkler Trio, a new project by Jonathan Zwartz, the presentation of 2016’s National Jazz Award winner, Mike Rivett, Barney McAll’s ASIO project, Ian Moss (from Cold Chisel), Sydney’s Foreday Riders celebrating 50 years, Kevin Borich at the age of 75, Shannon Bourne and the explosive organ playing of Lachey Doley. A number of younger artists included the award-winning Caiti Baker, Belinda Woods’ Lo Res, Cope St Parade,

A couple of special collaborations included ex-ABC radio presenter, Lucky Oceans’ project with musicians from WA, Tasmania and Victoria. Another that created great interest was the world premiere of The Others, featuring James Morrison, Paul Grabowsky and Kram from Spiderbait (which will be repeated at the 2018 Melbourne International Jazz Festival).
Emerging and/or local artists were presented as both community events and as part of the ticketed program, including ensembles from Victorian College of the Arts, Monash University, and National Youth Jazz Academy.

Amongst all this there were a number of award-winning artists (some received after they had already been programmed) and also many artists were launching new CDs and projects at the festival, helping maintain the festival’s reputation for excellence and innovation.

Community engagement was pushed strongly this year, partly due to my long-time engagement with Wangaratta based artists and audiences. The main project was the formation of the Wangaratta Horns of Death, a community ensemble gathered and instructed by me perform with Spiderbait as the penultimate performance on the blues stage. This involved a diverse group of over 60 members aged 10-70. To paraphrase, it was “awesome”.

Other initiatives included: the use of St Pat’s Church for a new series of free “meetings”, offering public access to unique pairings of some of the festival's ticketed performers; free performances by VCA’s Wellbeing Orchestra at the Wangaratta Art Gallery and amongst the trees in Merriwa Park; and pop-up gigs at Cafe Derailleur to create more activity. There was also a listening session that was presented at Cafe Derailleur, with support from Wangaratta Arts Council a few weeks prior to the festival.

The general nature of the regular venues was retained, with a few new innovations, in particular the new layout of the footprint of the festival, closing Ford St to create a central festival hub, including a stage dedicated to community ensemble performances, leading down to the new Merriwa Park Stage. The other new venues have already been mentioned above - St Pat’s Church, Wangaratta Art Gallery and Cafe Derailleur. Each existing venue has long-established expectations of musical offerings and was programmed accordingly, while the new venues and programming sought to find ways to help engage with community, with a long-term objective of transitioning non-paying audiences to transition to purchasing tickets in the future.

The National Jazz Awards had a number of exciting new elements and partners in 2017:
- change of venues for the heats to WPAC Hall, allowing ABC to record and stream the heats live
- change of requirement for material presented to include minimum two Australian compositions, including one original, encouraging creation and presentation of new work, as well as engagement with existing Australian repertoire
- new partnership with Australian Jazz Real Book, giving all applicant’s free access to online resource to prepare application and potentially their performances
- AJRB to invite the three finalists to be featured monthly artists
- new partnership with Amersfoort Jazz Festival (Netherlands) to present the NJA winner in two concerts as part of the SENA International Jazz Laureate Program (late May), including a showcase event for jazz/music professionals from festivals and organisations from Europe, UK, South Africa and Asia. The requirement is for WFOJB to cover travel for the laureate and an accompanying festival representative. The funding from SENA is for at least the next four years.

The 2017 NJA attracted 35 applicants, with the judges expressing that the quality was high. James Macaulay (trombone) ultimately took the honours as a deserved winner. The process was streamlined somewhat, with the setup of a new registration process.
The NJA continues to be supported by the generous support of Anthony and Sharon Lee covering the main prize money and much of the associated costs, along with additional prizes from ABC Jazz, Pughouse Studios, AJRB and Amersfoort Jazz Festival.

ABC Jazz’s commitment to the festival increased in 2017 involving an additional recording van so that concerts in both the WPAC Theatre and Hall could be recorded for later broadcast, but also for live streaming via Facebook. Especially for the NJA this increased awareness and exposure of the participants and the festival. At a time when non-mainstream music is struggling for media presence, this exposure is vital for the festival and Australian music in general. It is a relationship of mutual benefit, with ABC jazz receiving easy access to high-quality performances with a number of World and Australian premieres.

Overall, the actual festival felt like a festival. Blessed with good weather, in part because of my prayers from the moment I took up the position, there was a great vibe on the streets and in the venues as people were moving between venues. The behind the scenes challenges of delivering a festival of this size were ably managed by a good team with strong initiative that got things done as required. In my conversations with general audience and media, the perception was of a smooth-running event. In addition to the Board and NME (Annalee, Jami, Sarah), I would like to personally thank Wendy and Peter Lester, Graeme Taylor and the large team of volunteers for their professionalism and dedication to making the festival happen.

The standard of performers on the Ford Street Community Stage was high after the changes and challenges in recent years, creating a space that positively engaged the community was vital. Given that much of the private sector support is from Wangaratta businesses and locals, it is hoped that this initiative and others can be used to leverage further support. Greater utilisation of the Ford Street Community Stage is being considered for the 2018 Festival and ideas such as promotional use of the stage: more down time between acts; vary the activities to appeal to different groups (eg. artist talk, panel discussion, live radio broadcast, community dance group, other non-music performers); introduction of some of major artists to generate awareness and interest for upcoming ticketed performances are all being considered.

The media coverage was supportive of the new Artistic Team and were excited by the program. Good coverage was received with some prominent interviews and previews, including in The Age, which was the first time for several years that a preview was given. There were also public launches in Melbourne (Readings) and Wangaratta (The Gateway) in July.

The national reviews of the festival were extremely positive, declaring “the artistic team delivered in spades” and that the future of the festival looked secure. Given some of the dire predictions from up to 12 months earlier, this is a great turnaround in public perception which does auger well for 2018 and beyond.

It has been a steep learning curve for the Artistic Team, but also, I hope, a refreshing look at how WFoJB might develop in the future as an organisation. On behalf of the Artistic Team, I, would like to thank the Board for giving us the opportunity to be a part of WFoJB, and I acknowledge especially the manner in which Paul as chair has brought his experience and enthusiasm to developing the festival and the city as a whole.
Thanks also to Annalee, Jami and Sarah from Nolan Media Events for their advice and assistance along the way. And personally, I thank my fellow colleagues, Frank, Zoe and Scott for their dedication and friendship as we’ve worked together throughout the year.

WFoJB lays claim to be the premier jazz and blues festival. By consolidating on the gains and learnings in 2017, I am confident of retaining and building upon that title, offering our audiences innovative and adventurous, high quality musical experiences of a diverse nature as they have come to expect, whilst also looking to improve the sustainability of the festival long-term.

Adam Simmons, Zoe Hauptmann, Scott Solimo and Frank Davidson
Artist Directing Panel
FESTIVAL BOARD 2017/2018

<table>
<thead>
<tr>
<th>Before 2017 AGM</th>
<th>Post 2017 AGM</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ELECTED DIRECTORS</strong></td>
<td><strong>ELECTED DIRECTORS</strong></td>
</tr>
<tr>
<td>Mr. Paul Squires – Chair</td>
<td>Mr. Michael Iacovino – Deputy Chair</td>
</tr>
<tr>
<td>Mr. Michael Iacovino – Deputy Chair</td>
<td>Mr. Justin Timms - Treasurer</td>
</tr>
<tr>
<td>Mr. Justin Timms - Treasurer</td>
<td>Mr. Mark Bolsius</td>
</tr>
<tr>
<td>Ms. Louise Tilson – Secretary</td>
<td><strong>APPOINTED DIRECTORS</strong></td>
</tr>
<tr>
<td>Ms. Irene Grant</td>
<td>Councillor David Fuller</td>
</tr>
<tr>
<td>Mr. Mark Bolsius</td>
<td>Ms. Penny Hargrave</td>
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<tr>
<td><strong>APPOINTED DIRECTORS</strong></td>
<td></td>
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<tr>
<td>Councillor David Fuller</td>
<td></td>
</tr>
<tr>
<td>Ms. Penny Hargrave</td>
<td></td>
</tr>
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</table>

FESTIVAL ORGANISATION 2017/2018

- WFoJB Board
- Artistic Directors Panel
- Event Manager
- Board Finance Committee
- Board Marketing Committee
- Engaged Community Committee
- Board Artistic Committee
- Operations Committee
- 100+ Volunteers
- PR Consultant
FESTIVAL MANAGERS REPORT

In 2017, the Wangaratta Festival of Jazz and Blues (WFoJB) presented a new look with changes to both outdoor venue locations, as well as a new Artistic Directors Panel. The community main stage area was moved to Ford Street, with the Blues venue also relocated down in the centrally located Merriwa Park.

Anecdotally, these changes appear to have been well received by locals and festival goers alike and have already been adopted by the WFoJB Board as the way forward to the 2018 Festival. Evidence of this was the 50% increase achieved in local tickets sold.

Feedback was very positive from both the local buzz and the official survey results. Whilst income from ticket sales remained steady, pleasingly there was a significant increase in the number of tickets sold, with the discounted locals pass proving very popular in engaging the local community.

The Festival ran smoothly, and we were (finally) blessed with some good weather. A big thank you to the team in our office, the board members and the volunteers who made the event run seamlessly.

There is little denying that a period of stabilisation and consolidation is now required to help build on the overall experience for patrons as we look ahead to delivering the 29th annual Wangaratta Festival of Jazz & Blues.

Annalee Nolan
Nolan Media & Events

2017 PERFORMANCE

Key Findings

- **TICKETS SOLD**
  - Increase in number of pre-sale tickets sold by 5%
  - Ticket Sales income remained steady at $339,688

- **SATISFACTION**
  - 75% of survey respondents will definitely come again
  - 20% of survey will probably come again

- **OPERATIONS**
  - Transition to new artistic team
  - Change in Festival venues and format was well received.
Pre-Sale Ticket Sales Data – Historical Trends

<table>
<thead>
<tr>
<th>YEAR</th>
<th>TICKET SALES INCOME (pre-sale)</th>
</tr>
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<tbody>
<tr>
<td>2013</td>
<td>$291,680</td>
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<tr>
<td>2014</td>
<td>$338,392</td>
</tr>
<tr>
<td>2015</td>
<td>$351,685</td>
</tr>
<tr>
<td>2016</td>
<td>$278,126</td>
</tr>
<tr>
<td>2017</td>
<td>$276,327</td>
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</tbody>
</table>

Trend of total ticket sales YOY

Notes on previous years festivals:

2013: Festival Theme ‘piano’ and Piano competition well received. Saxophonist Julien Wilson popular too

2014: 25th anniversary – Good international acts, Enrico Rava & Jeff ‘Tain’ Watts

2015: Huge increase in gold pass sales. Torrential rain on Sunday. Complimented in reviews for catering to audience well. James Morrison and Jane Bunnett popular acts

2016: Terrible weather ahead of festival and so the Blues Marquee washed out and last minute changes to KGG.

2017: Weather good, new layout proved popular and first year of New Artistic team
Social Media Results

Facebook Statistics 2017

<table>
<thead>
<tr>
<th>Page Likes in 2017</th>
<th>Page Likes in total</th>
<th>Total Audience Reach in 2017 *</th>
<th>Total Impressions in 2017 **</th>
<th>Total Spend in 2017</th>
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<tbody>
<tr>
<td>841</td>
<td>6,379</td>
<td>460,188</td>
<td>784,120</td>
<td>$323.56</td>
</tr>
</tbody>
</table>

* A reach is the number of people who received any of our impressions.
** Impressions are the number of times our ad is displayed.

Website 2017

<table>
<thead>
<tr>
<th>Users</th>
<th>Sessions</th>
<th>Duration on site</th>
<th>Page views</th>
<th>Total Spend on web design in 2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>26,000</td>
<td>41,000</td>
<td>1 min 40 sec</td>
<td>113,012</td>
<td>$1727.50</td>
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Top Pages viewed

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<tr>
<th>/Tickets/</th>
<th>13,182</th>
<th>/National-Jazz-Awards/</th>
<th>4,048</th>
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<td>/contact-us/</td>
<td>2,671</td>
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<td>/meet-our-programming-team/</td>
<td>2,092</td>
<td>/Monday-events/</td>
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<tr>
<td>/artists/christian-scott/</td>
<td>1,381</td>
<td>/program/</td>
<td>1,375</td>
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</table>
Snapshot of Survey Respondents

Total of 295 responses, but not every question answered in every survey so the average is around 285 responses as stated.

<table>
<thead>
<tr>
<th>Male</th>
<th>Female</th>
</tr>
</thead>
<tbody>
<tr>
<td>50%</td>
<td>50%</td>
</tr>
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</table>

Note: 288 responses to this question.

<table>
<thead>
<tr>
<th>Age Group</th>
<th>Responses</th>
</tr>
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<tbody>
<tr>
<td>18-24</td>
<td>3</td>
</tr>
<tr>
<td>25-34</td>
<td>11</td>
</tr>
<tr>
<td>35-44</td>
<td>15</td>
</tr>
<tr>
<td>45-54</td>
<td>27</td>
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<tr>
<td>55-64</td>
<td>115</td>
</tr>
<tr>
<td>65-74</td>
<td>96</td>
</tr>
<tr>
<td>75+</td>
<td>21</td>
</tr>
</tbody>
</table>

Note: 288 responses to this question. Most people come for the full three days.

<table>
<thead>
<tr>
<th>Number of Performances attended</th>
<th>Responses</th>
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<tbody>
<tr>
<td>1 – 2</td>
<td>9</td>
</tr>
<tr>
<td>3 – 5</td>
<td>23</td>
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<tr>
<td>6 – 10</td>
<td>106</td>
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<tr>
<td>11 – 15</td>
<td>98</td>
</tr>
<tr>
<td>15+</td>
<td>51</td>
</tr>
</tbody>
</table>

Did you attend any of the Ford Street Community Stage free concerts?

- Yes: 49%
- No: 51%

In summary, most survey responses come from the 55+ age group onwards and these people are here for the 3 days of the festival attending many paid concerts.

Sample Comments:

- Park setting, layout of venue and ease of moving backwards and forward from marquee depending on what we felt like at the time. Music selection was great!
- Variety and quality of the acts
- The Jazz Mass and James Morrison but the Pinson Hotel program was great
- It was great that the majority of the venues were in one street. This allowed easy and free movement between both stages and a few venues. Everything felt more connected with this set up as people were flowing freely. Food was great.
- It felt like a return to the early calibre of fantastic music and great variety. Good to see the Blues tent reinstated to a strong focus again.
- Ease of accessibility and short distances b/w venues, less crowded than in past years, garden seating in Merriwa Park was relaxed and enjoyable
- Frances Madden and the Pinson Hotel
- Spiderbait and Horns Of Death
- Ian Moss was the best artist
- Great performers. Great atmosphere. Great weather.
- Wide choice of acts and venues and relaxing and laid back atmosphere of Blue area - music and outdoor seating area with umbrella shades set in lovely park
- Great town. Good music. Good atmosphere
- Well organised, volunteers so helpful and cool, music in performing arts hall so stimulating plus great venue. Thankyou
- Wide variety of concurrent music, able to move between gigs as the mood took us.
- Layout was awesome!!
- The eclectic mix of high quality music on offer in venues close to each other. Friendly and helpful volunteers.
- Centrality of Ford St stage to other venues
- The Blues in Merriwa and the Ford St stage
- The music is always wonderful!
- Seeing high quality international artists like John Cleary and Australian artists like Kevin Borich plus the community engagement programme like Wangaratta Horns of Death with Spider bait and “Vinyl Revival”.
Attendance Data – Event Awareness

* Data collected from Survey conducted (approximately 285 responses)

How many times have you visited the Festival?

- First Festival: 8.36%
- Second Festival: 53.66%
- Three plus times visited: 17.77%
- Three plus times visited: 20.21%
- Regular: Six Plus years: 1.74%

Attendance Data – Event Awareness

* Data collected from Survey conducted (approximately 285 responses)

What is your main reason for visiting the festival?

- Visiting Family or Friends: 8.01%
- Nice weekend with good food, music and wine: 41.46%
- I am a passionate jazz/blues fan: 48.78%
- Other: 1.74%
Customer Satisfaction
* Data collected from Survey conducted (approximately 285 responses)

Do you agree that the Wangaratta Festival of Jazz and Blues is good value for money?

- Strongly Agree: 48.25%
- Agree: 39.51%
- Neither agree or disagree: 7.69%
- Disagree: 3.85%
- Strongly Disagree: 0.70%

It is very pleasing to see that around 88% of respondents are very pleased with the value for money they are getting from their ticket. This gives us confidence in our ticketing prices going forward.

Customer Satisfaction
* Data collected from Survey conducted (approximately 285 responses)

Do you intend on returning to the Festival?

- Yes: 80%
- No: 17%
- Undecided: 3%

Would you recommend the Festival to others?

- Definitely Yes: 75%
- Probably Yes: 20%
- Probably No: 3%
- Definitely No: 3%
MEDIA REVIEWS

FESTIVAL COVERAGE GENERATED:

June 2017:

- 04/06/2017: Music Trust (online)
- 23/06/2017: Wangaratta Chronicle – Early bird tickets
- 29/06/2017: ABC Goulburn Murray. Gaye Patterson interviewed Adam Simmons on her Morning program.
- 29/06/2017: Border Mail – Jon Cleary announcement:
- 29/06/2017: Jazz and Beyond – Festival listing
- 29/06/2017: Melbourne Blues Appreciation Society – Festival listing
- 29/06/2017: White hat – Festival listing
- Australian Jazz Net – Interview with Zoe Hauptmann
  http://australianjazz.net/2017/05/zoe-hauptmann-focus-passion-always-australian-made-jazz/

July 2017:

- 02/07/2017: Sun Herald – The Trip (page 30) – Festival overview
- 02/07/2017: Sun Herald. Traveller – Festival overview
- 02/07/2017: Brisbane Times, Traveller – Festival overview
- 02/07/2017: The Australian – Festival listing
- 02/07/2017: Helen Jennings from PBS interviewed Frank Davidson on her ‘Roots of Rhythm’ program
- 06/07/2017: Anplify – National Jazz Awards
- 06/07/2017: Jazz and Beyond – National Jazz Awards
- 08/07/2017: Jazz Australia – National Jazz Awards
- 08/07/2017: APRA AMCOS – National Jazz Awards
- 10/07/2017: Eastside FM – Jon Cleary announcement
  http://eastsidefm.org/wangaratta-welcome-rb-icon/
13/07/2017: ABC Jazz radio – Line-up announcement. Jessica Nicholas played tracks by Christian Scott, Jon Cleary and Kari Ikonen Trio on her afternoon program.

13/07/2017 ABC Jazz online – Line-up announcement http://abcjazz.net.au/programs/jessica-nicholas/wangaratta-unveiled

14/07/2017: ABC Jazz online – Line-up announcement and National Jazz Awards http://abcjazz.net.au/events/2017-wangaratta-festival-of-jazz

14/07/2017: ABC Goulburn Murray interviewed Adam Simmons and Frank Davidson on their morning program re: Line-up announcement

14/07/2017: ABC Jazz online – Line-up announcement http://abcjazz.net.au/events/2017-wangaratta-festival-of-jazz

14/07/2017: ABC Jazz online – Line-up announcement http://abcjazz.net.au/programs/jessica-nicholas/wangaratta-unveiled

14/07/2017: ABC Jazz online – Line-up announcement http://abcjazz.net.au/events/2017-wangaratta-festival-of-jazz

14/07/2017: Wangaratta Chronicle – Line-up announcement (print)


20/07/2017: The Age (page 2 and 32) – feature article on line-up announcement

20/07/2017: wn.com – Line-up announcement https://article.wn.com/view/2017/07/20/Wangaratta_Festival_of_Jazz_and_Blues_back_on_its_feet/

20/07/2017: In a Semi Mental Mood – Line-up announcement and artist profile https://inasemimentalmood.wordpress.com/2017/07/20/barney-hears-blood/

22/07/2017: Tom Sedunary from PBS interviewed Adam Simmons on his ‘Jazz on Saturday’ program re: Line-up announcement


26/07/2017: John Topper from 3RRR interviewed Adam Simmons on his ‘New and Groovy’ program re: Line-up announcement

30/07/2017: JOY FM - David Moyle interviewed Adam on Bent Notes re: Line-up announcement


28/07/2017: Melbourne international Jazz festival newsletter – Line-up announcement


28/07/2017: Border Mail (page 30)
August 2017:

- 02/08/2017: Australian Book Review – Line-up announcement
- 02/08/2017: PBS presents – Online listing
  https://pbsfm.org.au/events
- 07/08/2017 Noise11 – Line-up announcement
- 08/08/2017: In a Semi Mental Mood – Artist profile
- 09/08/2017: Andy Wally from 2AY Albury interviewed Adam Simmons for the station’s news bulletin
- 10/08/2017: The Music (online) – Spiderbait tour
- 10/08/2017: ABC Jazz radio – Line-up announcement. Jessica Nicholas played tracks by Kari Ikonen Trio and My Name is Nobody on her afternoon program.
- 10/08/2017: PBS online – Just Announced
  https://pbsfm.org.au/node/67873
- 10/08/2017: Joy FM – Adam Simmons, The Others, Wangaratta Festival 2017
- 10/08/2017: Australian Music Centre – Event Listing
- 11/08/2017: Jazz Espresso – Festival Preview
- 21/08/2017: Wangaratta Chronicle – Meet the programming team (page TBC)
- 21/08/2017: Wangaratta Chronicle Online – Team trumpets new spin on jazz festival

September 2017:

- 01/09/2017: AU Review – NJA and Festival line-up
- 06/10/2017 JOY FM ONLINE – Recapping the 2016 Wangaratta Festival of Jazz & Blues 2016 – Interview with Kellie Santin
- 07/09/2017: Joy FM online – Recapping the 2016 Wangaratta Festival of Jazz & Blues – Interview with Horns of Leroy
- 11/10/2017: In a Semi-Mental Mood – Interview with Adam Simmons re: Lineup
- 13/09/2017: Joy FM online – Recapping the 2016 Wangaratta Festival of Jazz & Blues – interview with Hetty Kate
• 15/09/2017: Wangaratta Chronicle – Horns of Death (Page 7)
• 15/09/2017: JOY FM- David Moyle interviewed Angela Davis on Bent Notes re: performing at 2017 festival
• 17/09/2017: The Age – M Magazine – Giveaway (Page 2)
• 21/09/2017: Triple M – The Border. Pip Enscoe interviewed Adam Simmons – Horns of Death
• 24/09/2017: JOY FM- David Moyle interviewed Nick Tsiavos on Bent Notes re: performing at 2017 festival
• 24/09/2017: PBS FM interviewed Niko Schauble re: performing at 2017 Festival
• 24/09/2017: Joy FM- David Moyle interviewed Mike Rivett on Bent Notes re: performing at 2017 festival
• 25/09/2017: ABC Goulburn Murray. Sandra Moon interviewed Adam Simmons on her Morning Program
• 26/09/2017: Jazz and Beyond – National Jazz Awards: Finalists Announced
• 27/09/2017: ABC Jazz Facebook – National Jazz Awards: Finalists Announced
• 28/09/2017: BM Horns of Death (TBC)
• 28/09/2017: ABC Jazz – National Jazz Awards Finalists Announced by Jessica Nicholas
• 28/09/2017: ABC Jazz- National Jazz Awards Finalists’ tracks played on air by Jessica Nicholas
October 2017:

- 01/10/2017: The Music (online) – Event listing
- 01/10/2017: Visit Victoria – Event listing
- 01/10/2017: 10 Times – Event listing
  https://10times.com/wangaratta-festival-jazz-blues
- 01/10/2017: Jazz Cyberhalides – Event listing
  http://jazz.cyberhalides.com
- 01/10/2017: Song Kick – Event listing
  https://www.songkick.com/festivals/1644869-wangaratta-jazz-blues-wangaratta
- 01/10/2017: Ride High Country – Event listing
- 01/10/2017: Around You – Event listing
- 01/10/2017: Australia’s Guide – Event listing
  http://www.australias.guide/vic/event/wangaratta-festival-of-jazz-blues/
- 01/10/2017: Community Music Victoria – Event listing
- 01/10/2017: Live Guide – Event listing
- 01/10/2017: Joy FM – Paul Gardener interviewed Matilda Abraham on Bent Notes re: performing at 2017 Festival
- 01/10/2017: Amnplify – National Jazz Awards featured on ‘Monthly Rap Up’
- 02/10/2017: Sydney Arts Guide – Profile on Frances Madden
- 05/10/2017: Neos Kosmos – Profile on NJA Finalist Thomas Avgenicos
- 06/10/2017: Forte (online) – Blues News – Festival Listing
- 08/10/2017: Jazz Australia – Profile on NJA finalist Alex Taylor
- 09/10/2017: Jazz Australia – Profile on NJA finalist James Macaulay
- 13/10/2017: The Wangaratta Chronicle – Festival preview
- 13/10/2017: 100 per cent Rock Magazine (online) – Profile on Lloyd Spiegel
  http://magazine.100percentrock.com/news/201710/234927
- 13/10/2017: ABC Goulburn Murray – ‘Off the Record’ Open Mic
- 14/10/2017: Jazz Australia – profile on NJA finalist Simon Ferenci
- 15/10/2017: Joy FM – David Moyle interviewed Belinda Woods on Bent Notes re: performing at 2017 Festival
- 15/10/2017: 3WAY FM interviewed Jim Kelly
November

- 15/10/2017: Creative Victoria – Festival preview
- 16/10/2017: Jazz Australia – profile on NJA finalist Josh Bennier
- 18/10/2017: Jazz Australia – profile on NJA finalist Joe O’Connor
- 18/10/2017: ABC Jazz online – NJA Semi-finalists
- 20/10/2017: Ausjazz Blog – Festival preview
- 22/10/2017: Joy FM – David Moyle interviewed Kram on Bent Notes re: performing at 2017 Festival
- 22/10/2017: 3WAY FM interviewed Jon Cleary
- 23/10/2017: Joy FM write up and recording of Davis Moyle’s interview with Kram on Bent Notes re: performing at 2017 Festival
- 23/10/2017: Jazz Australia – profile on NJA finalist Thomas Avgenicos
- 24/10/2017: Scenestr. – Profile on Jon Cleary
- 26/10/2017: ABC Jazz online – Thursday Night Live – Festival preview
  [http://www.abc.net.au/jazz/trio-downunder/9048926](http://www.abc.net.au/jazz/trio-downunder/9048926)
- 27/10/2017: ABC Goulburn Murray – Blues Brothers ‘Open Mic’
- 28/10/2017: The Saturday Paper – Festival listing
- 28/10/2017: Timber & Steel – Festival listing
- 29/10/2017: Jazz Australia – profile on NJA finalist Ricky Mallet
- 29/10/2017: Joy FM – David Moyle interviewed Frances Madden on Bent Notes re: performing at 2017 Festival
- 29/10/2017: Joy FM – David Moyle interviewed Zac Hurren on Bent Notes re: performing at 2017 Festival
- 29/10/2017: 3WAY FM interviewed Jonathan Zwartz
- 31/10/2017: Brag International – NJA, Nadje Noordhuis judging 2017 awards
- 31/10/2017: ABC Goulburn Murray interviewed Frank Davidson

November

- 02/11/2017: ABC RN ‘The Music Show’ interviewed Nadje Noordhuis
- 02/11/2017: The Australian (online) – Profile on Christian Scott
- 02/11/2017: Wangaratta Chronicle – Festival preview
- 02/11/2017: WIN News Albury – Festival preview
- 03/11/2017: AU Review – National Jazz Awards preview
• 03/11/2017: ABC Goulburn Murray. Gaye Patterson interviewed Jon Cleary
• 03/11/2017: ABC Goulburn Murray. Gaye Patterson interviewed Caiti Baker
• 03/11/2017: The Australian – Profile on Christian Scott (Page 16)
• 03/11/2017: WIN News Albury – Festival Preview
• 04/11/2017: ABC RN (online). Interview with Nadje Noordhuis
  http://www.abc.net.au/radionational/programs/musicshow/nadje-noordhuis/9115816
• 04/11/2017: Border Mail (online) – Festival Pictures
• 05/11/2017: ABC Jazz – National Jazz Awards (Streamed live)
• 05/11/2017: Wangaratta Chronicle (online) Festival Wrap-up x1
• 05/11/2017: Wangaratta Chronicle (online). Festival Wrap-up x2
• 06/11/2017: The Border Mail – Festival Wrap-up
• 06/11/2017: Sydney Morning Herald (online). Festival Wrap-up
• 06/11/2017: The Age (online). Festival Wrap-up
• 06/11/2017: Canberra Times (online). Festival Wrap-up
• 06/11/2017: WIN News Albury – Festival Wrap-up
• 06/11/2017: WIN News Toowoomba – Festival Wrap-up
• 07/11/2017: The Australian – Festival Wrap-up (Page 17)
• 07/11/2017: The Age – Festival Wrap-up (Page 25)
• 07/11/2017: Border Mail – Economic Boost (Page 3)
• 07/11/2017: WIN News Albury – Festival Wrap-up
• 07/11/2017: WIN News Bunbury – Festival Wrap-up
• 07/11/2017: The Australian (online). Festival Wrap-up
• 08/11/2017: Australian Book Review – Festival Wrap-up
• 08/11/2017: AU Review – Festival Wrap-up
• 09/11/2017: Aus Jazz Festival Wrap-up
  https://wp.me/pvEKr-2Vm
• 10/11/2017: Jazz Australia (newsletter) – NJA Winner
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<td>Develop and document a programming framework that focuses on excellence, integrity and diversity and maintains the balance of local, national and international talent. Build the Wangaratta Jazz and Blues brand and promote Australian musicians and music on the international stage through digital streaming and international collaborations e.g.: The Wangaratta Jazz stage or pop up event at the Montreal Jazz Festival. Develop a forum for dialogue around the Australian Jazz sound for musicians, fans and the media both physically and digitally. Focus on links from one festival to the next and develop events that call on the Australian Jazz ‘alumni’ and ‘returning home’ musicians. Continue to recognize and award excellence in Jazz and Blues through awards and competitions.</td>
<td>Actively program opportunities for artists to collaborate and experiment and develop initiatives that bring different styles of jazz and blues together with other types of music. Develop mentoring and training programs for Musicians, Producers and Artistic Directors. Provide opportunities for associate Artistic Directors to curate a section of the festival as a special guest. Develop young / emerging artists fringe event 3 - 5 months prior to the Oct/Nov festival. Develop a showcase event that involves the collaboration between festival artists and other art-form artists such as filmmakers, sculptors, writers or digital artists. Connect with universities to link education pathways with performance outcomes at the festival.</td>
<td>Collect and reflect on audience feedback and channel into festival development. Engage artists to develop immersive environments throughout festival venues &amp; linkages combining jazz aesthetics with the local landscape. Introduce an under 30’s ticket / performance incentive program incorporating elements of “hipster” culture. Capitalise on the new CBD streetscape with pop up events, visual arts and street performers. Present Jazz &amp; Blues Jam Club and Band Camp for adults on a quarterly basis. Develop a “people’s choice” program or award category. Develop a jazz review / Wangaratta experience platform inviting people to share their experience of the jazz festival and review artists.</td>
<td>Document and promote the Festival story from the perspective of the community highlighting the ‘Wangaratta face’ and quantify the value of this economically and culturally. Transform volunteer and friends programs into Ambassador alumni, providing a conduit for community members to help shape the festival. Develop Jazz for dummies lecture series and instrument familiarization sessions. Develop Fringe festival building on other local tourism products and culture, e.g. jazz cycle tour. Develop “Festival Dollars” Program linking visitors with local business and introduce / document a local buy policy for the Festival. Work with TAFE and local tourism to develop Festival Hospitality program. Announce a Jazz and Blues School / Community Group Award and school age Jazz performer award.</td>
<td>Develop continuous improvement policy and process including identification, reflection and change. Recruit Board members according to the strategic needs of the organisation. Develop an innovative case for investment template and refine according to target audience. Introduce change management strategy to reduce Boards operational tasks and enables focus on strategy and relationships. Conduct biennial Board evaluation and skills audit and implement Board structure that incorporates skills development and succession opportunities. Review Festival Brand to articulate year-long cultural profile of Wangaratta. Improve ticketing structure to improve income stability and volume.</td>
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</tbody>
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PARTNERSHIPS

Our aim is to make world-class jazz and blues accessible to everyone, by keeping our ticket prices low. Through the generous support of our many sponsors, supporters and friends – including government, corporate and philanthropic organisations – we are able to fulfil this goal.

Thank you to every individual and organisation that provided financial support this year. We greatly appreciate your generosity, and your unwavering belief in our local community, the current and next generation of jazz and blues artists, and the Wangaratta Festival of Jazz & Blues.
ENGAGING THE LOCAL COMMUNITY

The Festival plays an important role in our vibrant local community – helping to develop the artistic and cultural scene, contributing to the local economy and giving music lovers and musicians an opportunity to participate in an internationally renowned event.

Community Cushion Drive

The Festival again this year put a call out to all previous Festival attendees and local personnel to donate old Festival t-shirts and new cushion inserts. The t-shirts were recycled into pre-loved cushions that were available for patrons to use at the Hume Band Blues Marquee in our Merriwa Park venue over the festival weekend.

Wangaratta Motor Group Ford Street Community Stage

The Ford Street Community Stage was a new venue this year, supported by the Wangaratta Motor Group. Festival goers took to this new space early over the Festival weekend and enjoyed some great performances. The free program of performances was put together by Scott Solimo and again featured the very best of schools and community bands. The Street found itself lined with a variety of food and wine, plenty of shade and some great entertainment. Set in the centre of all Festival venues, Ford Street was a huge success.

Vinyl Revival

Following the success of the 2016 ‘I’m in the Band project’, 2017 saw the Festival run a project called ‘Vinyl Revival’ as part of their community engagement. This project saw local and surrounding primary schools of Wangaratta participate in both classroom activities and conducted by Festival volunteers to create artwork of musicians around photo cut-outs of the children’s faces.

Over 600 “Vinyl revival” portraits were collected from schools and put on display in the CBD for weeks before and after the Festival.

Artworks came from over 15 schools in the Wangaratta and the wider region and these were displayed in over 20 different window locations.

Thanks to David Godkin and his many helpers for their eager coordination of this endeavour.
Sunday Market

The Sunday Jazz Market hosted over 120 unique and diverse stalls selling crafts, gourmet foods, treats and gifts with plenty of activities and thing to see for all. The Sunday Market was again this year organised by Jodie Gottschling and was located outside the Holy Trinity Cathedral in the gardens between 9am – 3pm.

Paint Presto

The Paint Presto Art Event this year saw over 40 artists participate over the Festival weekend. Paint Presto consisted of a rapid painting day on the Saturday of the festival, creating a picture from start to finish. It was then followed on by an exhibition day on the Sunday where artists’ works were on display for judging by Wendy Sharpe - a prominent Australian artist. The feedback received from Paint Presto was terrific with many artists excited to enter again for the 2018 Festival.
AUSTRALIAN REGISTER OF CULTURAL ORGANISATIONS

Wangaratta Festival of Jazz & Blues is listed on the Australian Register of Cultural Organisations which means gifts donated to our Jazz and Blues Development Funds are tax deductible.

GOVERNANCE STATEMENT

Wangaratta Festival of Jazz and Blues Inc. is a registered not-for-profit charitable organisation, subject to the provisions of the Australian Charities and not-for-profits Commission Act 2012 and the Associations Incorporation Reform Act 2012. The business and affairs of the Wangaratta Festival of Jazz & Blues Board are overseen and controlled by the elected members of the Board and Appointed Directors.

General and strategic planning meetings of the Board were held in the relevant reporting period. The Board comprises members who are then elected to the following honorary office bearer positions i.e. Chair, Deputy Chair, Treasurer, Secretary and six (6) additional Board Members.

Wangaratta Festival of Jazz & Blues Festival contracts key, specialist personnel to provide artistic direction, and event management, administration and marketing services.

ANNUAL GENERAL MEETING

The Wangaratta Jazz & Blues Constitution requires that a meeting of members be held annually (the Annual General Meeting, or AGM). The purpose of the AGM is to receive reports and audited financial statements from the Treasurer in respect of the immediately preceding year, and to consider any other business of which notice has been given in accordance with the Constitution. All members are advised of the AGM by a notice placed in the local newspaper publication and are encouraged to attend the meeting. The Board aims to ensure that members have input to, and are informed of, all major issues and developments affecting Wangaratta Festival of Jazz & Blues.
STATEMENT OF FINANCIAL POSITION