



International Blues Week

October 2nd – October 9th 2010

Celebrating Black History and Music

Create an extra opportunity to enjoy yourself playing or listening to your favourite music!

The European Blues Association is encouraging players, performers and venues to organise music-making events to:

- **Increase awareness and understanding of blues music**
- **Celebrate performers and performance**
- **Raise awareness of the European Blues association and the Archive of African American Music**
- **Raise funds to support the activities of the European Blues Association and Archive of African American Music**

We are asking you to be involved as an organiser, a performer, a player, a sponsor or a supporter and, of course, to enjoy yourself playing or listening to your favourite music.

All we ask is that you raise awareness of the EBA in all local and event publicity and that you raise funds for the EBA through sponsoring, collections, donations or from profits.

Participation could take the form of announcements and collections at regular open mics, sessions or club events held during October (the UK's 'Black History Month'), or like-minded individuals could get together to put on a special session, jam, gig, 'Blues Day' or talk for the day itself.

The EBA will promote the week nationally via radio and the national 'blues press' and will provide downloadable 'national' posters, leaflets and promo material on its website.

The EBA will also provide website and email advice and guidance on general practical aspects of promoting events.

Local organisers will need to find a friendly venue, organise the local publicity and plan, and arrange and host the event.

We hope to generate enough interest to make this an annual event.

Contact secretary@euroblues.org for more information

info@euroblues.org

www.euroblues.org

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Registered Charity: 1090158



Putting on an event - making it work and making it legal

Putting on an event is very enjoyable but always hard work – arranging the acts, generating local publicity, dealing with the needs of artists and audience, arranging the PA, seeing all are fed and watered and dealing with the finances. We suggest you get together with like-minded friends as, depending on the scale of the event, you will need willing colleagues and helpers on the day for the door, running the PA, looking after performers, venue and audience and general helping out.

How much work you have to do will depend on your choice of event – running a session in a pub is much more straightforward than putting on a public musical house party an outdoor public event in a field or your own garden.

Using licensed premises

- Choose a venue to host your event (pub, club, Art Centre etc) that has all the appropriate licences and you will not need to be involved in any bureaucracy.
- A licensed venue will have all the appropriate licences for your event – Local Authority Public Entertainment Licence, PRS and PPL licences and public liability insurance cover for musical events but you do need to check. A licensed venue will also take the responsibility for event security.
- Make sure you clarify all H&S arrangements and responsibilities with the venue.
- You will need to ensure all the artists complete PRS set lists for the venue.

Arranging the acts

- Make clear arrangements with all the artists regarding performance times, set length, sound requirements, set-up time, food etc.
- If you are paying artists, clarify whether it is expenses, a guarantee, a guarantee v percentage or a door-split. Semi-professional and professional artists may insist on a contract even if it is for charity – they have to pay the tax! A draft contract is available from the EBA.

Protecting copyright

Please remember that all previously recorded music is under copyright if you intend audio or recording on the day, or creating a Myspace or YouTube channel prior to the event. PRS payments are artist's bread and butter!

Publicity

Please publicise the EBA in all publicity. Downloadable posters and flyers and supporting information for publicity is available on the EBA website.

info@euroblues.org

www.euroblues.org

Supporting text about the EBA for local publicity

International Blues Week

Saturday October 2nd - Saturday October 9th

Whether you are an enthusiast, a player, an artist or a researcher, by participating in any form of activities promoting African American Music you can help maintain this musical heritage for future generations to enjoy.

Incorporating the Archive of African American Music, The European Blues Association (EBA) is a registered charity established as an educational organisation in the United Kingdom in 1999. The EBA is dedicated to the appreciation and understanding of all aspects of African American music and the African-American culture from which it evolved.

The EBA promotes performances of African American Music in its many forms and provides participative educational activities for young people and adults. We encourage research into African American Music and its cultural heritage, and in partnership with the University of Gloucestershire, facilitate study and discussion of issues related to the development of Black Music and its relationships with popular music and culture.

The EBA tuition programme has been running for 11 years, offering tuition with well-known US & UK performers & artists at day, weekend and the 'Blues Week' events. Over 2000 participants have now attended and many past participants at EBA tuition events are now playing regularly on the UK & European blues and music scene. Thanks to the EBA John Jackson Scholarship Fund, many young people, including several rising performers, have been able to benefit from these opportunities.

The EBA's Archive of African American Music is a world significant collection of musical recordings, field recordings, books, journals, broadcasts, photographs, printed ephemera, manuscripts, personal papers and artifacts. All of these items are rare and some are unique in the world of African-American music collections. Many of the items have been used to illustrate books and magazine articles and in radio and television broadcasts.

The EBA website is becoming a major resource for African American music; containing a forum, music-making lessons, podcasts, downloadable articles and newsletters and access to the growing digital archive. The EBA also has a YouTube channel featuring tuition and footage from EBA events.

The EBA Resource Activity Centre provides a focus for study, performance, jam sessions, research, courses, talks, projects, workshops, exhibitions and displays. It is located in the historic city centre of Gloucester on the first floor of the Public Library in Brunswick Road, GL1 1HT.

Please consider joining the EBA. Your membership will assist in maintaining the heritage of the music for future generations to enjoy.

Becoming an Associate Member of the EBA will give you:

- access to the 'Members Only' area of the website for blogs, the forum, music-making lessons, podcasts, downloadable articles, newsletters and access to the digital archive
- use of the Archive of African American Music - a growing resource of international importance
- the opportunity to engage in many aspects of the music itself

Associate Membership costs £25 per year Life Membership is £250

Contact: info@euroblues.org or members@euroblues.org

www.euroblues.org

The European Blues Association

The mission of the EBA is "... to be the resource for our members and the general public who are interested in the historical past and the modern progression of African American music. We are dedicated to the appreciation and understanding of all aspects of the music and the African-American culture from which it evolved."

In furtherance of our objective to advance the education of the general public in the history and appreciation of African American music and culture the Association will make provisions for:

- the protection and preservation of an archive of material related to the music of peoples of African descent, including African American music and culture in general and Blues in particular; to make this accessible for the public benefit in a resource centre.
- the presentation of public recitals and lectures featuring African American music

Working with performance

Participation through performance can be one of the key factors in the development and maintenance of a life-long enthusiasm for music making. This in turn can lead to the desire for deeper understanding of the cultural history and context that formed the music.

Since 2000, The EBA has promoted and organised a range of workshops held at varied locations in the UK and an annual residential programme, '**Blues Week**'. Participants in EBA tuition residential programmes (*now over 2000*) have been drawn from the United Kingdom, Eire, Holland, Belgium, Luxemburg, France, Germany, Spain, Portugal, Norway, Sweden, Finland, Latvia, Australia, Egypt, Israel and the USA. We are particularly pleased to see an increasing proportion of younger and female participants.

Tuition offered covers all levels of fingerstyle and slide guitar, harmonica, vocals and keyboard, and has been provided by over 50 internationally respected artists from the US such as: John Jackson, Cephas & Wiggins, Lazy Lester, Louisiana Red, Jerry Ricks, Stefan Grossman, Paul Geremia, Paul Rishell & Annie Raines, Steve James, John Miller, Tom Ball & Kenny Sultan, Ernie Hawkins, Mary Flower, Michael Roach, Joe Filisko, Johnny Mars, Grant Dermody, Adam Gussow & Dennis Gruenling; & UK artists such as Sam Mitchell, Michael Messer, Bob Hall, Eddie Martin, Little George Suref, Dana Gillespie, Giles King, Sonny Black, Diz Watson, Ashley Dow & Alan Glen.

Working with young people

From its foundation, the EBA has been engaged in educational activities with primary and secondary schools. We have donated musical instruments and we offer performance seminar-workshops demonstrating the African-American underpinnings of 20th Century popular music.

The 2001 *Blues Week* class initiated **The John Jackson Youth Scholarship Fund** to enable young people to attend EBA tuition events. We have awarded over £15,000 in scholarships for young people between the ages of 14-21 to attend our residential programmes for guitar, harmonica, vocals and keyboard classes. Students benefit from spending time with internationally known performers and tutors.

Working with the local community

EBA members are frequent broadcasters on national and local UK radio, for example presenting regular programmes on African American music on local community radio and Michael Roach's three-part series '*Deep Blue*' on BBC's Radio 4.

The EBA has been pleased to work in partnership with Gloucestershire Library Services since 2003, presenting concerts and events in local libraries. Talks have been given to local community groups and a regular Black Music study group is being developed.

Working with the Academic Community

The EBA is working in partnership with the University of Gloucestershire to encourage the use of the Archive of American Music for graduate and post-graduate students and academic researchers. Part of the Archive is housed in the University of Gloucestershire Study and Archives Centre.

EBA members regularly present papers on African American music themes at national and international music conferences. Since 2002, the EBA has hosted and participated in national and international conferences on African American music, for example, at the Universities of Metz, Gloucestershire, Mississippi, Worcester and Nottingham.

Working with the Music Industry

Since 2000, the EBA has been actively involved in Gloucester International Rhythm & Blues Festival promoting concerts and seminars. Local events are held regularly, such as the '*Jug Band Weekend*' in Cheltenham, Gloucestershire in 2009.

Each year the EBA sponsors and promotes an increasing number of concerts and tours to further our aim of; 'education through appreciation of performance'.

The Archive of African American Music

The Paul Oliver Collection of African-American Music and Culture

The Paul Oliver Collection is a world significant collection of musical recordings, field recordings, books, journals, broadcasts, photographs, printed ephemera, manuscripts, personal papers and artifacts gathered and produced in a career of over 50 years of research on African-American music. All of these items are rare and some are unique in the world of African-American music collections. Many of the items have been used to illustrate books and magazine articles and in radio and television broadcasts.

The collection is currently being catalogued; the following is a structural summary of its content:

Recordings

Various 78 rpm, 10" long-play, 45s, extended play 45s, 12" long-play and Compact Discs on US and English labels that cover the music of Africa, blues, jazz, gospel, rhythm & blues and soul music.

Journals and Magazines

The Archive contains publications from Black Music Research Journal, Blues Unlimited, Living Blues, Blues World, Juke Blues, Blues and Rhythm, Storyville and Sing Out among others.

Photographs

The Archive contains a large quantity of photographs and 35mm slides of African American sites and locations of blues singers, jazz musicians and vocalists, bands and instrumental groups. The Stuart Kidd Collection consists of thousands of originals taken for the U.S. Farm Services Administration documenting life in the southern states from 1935-1942.

Rare Publications

Our rare publications include: Early Songbooks, Catalogues, Publicity Sheets, Posters and postcards.

Song Sheets

The John Anderson Sheet Music Collection contains over one thousand rare African American related song sheets dating from 1830 to 1930.

Books

The books within the Archive covers a range of subject matter that includes Slavery and Reconstruction, 20th Century Black History, WPA Writers Project Reports, Urban Contexts, Music and Song Traditions for Comparative Studies, Africa, European Folk Music, African American Sacred and Secular Music, the Blues, Jazz and Entertainment.

If you are not using already licensed premises, then you will need to read the information below.

For general information on putting on an event see:

<http://www.eventandticketexpert.co.uk/rules-regulations-staging-event.html>

<http://www.eventandticketexpert.co.uk/event-security-tips.html>

<http://www.eventandticketexpert.co.uk/event-safety-tips-event.html>

Premises and Public Entertainment Licences

http://www.direct.gov.uk/en/HomeAndCommunity/WhereYouLive/SaferStreets/DG_10030003

All premises used to supply alcohol need to be licensed. The licensing laws within England and Wales have changed. The Licensing Act 2003 aims to integrate and modernise six existing licensing regimes into a single, streamlined system. The Public Entertainment Licence

(PEL) alongside liquor licensing & special hours certificates are some of the regimes that are being revised. From the 24th November 2005, if you wish to provide live music (or recorded music, instruments, a dance floor or sporting events) it will need to have been clearly stated within the operating schedule.

The designated premises supervisor is responsible for making sure the premises operate legally and meet any conditions attached to the licence. A premises licence will be required for one or more of the following activities:

- retail sale of alcohol
- supply of alcohol to or on behalf of a club or when ordered by a club member
- supply of hot food or drink between 11pm and 5am the following morning
- provision of entertainment for profit, including charity, where the entertainment involves:
 - theatrical performance
 - film exhibition
 - live music
 - recorded music
 - dance
 - provision of facilities for making music
 - provision of dancing facilities

For more information about the Licensing Act 2003, please contact your Local Authority's Licensing Department.

Performing Rights Society

www.prsformusic.com

In UK copyright law, a person wishing to play copyright music in public will generally require the consent (or licence) of the copyright owner before doing so. 'In public' means, broadly speaking, to an audience outside of his/her domestic or home circle. If the person does not obtain the required licence they may risk infringing copyright.

So, in nearly all cases, if you are playing our music (copyright music written, published or arranged by a member of *PRS for Music* or one of its affiliated societies) outside the home (or domestic environment), you will need to buy a Music Licence unless:

- The venue already has a PRS Music Licence
- Or your music use is covered by a PRS Charging Policy and *PRS for Music* has decided, at its discretion, not to make a charge for our licence in your circumstances.

Even if you think you don't need a licence by law or, that you would not be required to pay *PRS for Music* a fee as a result of a PRS Charging Policy, we always recommend that you contact us to discuss your music use. We will help you ensure that you have the right licence in place to lawfully perform and authorise the performance of our music in your premises.

Please contact 0800 068 48 28 for more information.

Public Performance Licence

<http://www.ppluk.com>

If you play recorded music or music videos in public, or broadcast them (or copy them in order to do so) in the UK, you will be infringing copyright unless you are appropriately licensed by PPL.

PPL is the UK collecting society for record companies and performers. PPL licenses radio stations, TV stations, and other broadcasters who use sound recordings in their transmissions.

PPL also licenses clubs, shops, pubs, restaurants and thousands of other music users who play sound recordings in public.

The licence fees that PPL collects are then distributed to the rightful owner of the sound recording copyright - usually the record company responsible for creating the recording - and also the performers who played on the track.

Musicians Union

<http://www.musiciansunion.org.uk>

Health & Safety issues

Contracts

Public Liability insurance for Musicians Union members

Advice on events

Insurance for Public Liability

Public liability insurance is designed to cover your business in the event of third party claims being made against you for negligence that have caused persons to suffer injury or illness as a result. Public liability insurance will also provide cover if you were out at a third parties property and caused damage.

There are many sites offering insurance for public liability and event cancellation.

Event Security and stewarding

See websites above.

Draft Artist Contract below

Venue:

Phone:

Email:

Web:

PERFORMANCE CONTRACT

This contract is made on the _____ day of _____
Between _____ on behalf of _____
(Hereinafter called the Management) of the one part, and

(Hereinafter called the Artiste) of the other part

1. The Management hereby engages the Artiste and the Artiste agrees to perform as to the under mentioned conditions:

Schedule of Performances:

Date of Engagement	Name and full postal address of venue	Performance details	Artiste fees	Accommodation & meal details
		Soundcheck time: Sets: minutes Support: Support time: Artist Performance time:		

- It is agreed that the inclusive fee(s) shall be payable in cash on the date of the performance.
- The Management will provide suitable PA and lighting and the sound engineer.
- The Artiste warrants that at the time of signing this Contract he is not under any contract to any third party that might preclude him from fulfilling the engagement set forth in the Schedule of Performances and that he will not subsequently enter into any such contract and that he has not concealed any change of professional name or description.
- The Artiste shall not infringe any copyright, patent or other property rights of any party and, in the event of infringement, shall indemnify the Management from and against all damages, liabilities, and costs incurred by the Management in consequence thereof. If the Artiste's performance is contrary to law or is objected to by any licensing or other public authority, the contract in respect of which the objection is made may be cancelled by the Management unless the Artiste shall forthwith change his performance to remove their illegality or objections.
- No payment shall be made for days upon which the Artists is unable to perform by reason of any cause beyond the Management's control such as National Mourning, War, Fire, Strikes or Lock-outs in the district directly affecting the venue, inclement weather conditions, or the Order of the

Licensing or any Public Authority having jurisdiction. In any such event, notice must be given to the Artiste forthwith.

7. The venue does not permit the use of any illegal substances on the premises.
8. The Artiste or their representative is responsible for being in compliance with any requirements for work permits or visas.
9. The Management shall not be obliged to pay the Artiste for any performance/s in respect of which the Artiste fails to perform.
10. The Artiste agrees not to play any other venue within 30 miles of the venue within a period of two months prior to the date of engagement or one month following the engagement without written agreement from Management.
11. It is a condition of this Contract that the Management is not responsible for loss of, or damage to, the Artiste's property.
12. Each Artiste may bring one person not performing into the venue free of charge. Any others need the express prior permission of the Management.
13. The Schedule of Performance hereto shall be read and construed as forming part of this Contract and the Artiste agrees to abide by all reasonable rules which may, from time to time, be made by the Management for the good and orderly conduct or the special requirements of a venue and which do not conflict with the terms and conditions of this contract provided that such rules shall be brought to the notice of the Artiste.
14. The nature of the Artiste's engagement under this contract is such that he would be treated as self-employed for National Insurance and Taxation purposes.
15. It is understood by the Management that the Artiste performing under this contract will be responsible for his own Public Liability Insurance.
16. If the Artiste shall commit any breach of the provisions hereof:
The Management shall be entitled to terminate the Artiste's engagement forthwith subject to the Management paying the Artiste for performances given (excluding the performance where the breach occurred) on a pro rata basis.
The Management shall not be obliged to pay the Artiste for any performance/s for which the breach relates.
17. Cancellation by the Management within seven days prior to the date of the performance will incur the full fee to be paid in compensation for loss of earnings by the Artiste.

We, the undersigned, acknowledge that we have read the above clauses and agree that they will be adhered to in detail:

Signed

On behalf of the Venue management

Date:

On behalf of the Artiste

Signed.....(Print name).....

Date.....

Please return to the venue prior to the engagement, accompanied by details of technical requirements