

<b>Institution:</b> University of Liverpool		
<b>Unit of Assessment:</b> UoA 33 Music		
<b>Title of case study:</b> Growing audiences and inspiring performances through celebrating 100 years of Jazz in Britain		
<b>Period when the underpinning research was undertaken:</b> 2005-present		
<b>Details of staff conducting the underpinning research from the submitting unit:</b>		
<b>Name(s):</b> Catherine Tackley	<b>Role(s) (e.g. job title):</b> Professor and Head of Music	<b>Period(s) employed by submitting HEI:</b> 1 August 2016-present
<b>Period when the claimed impact occurred:</b> 1 August 2016-present		
<b>Is this case study continued from a case study submitted in 2014?</b> N		
<b>1. Summary of the impact</b> (indicative maximum 100 words) <p>Tackley has increased knowledge and awareness of early British jazz through her extensive work with cultural organisations, practitioners and audiences. The research assessed the influence of jazz on culture and society in the interwar years, identifying the musical and non-musical ways in which jazz entered the public consciousness in Britain. When used in collaborative programming with cultural organisations, this research led to expanded audience reach and diversity. It also inspired both the recreation of historic jazz repertoire and the creation of new work by informing musicians and dancers about historical performance practices and repertoires of early British jazz.</p>		
<b>2. Underpinning research</b> (indicative maximum 500 words) <p>Tackley's ongoing research on jazz in Britain and Europe between the Wars, which began with <i>The Evolution of Jazz in Britain c. 1880-1935</i> (2005), has taken particular directions since 2016 (when she was appointed at the University of Liverpool):</p> <p>Firstly, the impact of jazz in Britain beyond musicians and musical communities; focusing particularly on its influence on artists working in other media (e.g. visual art, design, film, literature, dance) as well as on everyday life. The main research output was the exhibition (3.3) <i>Rhythm &amp; Reaction: The Age of Jazz in Britain</i> in London (January – April 2018), which combined materials from the (UK) National Jazz Archive with items loaned from national, regional and private collections. The exhibition assessed the various schemes of encounter that contributed to the mixed reception that the music received, and demonstrated a huge variety of non-musical media and formats in which the genre was represented in the jazz age – uniquely moving beyond figurative depictions towards assessing the aesthetic impact of the music. The exhibition identified profoundly British responses to jazz from the outset, showing that the adoption of jazz in the country was more complex than simply an emulation of the American sources. In the process, the exhibition also highlighted the key characteristics of jazz, showing it as a modern, cosmopolitan, transnational, adaptable and socially relevant art form which has sustained it over the past century. The research is written up in the catalogue essay (3.2).</p> <p>Secondly, the emergence of jazz in Europe; understanding the processes through which jazz arrived in Britain and its actual and perceived relationships with previous styles of American popular music, including minstrel show, cakewalk, banjo bands, spirituals and ragtime. Rather than being preoccupied with identifying a precise moment of origin or arrival, this research exposes the more subtle and organic processes through which the idea, and then the sound of jazz emerged in Britain and Europe, and uses this background to contextualize and understand its reception. This was an important dimension of exhibition (3.2, 3.3) but more specifically</p>		

extended to research commissioned by Serious, the UK's leading producer of jazz events, on James Reese Europe, an African American musician who came to France during World War One, leading directly to public blog posts and contributions to events. The centenary of the arrival of the Original Dixieland Jazz Band (ODJB) and the Southern Syncopated Orchestra (SSO) from America prompted renewed critical engagement with their musical performances and exploration of their influence on musicians, artists and audiences at that time (3.4). This work led directly to public events curated by Tackley in London and Liverpool in 2019.

Thirdly, race and the development of jazz in Britain; understanding the role of black British and diasporic West Indian musicians on the development of jazz in Britain. This research has illuminated a long-standing contribution of West Indian musicians to popular music in Britain before the arrival of the *Empire Windrush* in 1948 via the imperial mechanisms of the military and the exhibition. It is the particular subject of journal article (3.1) and also informed the contextual blog/vlog entries on James Reese Europe.

### 3. References to the research (indicative maximum of six references)

**3.1** Tackley, C.J. (2018) 'West Indian Roots and Routes of British Jazz' in 'Who Is British Music?' Placing Migrants in National Music History' *Twentieth Century Music* 15(3) pp. 439-492 DOI: <https://doi.org/10.1017/S1478572218000257>

**3.2** Tackley, C.J. (2018) 'Rhythm & Reaction: The Age of Jazz in Britain' in *Rhythm and Reaction: The Age of Jazz in Britain* (Exhibition Catalogue) pp. 9-55, Two Temple Place. (2018) ISBN 978-0-9570628-7-0. Available from <https://twotempleplace.org/exhibitions/rhythm-and-reaction/>

**3.3.** Tackley, C. J. (2018) *Rhythm and Reaction: The Age of Jazz in Britain* (Exhibition), Two Temple Place. PDF with details available from the institution on request.

**3.4** Tackley, C. J. (2018). 'Jazz Meets Pop in the United Kingdom. In N. Gebhardt, N. Rustin-Paschal, & T. Whyton (Eds.), *The Routledge Companion to Jazz Studies* (pp. 97-104). Routledge. Available from the institution on request.

### 4. Details of the impact (indicative maximum 750 words)

#### Impact on organisations

Tackley's research provided the basis for collaboration with cultural organisations (Two Temple Place, The Arts Society, the National Jazz Archive, Serious, National Museums Liverpool and Parr Jazz) to produce new forms of artistic expression, and generate new ways of thinking about audience reach and diversity.

Annual exhibitions at Two Temple Place had previously used music within their public programming, but the 2017 exhibition *Rhythm & Reaction: the Age of Jazz in Britain* curated by Tackley made it a focus for the first time. Tackley was selected through a competitive process to curate the exhibition, the first time that this role had been given to someone without a curatorial background. The CEO of exhibition partner The Arts Society, who was involved in the selection process, commented that "underpinned by the depth of her research, Catherine is confident to leave the comfort zone of academic thinking and work with a wide range of audiences and stakeholders, making fruitful collaborations and creative thinking possible." (5.7 p.6) The exhibition presented new research by Tackley into the influence of jazz on British visual and decorative arts, the first time that this subject had received significant attention in scholarship or in public programming. The subject represented a shift in thinking for Two Temple Place, the hosting organization/venue, whose annual shows specifically showcase publicly-owned collections from around the UK, usually focussing on aspects of fine art. For Two Temple Place, *Rhythm & Reaction* required the development of new curatorial practices and a change in the use of space to encompass photographs, cartoons, textiles, ceramics, moving images, instruments, recordings, film, alongside the paintings, prints and sculpture. The Chief Executive commented that "we learnt a great deal about display and how to showcase such a variety of media alongside each other" having "never before used film on such a large scale" (5.7 p.4) and developed new ways of incorporating music. As a result, Two Temple Place gained "the confidence to be even more playful when using the space, challenging it and us in programming events and exhibitions and means of display" (5.7 p.5).

The exhibition significantly increased the audience reach of Two Temple Place, welcoming a completely new audience, as 61% of the 42,164 visitors had not visited the venue before (5.7, p.3). Drawing on Tackley's research, the exhibition "included commentary and opened discussions around subjects such as race and ethnicity that [Two Temple Place] had never managed to do before" (5.7, p.3). Associated programming developed partnerships with individuals and organisations to contribute to these discussions. As a result, Two Temple Place noted "how crucial is it to develop an exhibition around a subject matter that has a long reach and crosses age group, gender and race" (5.7, p.4). Family events were Two Temple Place's best visited, with 165 children attending across 15 family Half-Term and Easter events. (5.4) 3,000 catalogues containing a curatorial essay by Tackley were sold (5.4).

The high-profile nature of the exhibition attracted wide-ranging coverage in the national press which brought the history of jazz further into the spotlight. Tackley's research was also highlighted specifically in an article for the *Express* which demonstrated how the aesthetic impact of jazz on 1920s domestic environments could be translated into contemporary interiors. The exhibition inspired new examinations of jazz in Britain and particular objects through extensive features in the mainstream press, including the *Times*, *Financial Times*, *Guardian*, and *The I*, with an estimated total circulation of more than 300,000,000. (5.3)

For The Arts Society, known as the National Association of Decorative and Fine Arts Societies until 2017, the exhibition marked a significant change to embrace a diversity of art forms and to increase audience reach with a re-branding exercise at the time of their 50<sup>th</sup> anniversary. The exhibition (and programme around it) was the first major project using the new brand and demonstrated that the organisation had moved away from a focus on fine and decorative arts to a much wider range of the arts and culture. Two Temple Place noted that 65% of visitors to the exhibition had not previously heard of The Arts Society (5.7, p.3), evidencing the broadening of the Society's reach and engagement. According to the organisation's CEO, Tackley's research "played an important part in the reorientation of The Arts Society towards a wider variety of art forms ... [and] enabled us to think about connections between music and the visual arts." (5.7, p.6). The Arts Society reports that as a result of this "Music as a subject has become more popular in our programming." (5.7, p.6). As a result of the research, Tackley was invited to become an affiliated lecturer for the Arts Society, offering talks to members on her ongoing research on jazz and its connections with the visual arts.

*Rhythm & Reaction* raised the profile of exhibition partner The National Jazz Archive (NJA), based in Loughton Public Library, reinforcing its value as "as a cultural asset the importance of which goes far beyond just a celebration of the music" (5.7, p.12). The Head of Trustees of the Archive stated that *Rhythm & Reaction* has been a morale boost for the archive. Furthermore, "association with the exhibition has enhanced the importance and credibility of NJA in the eyes of current and future patrons and future donors, both financial and cultural [and] has enhanced the prospects of NJA being regarded as a 'go to' organisation to mount an exhibition on jazz related themes at other venues and events." (5.7, p.12) Items from NJA featured prominently in the exhibition, raising awareness of the collection. As a result, there was "exposure to a wide audience of material which is normally only accessible by visiting the Archive at Loughton" leading to "a significant increase in the NJA mailing list" (5.7, p.12). The archive has noted that the success of their involvement in this exhibition, and the increased attention and exposure, means they now feel in a much stronger position to approach other organisations and instigate new collaborations (5.7, p.13). This included an exhibition on "Women in Jazz" which NJA mounted with considerable acclaim at the Barbican (between October and December 2018).

Tackley's appointment as Professor in Residence at the 2017 EFG London Jazz Festival (organised by Serious) meant that for the first time the festival's talks programme focused on the historical impact of jazz and addressed a general public audience (as opposed to the usual talks around present day issues aimed at musicians and other sector professionals). Tackley curated a public Study Day on the impact of jazz in Britain at the Royal Festival Hall which was attended by 100 people. More than 40% of the audience had not attended an LJF event before. Despite

more than 40% of the audience classifying their musical knowledge as 'advanced', everyone said that they had learned something new (68% stating that they had learned 'lots') indicating expanded public knowledge of early British jazz. (5.2) Tackley's research was the basis of further collaboration with Serious for a website accompanying Jason Moran's 'James Reese Europe and the Absence of Ruin' in 2018, a 1418NOW commission performed in the UK, Berlin and New York (5.9). This provided important information and context for the project which was not easily accessible elsewhere. The Director of Serious commented that: "We were really drawn to working with [Tackley] because she shares our enthusiasm for reinterpreting heritage and making it relevant to new communities and new audiences. ... Catherine brought us a focus on the detail of individual work and lives [of jazz musicians] that grew into something bigger." (5.7, p.10).

Tackley's research led to new collaborations around jazz history, bringing Liverpool jazz promoter Parr Jazz together with National Museums Liverpool for the first time, establishing an ongoing relationship between the two organisations leading to new public programming (5.7, p.9). In April 2019 Tackley curated '100 Years of Jazz' as a free public event at the International Slavery Museum (part of National Museums Liverpool) working with Parr Jazz to celebrate 100 Years of Jazz in Britain, specifically the arrival of the ODJB in Liverpool in April 1919. The event helped to establish the longevity of jazz in Liverpool which contributed to Parr Jazz's bid for Arts Council Funding. The Director of Parr Jazz acknowledged that: "Catherine has impacted positively on our credibility as a culturally and historically rooted organisation" (5.7, p.9). The event contributed to the outreach programme of the museum by connecting the public through music with the black cultural heritage. The Senior Education Manager for NML commented: "Catherine's knowledge reveals synergy between our museums, their storylines and location where we didn't know it existed. This fosters creativity and inevitably brings new audiences to us." (5.7, p.8).

### Impact on artists

Tackley's research has led to the incorporation of historical repertoire and performance practices in the work of contemporary musicians and dancers, as well as the formation of new bands and the development of creative work.

The research broadened the musicians' awareness of British jazz history, repertoire and performance practices, enabling them to engage with new audiences and in new ways. It also brought artists together that otherwise would not have had an opportunity to collaborate. Tackley's collaboration with the Kansas Smitty's House Band ('Jazz Before Jazz Was Jazz', at Two Temple Place in 2017, a preview to the *Rhythm & Reaction* exhibition, and the Good Life Festival in Hawarden in 2018) developed informal dialogue within these performances as a new way to present historical and musical information to audiences (5.1). This approach was taken forward into '100 Years of Jazz', an event curated by Tackley at Hoxton Hall in 2019. This required the Kansas Smitty's to learn new repertoire and to perform with dancers, a departure from their usual practices. Their bandleader commented that this repertoire and history "really came to my attention when I met Catherine [Tackley]". (5.6) Tomorrow's Warriors, specialising in jazz education and creative production, were similarly engaged in performing historic material at the Hoxton event, in this case of the all-black SSO. As this group did not record, Tomorrow's Warriors produced creative responses to the known repertoire. The musicians commented that engaging with the SSO's unusual and broad repertoire "exposed gaps in their playing" and Tomorrow's Warriors' Artistic Director expressed a desire to do more work in this area. (5.6)

The Jubilee Stompers, a new Liverpool-based band specialising in early jazz, was formed in 2019 specifically to perform at the aforementioned event curated by Tackley at the International Slavery Museum. The band learned ODJB and SSO numbers for the performance and subsequently incorporated them into their repertoire. The band's bass player noted that: "Through taking part in the 100 Years of Jazz event, we have been introduced to a new audience, who have then come and seen us play again." (5.7, p.14) The band is now well-established with weekly and monthly residences in Liverpool, demonstrating a contribution to the musical life and economy of the city (see <https://www.facebook.com/thejubileestompers/>).



Tackley's research has foregrounded public awareness and discussion of racial aspects of jazz, both prior to and following the Black Lives Matter protests of 2020. *Rhythm & Reaction* necessitated careful consideration and development of interpretation around artefacts which today are considered racist (see output 3.2 and 5.7, p.3). This extended to a public discussion at Two Temple Place, chaired by Tackley, with Afua Hirsch and Soweto Kinch, specifically to discuss how racial attitudes in Britain affected the reception of jazz in early 20th century and the continued relevance of this history. At a conference at the British Library in 2018, 'Revisiting the Black Parisian Moment, 1918-1919', Tackley convened and chaired a 'listening panel' discussion with jazz journalist Kevin Le Gendre and saxophonist Soweto Kinch crossing the potential divide between theory and practice. This enabled the scholars present, mostly not musicologists, as well as the wider public audience, to connect with the musical responses to the circumstances of the period. Moreover Kinch subsequently cited the event as an inspiration behind his 2019 album 'The Black Peril': "One thing that really stimulated me was a panel I did last year for a symposium at the British Library on Black Europe" (5.5). This led to further collaboration with Tackley on his COVID-19 launch tour for the album in Autumn 2020, where her research contributed to a public understanding of the historical context which inspired the album through her contribution to an online panel discussion (see <https://soweto-kinch.com/blackperil2020/>).

Tackley's research has brought dance to the fore as a neglected but important dimension of early British jazz performance and connected contemporary musicians and dancers. Professional dancers employed for the event in Hoxton used the research to learn about specific differences between the British dance culture and that of America, on which the lindy-hop/revival dance is usually based. Working with Tackley provided the chance for them to perform and engage the public experientially with the music of early British jazz dance. The dancers commented, "It's really informative for us to be able to talk to people with so much knowledge and to be part of educating the public", and that they have then been able to pass this knowledge on to the c. 18,000 people that they teach to dance each year. (5.6)

During the COVID pandemic, posts via '100 Years of Jazz' on Facebook and Twitter have inspired new artistic work, which provides further demonstration of how the research has connected artists with jazz history, enabling them to develop their practice and generate new artistic responses. Dancer Nancy Hitzig continued the Hoxton collaboration by dancing to music of Kansas Smitty's. Vintage drum virtuoso Nicholas Ball reconstructed the soundtrack to a British Pathé silent jazz band short identified by Tackley and included in the *Rhythm & Reaction* exhibition, with a band of internationally renowned early jazz musicians. Adrian Cox, a member of the Kansas Smitty's band who played at 'Jazz Before Jazz was Jazz', recreated Sidney Bechet's Characteristic Blues, his solo feature with the SSO in Britain in 1919, as part of his regular 'Sunday Service' Facebook 'Live' series. (5.8)

#### **5. Sources to corroborate the impact** (indicative maximum of 10 references)

**5.1** 'Just Before Jazz' (2017) – The Arts Society – documents event staged at Two Temple Place as a preview to *Rhythm & Reaction* <https://www.youtube.com/watch?v=yIkPc3lbOqs>

**5.2** Serious report and feedback on Study Day: The Impact of Jazz in Britain (2017)

**5.3** Rees and Co. 'Rhythm and Reaction: Final Report' (2018) – contains all media coverage of exhibition

**5.4** Two Temple Place Report to the Arts Council 'Winter Exhibition Programme 2011-2018'

**5.5** Soweto Kinch in *Jazzwise*

**5.6** Video Testimonial: including Kansas Smittys; Tomorrows Warriors; dancers  
<https://www.youtube.com/watch?v=JJXS2SEhXtc&t=151s>

**5.7** Written testimonials: National Jazz Archive, Serious, Two Temple Place, The Arts Society, Parr Jazz, The Jubilee Stompers, International Slavery Museum

**5.8** 100 Years of Jazz Facebook site: <https://www.facebook.com/100-Years-of-Jazz-in-Britain-396596947568712> - provides details of artistic responses during COVID-19 lockdown.

**5.9** A series of commissioned blog/vlog posts on James Reese Europe (2018)  
<https://jasonmoranharlemhellfighters.com/>