

Jazz

the case

for

better investment

Jazz Services
submission to the
Arts Council of
Great Britain's
National Review
of Jazz

a **voice** for jazz



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FOREWORD

'...jazz is most definitely an art form and a very great one...' Lord Palumbo, Chair, Arts Council of Great Britain - *Any Questions?* October 1992.

This document is in response to the Arts Council's National Review of Jazz and presents the case for a fair share of arts funding for jazz.

The case for an equitable slice of the "arts cake" should not be seen or interpreted as an attack on the worth and excellence of opera, classical music, ballet, contemporary dance or public sector broadcasting.

We are grateful for the contributions by Tony Ching, John Fordham, Steve French, Eddie Harvey, Maurice Healy, Stuart Nicholson and Mike Paxton.

Appendix III contains those people and organisations who support this document.

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22nd November 1993

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APPENDICES

- I Jazz in the UK - Public Sector Broadcasting
- II A Review of Jazz In Britain
- III Supporters of the Document

1) SUMMARY

1.1 The Music and Performance

Jazz plays a vital part in the cultural life of the United Kingdom. World class British performers have emerged during the eighties.

1.2 Jazz and the Nineties

Growth of the leisure market, expanding jazz audiences in the last decade and handling the harsher climate of the nineties.

1.3 The Market

Jazz is examined in terms of audience size, demand and attendance levels compared with other arts.

1.4 Resources

Jazz receives low levels of funding - just under 8½ pence subsidy per attender. The audience for jazz grew by 20% between 1986 and 1991, however the funding of jazz fell from 0.91% to 0.72% of a total music allocation which rose from £24 million to £32 million between 1987 and 1991.

1.5 The Jazz Constituency

The "stakeholders" in jazz are examined from touring to archives. A small but dedicated infrastructure has played a major part in the success of jazz in the eighties with the help of an active, generous volunteer section.

1.6 Funding Jazz into the 21st Century

The UK needs a long-term commitment to jazz with a review procedure that will examine the choices available in terms of resources and activity.

1.7 Increased Investment for the Future

This section shows how increased investment can be deployed in broadening access to jazz.

2) THE MUSIC AND THE PERFORMANCE

- 2.1 Jazz music is a unique art form. Whilst poetry, art, classical music, drama and dance have, on occasion, been expressed spontaneously, jazz stands alone by its use of improvisatory practices as the focal point of the music. Within this context there is great scope for individuality and creativity. The engaging vitality of the music stems from the spontaneity of the improvising musician.
- 2.2 Jazz, although still not fully recognised as a fine art in the United Kingdom, has influenced the development of new styles of popular music and the work of symphonic composers. The work of the greatest jazz musicians is played and analysed in universities and conservatories throughout the world. Some of the finest moments of recorded jazz also number among the finest moments of recorded twentieth century music. Jazz is now a significant and vital music that has developed beyond its relatively humble origins to become a sophisticated art form which speaks an international language.
- 2.3 The word *jazz* has a variety of meanings, encompassing a broad, changing stream of originally American styles. Within these styles, each jazz performance represents an original and largely spontaneous creation because an essential element of jazz is improvisation: what jazz artists say and how they say it, how they reconcile their ideas, concepts, technique and emotion against rhythm, harmony and melody, is what decides a successful jazz performance. This process is often misunderstood and misrepresented, and because of the wide range of styles encompassed in the word "jazz", the uninformed listener often mistakes one part for the whole and forms a judgement on this misconception. Another common myth is that improvisation is an act of inspiration beyond the control of the performer. Jazz is an extraordinarily disciplined music requiring rigorous theoretical and technical training to participate at the highest level. To improvise is to perform and compose simultaneously, and the greater the musicians' knowledge, the greater the scope for improvisation.
- 2.4 A jazz musician today is usually able to read at sight complex music, has a sound knowledge of theory and harmony and a highly developed technical facility. To achieve the theoretical and technical proficiency required to participate at the top of the jazz profession takes years of dedicated study. It is jazz musicians who have extended the normal range of the trumpet, trombone and saxophone. Today, for example, composers and arrangers will customarily include passages for trumpet that

are written an octave higher than would have been the norm for the instrument up to the 1920s.

- 2.5 There are many intellectual rewards to be gained by listening to jazz. It demands a thoughtful response to follow the inventive thinking of improvisers and the moment-to-moment changes their accompanists make. There is a general raising of standards of musical appreciation among those people who experience the musical challenges of jazz.
- 2.6 Today, jazz is played by musicians throughout the country. Many British jazz musicians have developed international reputations and have committed their work to recordings that are eagerly sought by a world-wide audience. There is no major city in the UK without a jazz scene. Both mature musicians of established reputation and young musicians, many with great flair and originality, seek a serious audience who can understand and enjoy their music. They perform in a variety of settings from concert halls, arts centres, village halls, ballrooms, restaurants, coffee houses and public houses.
- 2.7 Every summer there is a profusion of jazz festivals all over the country, many attracting some of the finest jazz musicians in the world. One of the features of the jazz audience in the UK is its size - almost three million people patronise these events. One commentator has called it "probably the largest single-interest group in the country to be virtually ignored by government funding and public service broadcasting."

3) JAZZ AND THE NINETIES

3.1 Recent History

- 3.1.1 The eighties saw a strong growth in the cultural leisure market, a market that attracts 5% of total consumer expenditure per annum¹.
- 3.1.2 In 1988 the total leisure market was worth £65 billion² and central and local government spending support for the arts, museums, galleries and libraries exceeded £1 billion annually by the beginning of the 1990s³.
- 3.1.3 Since 1986 the Arts Council of Great Britain has included two questions on arts attendance in the Target Group Index (TGI) survey conducted by the British Market Research Bureau. The resulting data demonstrates the increasing popularity of jazz in that the five years from 1986 to 1991 saw a substantial increase in attendances for jazz by 20%.⁴
- 3.1.4 The buoyant market for jazz was highlighted in the winning of the Independent Broadcasting Authority's franchise for the new radio station for London by Jazz FM, who within six weeks of going on air in March 1989 achieved a 14% reach of 1 million listeners⁵.
- 3.1.5 The 1980s has seen the growth of education at conservatory level with the introduction of jazz courses at the Guildhall and the Royal Academy of Music, and jazz and improvised music have been included in the National Curriculum for schools.
- 3.1.6 There has been a marked increase in the number of annual jazz festivals in the UK from 10 in 1980 to 39 in 1992⁶.

3.2 Present and Future Developments

- 3.2.1 The success of jazz in the 1980s has been achieved at the expense of remuneration for musicians, quality of venues for the listener and stretched administrative resources which would be wholly unacceptable in the majority of other art forms.

¹Myerscough J (1988) *The Economic Importance of the Arts* Policy Studies Institute, p12.

²Brewers Society (1989) *The Brewing Industry - A Special Report* The Brewers Society, p3.

³Arts Council of Great Britain (1993) *A Creative Future* HMSO, p13.

⁴Verwey P (1987-1991) *Target Group Index - Summary of Results* Arts Council of Great Britain.

⁵Kavanagh M (26th April 1990) *Jazz FM Gives A Good Performance* Marketing, p80.

⁶Wood C (1992) *The Jazz Musicians Guide* Jazz Services, p139.

3.2.2 The reassuring trends of the 1980s have subsided. The funding climate of the nineties is gloomier and "the decade seems poised to embark on an unprecedented crisis in the financial circumstances of the arts in Britain."⁷

3.2.3 The nineties will be a more demanding environment for the arts. The main factors that will influence this environment are:

- "less consumer spending since borrowing will be subdued.
- more consumer spending directed to services which were previously publicly provided (education, health).
- a reduced `core` of affluent consumers as the number of poor households grows.
- a `cannier` consumer chastened (somewhat) by the recession.
- the impact of low inflation on pricing
- the fact that many costs have already been squeezed out of companies - there is little fat left."⁸

3.2.4 In the early 1990s a policy shift in music funding became apparent. Funding bodies were lumping all musics other than Western classical music into one funding trough. This trend ignores the distinct musical idioms that make up the rich living music scene in the UK. Each musical idiom - African, roots, folk, reggae, bhangra etc. needs to be assessed on its own merits and funded accordingly. If this trend continues then "the public subsidy advances made over the past two decades, profile raising that has contributed in its way to the expansion of jazz practitioners and a 20% audience rise in five years will simply ebb away"⁹.

⁷Anita Horwich, Charles Morgan, Cecilia Michelangeli (April 1993) *Facts About the Arts - An Introduction to Arts Funding in Britain National Campaign for the Arts*, p16.

⁸Henley Centre (July August 1993) *Metamorphosis in Marketing Marketing Business*, p12.

⁹John Fordham (Jaz/Feb/Mar 1992) *Jazz In Jeopardy Jazz In.....*, p11

4) THE MARKET

4.1 Audience Size and Demand

- 4.1.1 TGI figures for the year 1991/92 show the audience for jazz who attended live jazz events annually of 5.9% of the sample, with 2.1% attending more than one a year¹⁰.
- 4.1.2 The audience for jazz at live events extrapolated from the 1991/92 TGI figures is 2.74 million adults, and providing all things remain equal will rise to 2.75 million in 1996 and 2.78 million in 2001¹¹.
- 4.1.3 A separate study into the leisure market (RSL leisure monitor Jan 1989-Dec 1990) confirms that there are 4-5 times as many people again with a definable interest in jazz¹².
- 4.1.4 The most recent study (RSGB 1991) indicates that as many people watch jazz on television or listen on the radio as actually attend. For example the figures for attendance of jazz events in the UK in the RSGB survey is 6%, however those people who do not attend events but who listen to jazz on the radio is 7%¹³. This indicates that 6 million adults have a definable interest in jazz.
- 4.1.5 This is backed up by the leisure market study (RSL Leisure Monitor 1989/90) that points to 8.6 million people having an interest in jazz but do not currently attend; of this 8.6 million, 4.1 million watched on TV and didn't attend, and 4.5 million listened on radio and neither attended nor watched on television¹⁴.
- 4.1.6 The TGI figures for 1991/92 show that 21.1 million people currently attend the live arts. Jazz, like opera, has a 13% market share or 1 in 7 arts attenders.

¹⁰ibid 4.

¹¹CSO (1990) *Annual Abstract of Statistics HMSO*, p12.

¹²Peter Walshe: Millward Brown International (1993) *Research Digest For the Arts Arts Council of Great Britain*, p4.

¹³Research Surveys of Great Britain (1991) *Arts and Cultural Activities in GB Arts Council of Great Britain*, pp7 & 135.

¹⁴ibid 12 p16.

4.2 Attendance Levels Compared with Other Arts Forms

4.2.1 Set out below is a table that highlights the levels of attendance for jazz compared to opera, classical music, ballet and contemporary dance¹⁵.

	% OF ALL ADULTS WHO CURRENTLY ATTEND 1991/92	% OF ALL ADULTS WHO ATTEND MORE THAN ONCE A YEAR 1991/92	ADULTS WHO CURRENTLY ATTEND IN MILLIONS 1991/92
JAZZ	5.9	2.1	2.74
OPERA	5.9	1.8	2.74
CLASSICAL MUSIC	11.7	4.8	5.4
BALLET	6.3	1.4	2.92
CONTEMPORARY DANCE	3.1	0.6	1.44

Jazz is as well attended as opera and more so than contemporary dance.

4.3 Audience Profile

4.3.1 TGI-II figures for 1991/92 show that the prime features of the audience for jazz are:

- 6.4% of men and 5.4% of women currently attend jazz. Ballet is more female biased and jazz more male - the ratio of men to women for jazz is 100:84.
- 7.4% of the current attenders will be aged between 15 and 34. In comparison to other art forms, jazz and contemporary dance have audiences that are younger than those for the theatre, whilst audiences for ballet, opera and classical music are older.
- Jazz, along with the other art forms, are attended by higher-educated people. 14.3% of the current attenders will have taken full time education beyond 18 with 11% still studying.
- 9.3% of ABC1 arts attenders enjoy jazz.

¹⁵ibid 4.

4.3.2 However from the research digest for the arts dealing with jazz¹⁶ it is seen that those interested non attenders are much more similar in profile to the population as a whole, whereas the current jazz attender's profile is younger, more up market and is more likely to be male. The table reproduced below demonstrates this and it should be noted that C2DE's are interested to a significant degree which is contrary to the widely accepted view that the arts are only for the ABC1's¹⁷.

	(ADULT POPULATION) %	TOTAL JAZZ ATTENDANCE %	INTERESTED BUT DO NOT ATTEND %
UNDER 35	(37)	45	33
35-54	(30)	34	34
55+	(33)	21	33
MALE	(49)	57	53
FEMALE	(51)	43	47
ABC1	(40)	62	45
C2DE	(60)	38	55

¹⁶ibid 12, p16.

¹⁷ibid 12, p16.

5) RESOURCES

5.1 The Funding of Jazz

5.1.1 The Arts Council's funding of jazz compared to other art forms is at best unfavourable.

In 1991/92 opera - with attendances of 2.74 million people - received £7.95 subsidy per head. Classical music - with 5.4 million attenders - received £1.66 per head. Ballet - with 2.92 million attenders - received £5.47 per head subsidy. Contemporary Dance attenders received £1.56 per head. Jazz - with the same size audience as opera - received just under 8½ pence per head. This massive discrepancy cannot be justified in any terms and requires urgent adjustment; after all, jazz attenders pay their share of taxes and are entitled to a fair share of the arts cake commensurate to the size of the audience.

5.1.2 Table 1 below strikingly illustrates this:

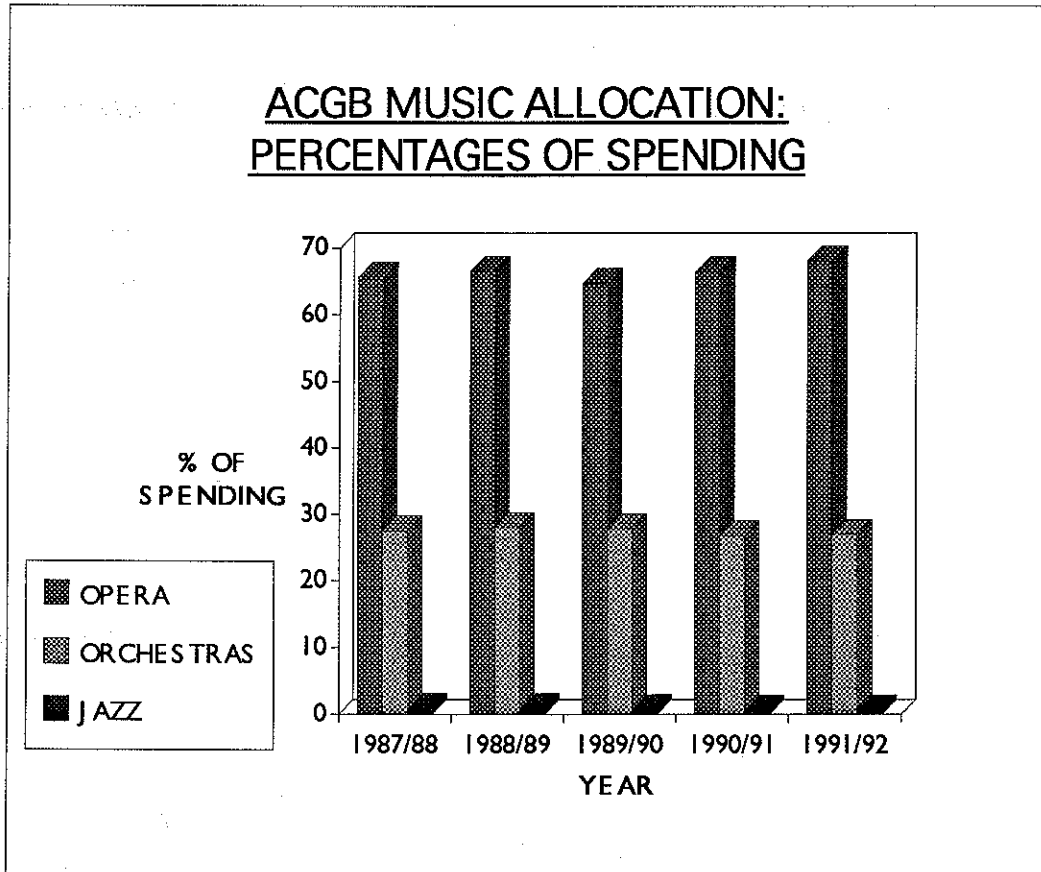
TABLE 1

ART FORM	% OF ALL ADULTS WHO CURRENTLY ATTEND 1991/92	% OF ALL ADULTS WHO ATTEND MORE THAN ONCE A YEAR 1991/92	AMOUNT ALLOCATED FROM ACGB OPERA/MUSIC ALLOCATION 1991/92 (£)	ADULTS WHO CURRENTLY ATTEND IN MILLIONS 1991/92	SUBSIDY PER ATTENDER 1991/92 (£)
JAZZ	5.9	2.1	230,400	2.74	0.084
OPERA	5.9	1.8	21,795,200	2.74	7.95
CLASSICAL MUSIC	11.7	4.8	8,640,000	5.4	1.66
BALLET	6.3	1.4	15,976,250	2.92	5.47
CONTEMPORARY DANCE	3.1	0.6	2,258,750	1.44	1.56

Source: ACGB Report & Accounts 1991/92 - TGI - 1991/92

5.1.3 Table 2 below illustrates the disparity of funding between jazz, opera and classical music.

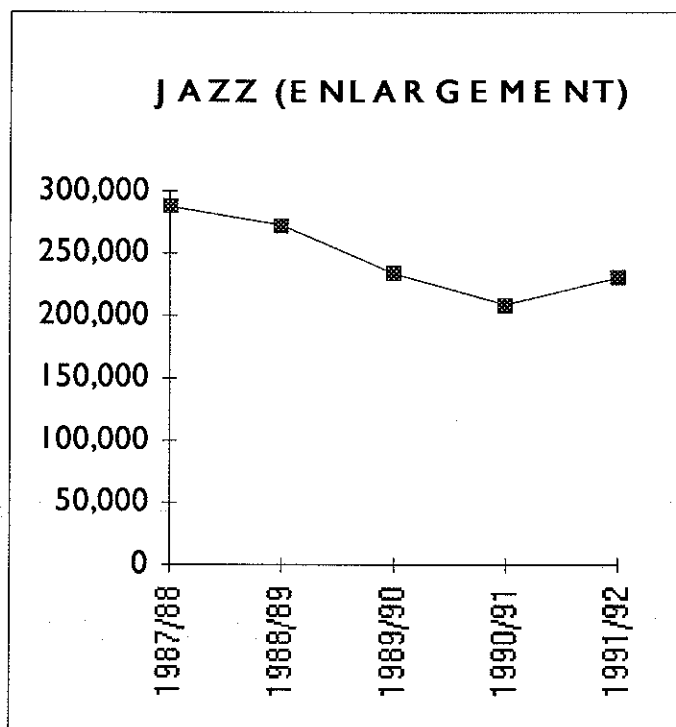
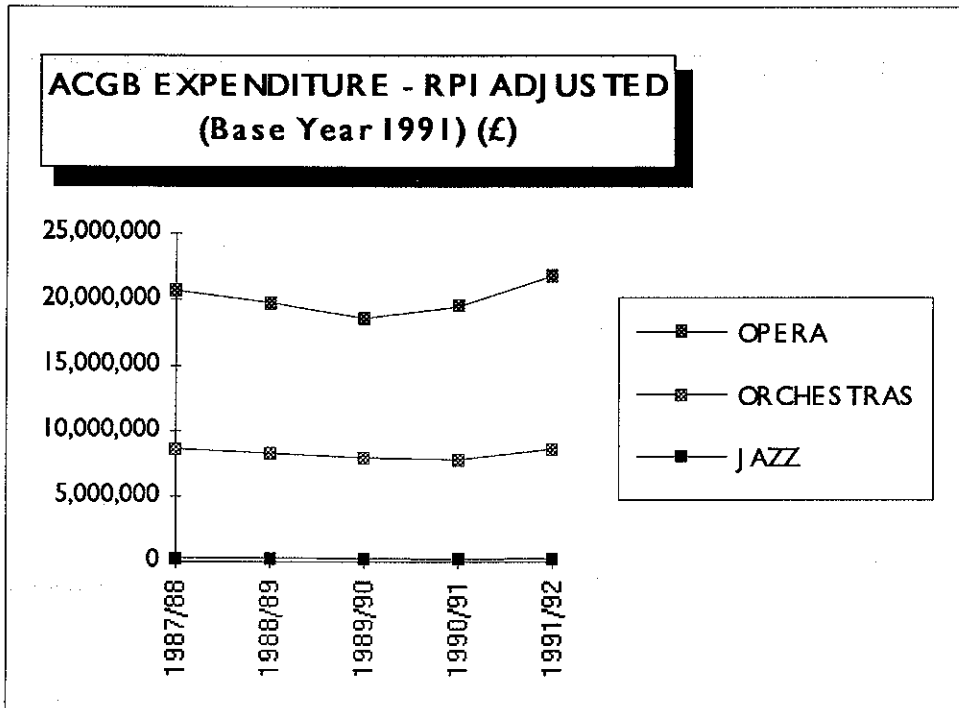
TABLE 2¹⁸



¹⁸Source: ACGB Report and Accounts 1987/88 to 1991/92

5.1.4 The RPI adjusted figures in Table 3 illustrate the treatment of jazz in relation to other musics. Opera and classical music have both gained over the years 1987-1992 whilst funding for jazz has remained static.

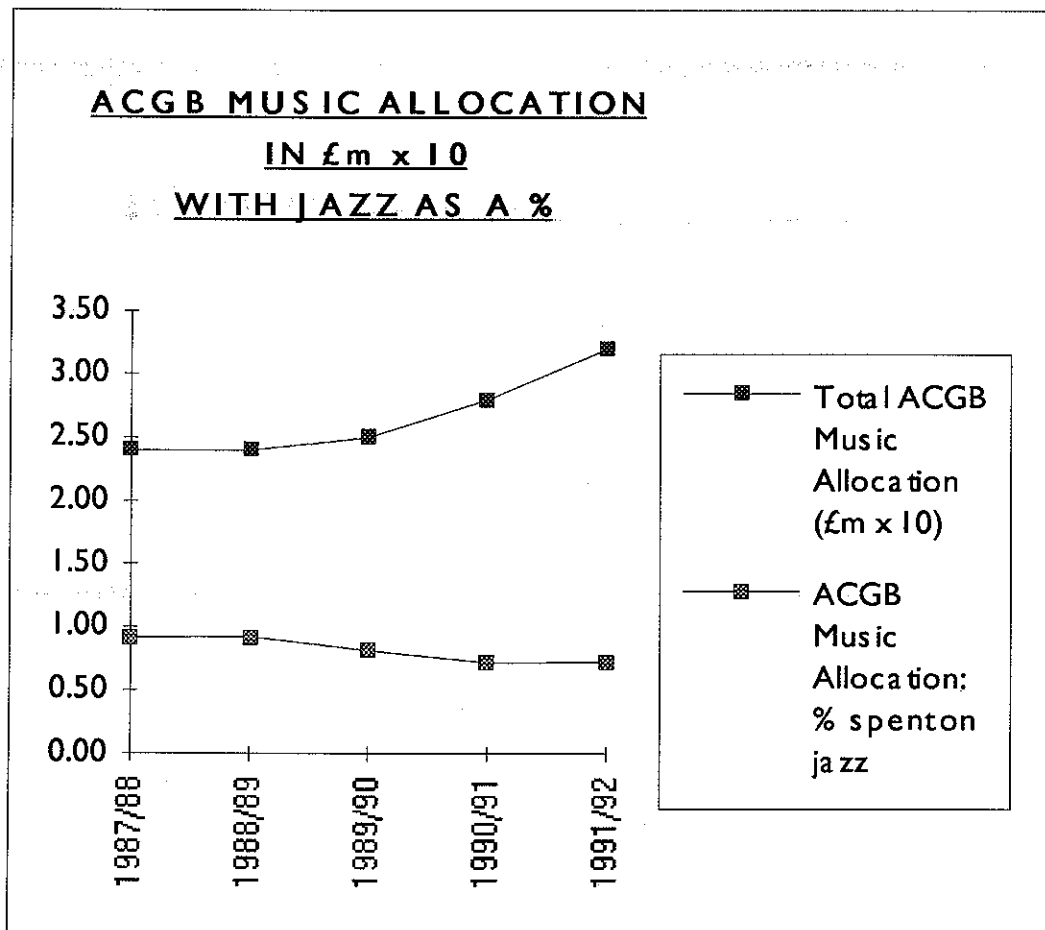
TABLE 3¹⁹



¹⁹ibid 18

5.1.5 Table 4 graphically illustrates the level at which jazz finds itself. The Arts Council Music Allocation can be seen to rise from £24 million to £32 million whilst the amount of money spent on jazz from ACGB music allocation falls from 0.91% to 0.72%.

TABLE 4²⁰



In spite of this inadequate level of funding, jazz has been one of the success stories of the 80's and 90's. Audience figures between 1986 and 1991 grew by 20%. This is no reason for a continuation of inadequate support funding. The success achieved, such as it is, has been at the expense of inadequate remuneration of musicians, over-dependence on voluntary effort and, in many cases, sub-standard venues; circumstances which in combination would be unacceptable in other major art forms.

²⁰ibid 18

TABLE 5²¹

TYPE OF SPENDING	ACGB SPENDING 1991/92 £M	CHANGE 1987/88 - 1991/92
Total ACGB Spending	200	+47%
Total Music Allocation	32	+33%
ACGB Spending on Opera	22	+38%
ACGB Spending on Orchestras	9	+31%
ACGB Jazz Grant - current money	0.2	+5%
ACGB Jazz Grant - in real terms		-20%
Jazz share of total ACGB spending	0.1%	
Jazz share of all ACGB music allocation	0.6%	-21%

5.1.6 Jazz has clearly been denied its fair share of Arts Council funding. Total ACGB spending is up nearly a half over the last five years. The music budget as a whole has risen by a third, with orchestras gaining 31% and opera nearly 40%. Jazz has been given just 5% more. Which means that in real terms it's much worse off: if we allow for inflation the jazz grant is down 21%.

5.1.7 Yet jazz is not exactly generously endowed in the first place. Its slice of total ACGB spending amounts to little more than 0.1%. So it would be wrong to think that fair treatment for jazz would rob other activities of significant funds. To restore jazz to the position it held in ACGB priorities five years ago would cost less than £100,000. Even if its budget were then increased seven fold it would still take less than 1% of all ACGB spending.

²¹ibid 18

6) THE JAZZ CONSTITUENCY

Currently the UK constituency for jazz is made up of a diverse range of individuals and organisations each having a "stake" in jazz in the UK. Set out below is a list of the "stakeholders" in jazz in Britain.

6.1 Musicians' Trade and Professional Organisations

There are a number of organisations that exist to promote and assist in the work of jazz musicians. They range from professional organisations such as the Musicians' Union with an active Jazz Section, Performing Right Society Ltd, Mechanical Copyright and Phonographic Society, Phonographic Performances Ltd to lobbying bodies such as the Association of British Jazz Musicians and the Black Music Industry Association to direct promoting organisations, Jazz Umbrella, London Musicians' Collective, Grand Union and the Creative Jazz Orchestra.

6.2 Agents/Management

A small number of agency and management companies exist. Most of these agencies concentrate on "viable" bands and musicians.

6.3 Promoters and Venues

As a result of the under-funding of jazz spelt out in paragraph 5.1, the infrastructure for the promotion and distribution of jazz is almost non-existent when compared to other art forms. The enormous amount of jazz activity is a tribute to the exceptionally generous efforts of a volunteer sector, a few publicly subsidised and private organisations, and to musicians who often subsidise their own playing. In complete contrast the amount of administrative support backing up classical orchestras averages 15 administrators/marketing people/press people etc to service around 70 orchestral players.

The type and range of venues varies enormously and includes arts centres, theatres, local authorities, concert halls, leisure centres, hotels and pubs. For the first quarter of 1993 (January/February/March) *Jazz In...* lists 628 such venues for England and Wales.

6.4 Festivals

There were 39 annual jazz festivals in the UK in 1992. These differ in policy and size from the Ealing Jazz Festival featuring musicians living in the Ealing area to major international festivals in Brecon, Birmingham and Glasgow.

Additionally, a growing number of non-specific arts and music festivals are including jazz in their programmes.

6.5 Development Organisations

In 1990 there were regional jazz organisations in England covering the South, South West, East, Midlands, North West and Yorkshire & the North; in Wales the Welsh Jazz Society; in Scotland the Scottish Jazz Network; in Northern Ireland a Jazz Administrator. For the UK as a whole there is Jazz Services, the national development organisation for jazz with responsibilities for touring, information, education, publishing and marketing & communications. The company also owns Jazz Newspapers which publishes the largest circulation jazz publication in Europe. Due to the restructuring of the Regional Arts Associations, by 1992 there were only four regional jazz organisations left (South West Jazz, Jazz Action, Jazz North West and the Welsh Jazz Society) plus Northern Ireland, Jazz Services and Assembly Direct Ltd replacing the Scottish Jazz Network.

6.6 Jazz Societies

There are an active number of specialist jazz societies relying on volunteer help and self funding.

6.7 Arts Councils and Regional Arts Boards

In 1990, in response to the Wilding Report, a major reorganisation of the arts funding structure was announced. This included the replacement of the twelve Regional Arts Associations with ten Regional Arts Boards, which was effective from October 1991. This, along with the Arts Councils' role of becoming more "strategic" was meant to devolve responsibility and funding away from the Arts Council to the regions.

On the 1st April 1994 the present structure of the Arts Council of Great Britain with Welsh and Scottish Arts Councils will be devolved into separate Arts Councils for England, Wales and Scotland.

6.8 Local Authorities

Through their Arts and Leisure departments, some local authorities fund a variety of jazz events ranging from festivals to concert programmes, youth orchestras and club events. For example, Essex County Council has a strong commitment to jazz demonstrated by its funding of the National Jazz Foundation Archive at Loughton and the employment of a Jazz Animateur.

6.9 Jazz Archives

The National Sound Archive safeguards recorded jazz music but there is no nationally funded archive for printed sources. An important facility, the National Jazz Foundation Archive at Loughton Central Library was established in 1988 as a result of the efforts of members of the Jazz Community and the enlightened support of a local authority, the Essex County Council. Uncertainties surrounding the outcome of Local Government Review would indicate a need for the Arts Council to consider again its own position in respect of this archive and reflect on the possibility of identifying funding. There are also a number of specialist archives such as the Women's Jazz Archive in Swansea (a University project dedicated to the collection of the history of women in jazz in the UK), the American Music Archive at Exeter University and the Popular Music Archive (Leeds College of Music).

6.10 Media

- 6.10.1 Currently there are a number of magazines dealing specifically with jazz; *Jazz In...*, *Jazz Journal*, *Crescendo*, *Jazz Rag*, *Jazz The Magazine*, *Jazz On CD*, *Jazz Express*, *Straight No Chaser*, *The Wire*. There are also more specialised magazines covering one area of the music. e.g. Big Bands (*Big Bands International*), Vintage & New Orleans Jazz (*Jazz Times*, *Kings Jazz Review*), individual jazz organisations (*News from NYJO*, *Quarternotes*), instrumental magazines (*The Trombonist*, *CASS*). Jazz also figures in certain listings magazines and leaflets.
- 6.10.2 With a handful of honourable exceptions, coverage in regional weekly and national newspapers compared to other art forms is at best sparse.
- 6.10.3 There are two commercial radio stations - *Jazz FM* and *Jazz FM North West* - where some 30% of the airtime is allotted to jazz. BBC radio run a few jazz programmes primarily on *Radio 2 & Radio 3*, and usually in late night slots, with occasional magazine programmes on *Radio 4*.

6.10.4 Coverage of jazz on television both in the commercial and public sectors is at best sporadic. The current position with regard to public sector broadcasting's treatment of jazz is set out below.

6.10.5 Research surveys of Great Britain Ltd prepared research for the Arts Council on Arts and Cultural Activities in Great Britain²². Their research produced the following figures on the percentage of the population who listen to opera, classical music and jazz.

MUSIC	% WHO LISTEN ON THE RADIO NOWADAYS
Opera	4%
Orchestral Music	13%
Jazz	7%

The amount of music in these three categories broadcast in a typical week on BBC Radios 1, 2, 3 and 4 includes:²³

MUSIC	HOURS BROADCAST
Opera	10.75
Orchestral Music	88.75
Jazz	8.25

If these hours are expressed as a percentage of the total time:

MUSIC	% OF TOTAL TIME
Opera	9.98%
Orchestral Music	82.37%
Jazz	7.45%

Clearly, the jazz listener is least well catered for. Stuart Nicholson, author of *Jazz: The Modern Resurgence*, argues in Appendix I that public sector broadcasting has in many instances set out to stifle jazz. This in turn, he argues, reflects itself in the low esteem in which jazz is held by the arts funding bodies. This appendix is included with a view to stimulating further debate. Its dealing in detail with one specific area should not preclude other areas of bias being examined.

²²Ibid 13, p135.

²³Radio Times, week beginning 4th September 1993.

6.10.6 Currently the BBC Radio Big Band is under threat of closure and this will affect work opportunities for musicians and the jazz output of BBC Radio.

6.11 Record Companies & Distributors

With the exception of the larger recording companies - e.g. Sony, BMG and EMI, the recording and distribution of jazz is carried out by independent record labels, specialist distribution companies and specialist retail outlets. There is no jazz network for mainstream distribution. This is compounded by no new jazz releases in the Woolworths, John Menzies and W.H. Smiths chains, therefore one third of the market is missed.

6.12 Education

6.12.1 The world of music education tends to see jazz as one of many styles of music (World Musics) which have an equal appeal as an educational resource.

6.12.2 While agreeing that the broad vista of world music has a large contribution to make to our previously purely European based music education system, with all its advantages and faults, it is apparent that jazz has special qualities which make it particularly important as an educational resource for educating all musicians.

6.12.3 As well as its intrinsic qualities, it also has an important role as a base music for much of the popular music of the twentieth century. This gives it a "street credibility" and a broad appeal for young people, an important feature in education. Hence jazz is a "user-friendly" system for educating musicians of all abilities and persuasions.

6.12.4 Music education has obviously recognised this to some extent by including jazz in the National Curriculum, and GCSE examination requirements; the relevant works being composed and performed by British jazz musicians.

6.12.5 Jazz education is happening at all levels, primary and secondary level in schools, tertiary level (BTEC, NVOs and SVOs) and at University Degree course level (at the Royal Academy of Music, the Guildhall School of Music - post-graduate - and Leeds College of Music, among others, offering the first BS Hons course in jazz studies), not forgetting Further and Adult Education (community music, rehearsal bands, improvisation workshops, Workers Education Association).

6.12.6 Jazz education is now world-wide and has developed a common methodology, a *twentieth century* methodology. Since it is now being taught in the major universities and conservatories of the world, it is fairly obvious that it will soon become part of all general courses in music in all educational establishments within the next few years.

6.12.7 With the growth of jazz in education there has been a corresponding rise in the numbers of music publishers and companies offering materials and textbooks for the jazz education market.

6.13 Commercial Sponsorship

The pattern of sponsorship has been haphazard and the focus has been on festivals, tours (featuring predominantly international bands), product promotion and youth such as the National Youth Jazz Orchestra (British Gas) and the Young Jazz Competition (Daily Telegraph). Little of this sponsorship has filtered through to support the baseline of jazz activity in the UK.

6.14 The End User

Target Group Index Surveys (TGIs) for 1991/92 show that the attender for jazz has several significant features:

- Attendances for jazz are well above average for age groups 15-19, 20-24 and 25-34 compared to other art forms.
- Above average attendance for AB and C1's.
- High attendance for people who took their full-time education beyond the age of 18 and higher than average attendance for people receiving full-time education.

From Jazz Services' own marketing research the prime features of the jazz audience at a typical small-scale venue are:

- A 3:2 ratio of males to females.
- 70% of the audience will be aged between 16 and 35.
- 30% of the audience will be full-time students.

- 50% of the audience will be ABC1.
- The audience is above average in educational attainment of whom 40% are professionally qualified.

7) FUNDING JAZZ INTO THE 21ST CENTURY

7.1 Clearly jazz in Britain needs a long-term strategy that embraces the stakeholders in jazz with realistic levels of funding truly reflecting audience size.

7.2 The National Review

7.2.1 There are a number of issues that should be addressed by the National Review for Jazz. These are: where is jazz currently and where should jazz be in the future? The Review should examine the choices in terms of levels of funding, activity, distribution and returns in terms of quality and the diversity of the music.

7.2.2 Whilst not wanting to pre-empt the process of arriving at a strategy for jazz, Mike Paxton of the Research Practice and a Director of Jazz Services outlined a suggested method for a professional review of jazz in the UK²⁴. The outline is reported in Appendix II.

²⁴Mike Paxton, *A Review of Jazz In Britain prepared for the Arts Council of Great Britain, The Research Practice*

8) INCREASED INVESTMENT FOR THE FUTURE

If time and resources do not allow for the development of a long-term strategy for jazz through a thorough review procedure then there are two obvious options for change. The first is standstill funding. The second and preferred option concerns itself with investing in the future by broadening access to jazz and implies sensible levels of funding commensurate with that aim.

8.1 Stand Still Funding

One of the great benefits of the funding of venues and performances is the wide choice made available to the general public. Stand still funding in the gloomier economic climate of the 1990s would restrict choice. Furthermore this option would ignore the success of the past ten years in the growth of jazz in the UK. This option would also seriously undermine the enormous amount of hard work that has been undertaken by the public, volunteer and private sectors who work in jazz.

8.2 Broadening Access With Increased Investment

The second option - with funding that reflects audience size - would concern itself with broadening access to jazz, building on the volunteer sector, mobilising venues, encouraging musicians, managers, promoters and continue the process of building audiences and increasing the accessibility of jazz to the different groups in the community. This option will produce greater levels of activity, cultural returns and access.

8.2.1 Touring

The setting up of a National Touring Fund - "Jazz For All" - to facilitate the greater availability of touring in the following areas:

- Small-scale touring - funds to enable the volunteer sector and venues to receive bands on tour and for musicians/managers/promoters to tour small-scale venues whether they are situated in towns, conurbations or rural areas.

- Medium-scale to large-scale touring - to enable organisations, whether from the private or public sector, to tour national and international bands and musicians.

- Identifying a network of regional venues that with specific funding would take responsibility for programming and touring an agreed number of bands per year. The network of venues would be properly equipped in terms of PA, lighting and pianos and would embody best practice in promotion, marketing, education and programming to reflect the wide range of jazz performed in the UK.
- Large ensemble touring - funds to assist the touring of big bands and the commissioning and rehearsal of new work.
- International touring fund to enable UK musicians to exploit their reputations abroad by exporting their talents and helping them to establish an international presence.

8.2.2 Venue Development Fund

This fund would enable venues to upgrade or replace their premises to better standards of accessibility and ambience. Sound systems, pianos, lighting, seating arrangements, disability access and creating an environment friendly to women. These would all help to attract new audiences.

With the help of various sources including the Arts Council, Regional Arts Boards and the National Lottery, a fund could easily be established and administered.

8.2.3 Marketing Schemes

- Marketing and advice schemes to enable musicians to promote and sell themselves effectively.
- Marketing and advice schemes to give venues where necessary access to training in marketing, promotion, selling and programming.

8.2.4 Recording

The establishment of a recording fund that would enable bands and independent record producers to record and market their work. This fund is seen essentially as a "pump priming" exercise. To ensure the effectiveness of funding the independent record producers must be assisted so that their work is co-ordinated to ensure better marketing and distribution.

8.2.5 Development Organisations

The funding of a national development agency to work in the following areas: national information and advice (and by working with similar organisations publishing international directories), touring, education, publishing, advocacy, marketing and communications with appropriate development schemes established in each Regional Arts Board area.

8.2.6 Education

The funding of schemes to train musicians to work in the classroom.

Investment in a database comprised of willing subscribers - i.e. educationalists, teachers and musicians. The database would allow for the exchange of information and ideas, the dissemination of best practice, marketing for jazz in education and as an advocate for jazz in the education system. The database would be used to communicate the network of regional venues thereby enabling an effective educational element to be included in the touring packages.

The continuation of jazz in education schemes that have been successfully commissioned by the Arts Council over the past ten years by the clear earmarking of education monies to invest in pilot projects both at national and regional levels.

Funding of jazz courses, youth jazz orchestras, rehearsal bands and the National Youth Jazz Association.

8.2.7 Media

Continue to lobby radio and the media so that they adequately reflect the audience for jazz in the UK which is presently uncatered for.

8.2.8 Festivals

Funds to assist in the development (and consolidation) of the important range of jazz festivals in the UK.

JAZZ SERVICES LTD

This document was produced by Jazz Services Ltd.

Jazz Services was formed over ten years ago, funded by the Arts Council to promote the growth and development of jazz within the UK. Jazz Services works closely with other UK organisations to give a voice to jazz in terms of providing services in advice, touring, education, information, publishing, communications and marketing.

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APPENDIX I

JAZZ IN THE UK - PUBLIC SECTOR BROADCASTING

APPENDIX I: JAZZ IN THE UK - PUBLIC SECTOR BROADCASTING

- I.1 Within the cultural climate of the UK jazz has been and is still treated as the poor relation. There are specific reasons for this. It is helpful, therefore, to examine these reasons and their consequences for the development of jazz within the United Kingdom.
- I.2 The origins of the music and its evolution alongside popular culture have proved an obstacle to both artistic and cultural acceptance. This has slowed recognition of its intrinsic values and worth within the Western Europe. However, it is worth noting that, broadly speaking, such recognition in Europe has been more forthcoming from within European Community and Scandinavian countries than it has in the UK.
- I.3 In Britain jazz has been shaped by forces unique to this country. Their roots are in the period immediately following the Great War. Considering the cultural situation of this country, F.R. Leavis bemoaned, "*The American stage of our developing industrial civilisation was upon us*"¹. He, like many of Britain's intellectuals, feared Americanisation. Its spectre involved the impact of mass culture on all levels of society, with Hollywood dominating the cinema, American advertising agencies transforming the etiquette of selling, newspapers adopting the tabloid format and popular music becoming synonymous with American popular songs. Mass communication and mass media - "The imported heathendom (of) Americanised stuff"² as Rudyard Kipling put it - were forms of cultural production that were met with open hostility, bafflement and fascination. Britain's intellectuals were, in Bernard Bergonzi's words, "the first literary generation in England to have to face mass civilisation directly"³.
- I.4 This is the background against which the BBC was formed. Its stance reflected that of its first Director General, John Reith, and involved, primarily, a response to the fear of Americanisation. Reith himself always thought of mass culture in terms of the United States. In his eyes, the development of a popular press, for example, had "subverted the role of the printed word as an instrument of religious, cultural and social and political enlightenment", and so left the British vulnerable to the influence of American films ("silly, vulgar and false") and, more importantly in the context of this document,

¹F.R. Leavis (ed.) (1976) *Towards Standards of Criticism* Lawrence & Wishart, p16.

²Peter Bailey (1986) *Music Hall - The Business of Pleasure* Open University Press, p14.

³Bernard Bergonzi (1978) *Reading the Thirties* Macmillan, p143.

music. So hostile was he to the advancement of "American" values that in 1929 he commissioned a report on *The Ramifications of the American Octopus*. Reith found its findings grim: "It is even possible that the national outlook and with it, character, is becoming Americanised," the report argued.

- I.5 The very intensity of Reith's hostility to mass culture allowed the BBC's programme makers to direct a mass medium in accord with their own serious purposes. His principles generated the paradox of a mass medium with explicitly anti-mass cultural ideals. Jazz, vibrant and explicitly American, certainly fell within this definition and quickly became a *de facto* victim of cultural censorship. He was delighted when the Nazis banned hot jazz and was sorry that "we should be behind in dealing with this filthy product of modernity."⁴
- I.6 During the thirties and forties the influence of jazz was diluted in the popular dance orchestras whose repertoires often contained strong elements of the music. In 1927 the Fred Elizalde Band tried playing "real American music" and was soon off the air and his experience became that of any bandleader who wanted to "swing" his tunes. Jack Payne, leader of the BBC's first in-house dance band, wrote in 1932, "no one wants to listen to jazz seriously".
- I.7 In 1935 "hot music" (jazz) and "scat singing" were formally banned from the airwaves.
- I.8 With a token one to one and a half hours airtime for jazz on the country's monopoly radio network, the audience for jazz was effectively confined "to a fugitive minority interest"⁵. In 1948 the BBC broadcast almost two hours of jazz per week. Today it is on average just over eight hours across four radio networks.
- I.9 Even during the 1950s to early 1960s traditional jazz "boom" jazz programmes per se were not increased to represent the upsurge of interest in the genre. Jazz bands were slotted into programmes like *Workers Playtime* or *Two Way Family Favourites* but any attempt to cater for the large following jazz was then attracting was minimal in proportion to the popularity the music enjoyed. However, with the rock boom of the sixties, the BBC did react to popular taste. However, Hebdige suggests that the BBC initially attempted to neutralise pop's subversive language by elaborate framing procedures, such as by using already established presenters like David Jacobs and Pete Murray to give pop respectability. What is interesting is the high predominance of British groups that emerged in the 1960s (Beatles, Rolling Stones, Animals, Dave

⁴Ian Macintyre *The Expense of Glory: A Life of John Reith* Harper Collins

⁵Philip Larkin (1970) *All What Jazz* Faber & Faber, p1.

Clark Five etc) made possible the emergence of a "British" pop culture, ultimately served by the creation of Radio 1; as Hebdige and Chambers both have pointed out, in terms of the BBC's middle class ideology, a European sensibility was more important to the creation of mass culture in the UK than an "American way of doing things". In this the BBC can claim to have been successful. One example among many might be that of the four main broadsheets in the United Kingdom today, all customarily cover rock events in their Arts pages, but seldom jazz.

1.10 Over the years, the limited amount of airtime given to jazz involves a self-fulfilling argument: little or no jazz is played, so the audience remains small, a small audience can only expect a limited amount of airtime. In 1988 Radio 3 played, on average, two and a half hours of jazz per week, "We feel we have got the balance of jazz about right," said Piers Burton-Page, the station's Presentation Editor.

1.11 However, the problem for jazz within the UK is not simply the amount of airtime allocated to it on the BBC. This is merely a symptom of a far deeper problem. Since the BBC became a corporation it has played an increasingly dominant role in defining both art and culture within the UK. One of its first moves, for example, was its support for the Proms and the establishment of regional orchestras. Today the BBC spends £12m a year on its five orchestras and £50m per year on its transmission of classical music. Actors, dramatists and designers would be lost without the BBC. Literature has been well served by the poets and novelists on its full-time payroll. There are those who regard Radio 3 as the official outlet for the British musical establishment. As promoter of British composers, a protector of British orchestral players and a notice board for what those on the inside like to call the "living tradition" of British music. The role of the BBC is now such that Alan Yentob has claimed, not unreasonably, that it is the "natural home" of "high culture" in the UK.

1.12 It is hardly surprising therefore that the perception of jazz in the UK has been profoundly affected by this institution. Over the years its attitude towards the music has sent an all too clear signal to the arts community of this country and has shaped the climate in which the artistic standing of jazz has remained equivocal.

1.13 Jazz within the UK today is thus forced to work within a climate shaped by decades of hostility, ignorance and neglect that has gradually evolved into what now may be described as a kind of patronising indifference. This has militated against the music in matters of public funding.

Stuart Nicholson

APPENDIX II

A REVIEW OF JAZZ IN BRITAIN

APPENDIX II: A REVIEW OF JAZZ IN BRITAIN

II.1

THE PURPOSE OF A REVIEW
To enable the Arts Council to utilise its resources in support of jazz music in the most efficient manner
To assist in bringing about the following broad aims: <ul style="list-style-type: none">- the promotion of jazz music generally- the fostering of a "healthy" jazz scene in Britain

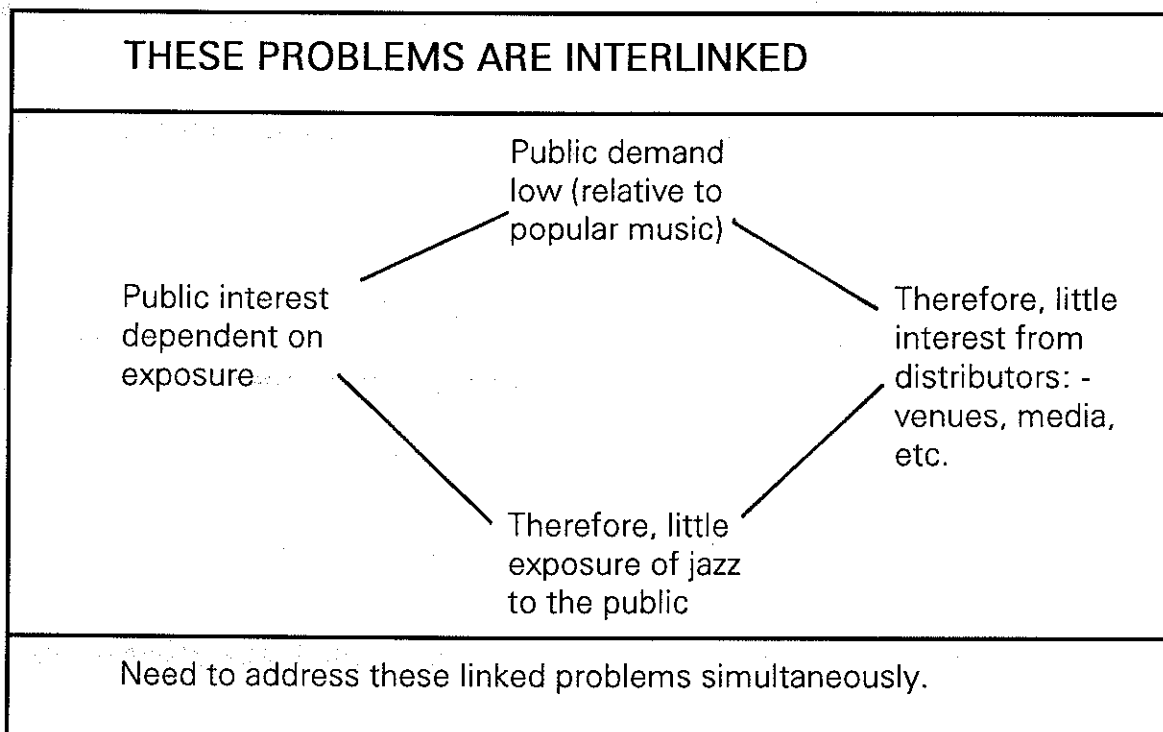
II.2

ELEMENTS NEEDED FOR A "HEALTHY" JAZZ SCENE
Musical excellence (i.e. first rate jazz musicians)
An audience for the music (demand)
Sufficient/appropriate venues
Regular work for musicians
Energy/enthusiasm
Opportunities for learning and teaching

II.3

PROBLEMS FACING SUCH AN ENDEAVOUR
<p>General Problems:</p> <p>Public awareness and interest</p> <p>Poorly developed distribution channels</p> <ul style="list-style-type: none">- venues- the media- the music business <p>Inertia</p>
<p>Specific Problems:</p> <p>Funding</p> <p>Co-ordination of activities</p> <p>Personnel</p> <p>Influence or "Muscle"</p>

II.4



II.5

HOW COULD SUCH A REVIEW BE CONDUCTED?
FOUR STAGES WOULD BE NEEDED:
Information gathering
Planning (and costing options)
Implementation
Assessment/Revision/Fine Tuning

II.6

INFORMATION GATHERING
WHAT INFORMATION DO WE NEED?
Needs/requirements/views of relevant groups <ul style="list-style-type: none">- the public- musicians- distributors (promoters, arts administrators, the media, etc)
<i>We have some information already...</i>

II.7

INFORMATION ON THE PUBLIC
SOME DATA IS AVAILABLE:
Quantitative information <ul style="list-style-type: none">- TGI - available in ACGB research dept- Data from jazz attenders in TGI could be cross-tabulated with other information from the same source to provide further information on this audience.
Qualitative information <ul style="list-style-type: none">- Study conducted by the research Practice (commissioned by the ACGB) exploring the factors relevant in attracting new audiences to jazz, while maintaining/building the loyalty of existing audiences
Other Data Sources <ul style="list-style-type: none">- RAJA, Arts Council research

II.8

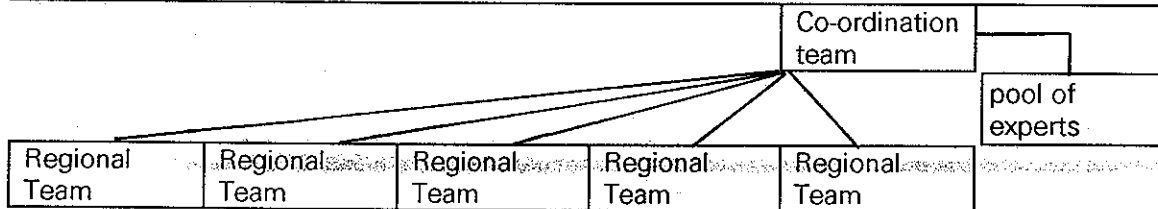
THE NEEDS OF MUSICIANS
THESE DEPEND ON THE LEVEL OF INDIVIDUAL PLAYERS:
Established players need work playing jazz, exposure and appropriate venues and tools (e.g. pianos, PA systems, etc).
Players learning need tuition on their instruments, opportunities to play with others, training in improvisation and theory, exposure to a variety of influences and places to rehearse/practice.

<p>INFORMATION ON DISTRIBUTION AND INFRASTRUCTURE</p>
<p><i>Vital to understand/control/influence this</i> <i>Very little structured information available</i></p>
<p>First steps:</p> <p>Audit of Resources</p> <ul style="list-style-type: none"> - venues (concert halls, jazz pubs) - people (professional, amateur, media/muscle/experts) - money (public/private) <p>Full Structural Assessment</p> <ul style="list-style-type: none"> - management/control - responsibilities - flow of funding - information flow
<p><i>Need to explore all areas of the logistical support for jazz</i></p>
<p>How can they be involved/motivated? How could they be persuaded to give more consideration to jazz? How could they be helped to do this? How could their activities be focused/influenced? How can they help?</p>
<p>Public sector - Arts Council, Contemporary Music Network, Jazz Services Ltd, Regional Arts Boards, Regional Jazz Organisations, etc. Private sector - promoters, record companies, etc. Professional organisations - Musicians' Union, Association of British Jazz Musicians, Jazz Umbrella The Media - Television, radio, press (national and local) The business community - current/potential sponsors, business in the Arts volunteers, etc The National Youth Jazz Association The educational establishment - schools, colleges, jazz archives Experts - management, marketing, advertising, PR, research</p>

II.10

WHO WOULD CONDUCT THE REVIEW?

Need to create a central project co-ordination team able to call on relevant experts as needed and with project personnel in regions around the country.



II.11

RELEVANT SKILLS NEEDED

Co-ordination team: management, market research, strategic planning, administration, marketing

Regional teams: (initially) providers of local information; (later) could form nucleus of an implementation team

II.12

HOW CAN PUBLIC/DISTRIBUTORS/MEDIA/MUSICIANS BE GALVANISED?

Need to energise this process

Discouragement, apathy and inertia are major problems.

Need to involve/encourage/stimulate all relevant groups of people

Need some focus for activity

Need to have an interesting story for the media

Need to have something to interest potential sponsors

A National Event...in effect, a national relaunch of jazz in Britain?

Activity would need to take place over a reasonably long period of time

- to test the new system
- to create prolonged media exposure
- to create sponsorship opportunities

II.13

HOW COULD MOMENTUM BE MAINTAINED?

Need to establish a Jazz Executive Body of some sort with the following responsibilities:

- management, strategy, policy, planning, assessment, awarding finance around the system, exploring new sources of funding, marketing jazz

Such an organisation would need:

- funds, expertise, a clear brief, personnel (central and local), clout, contacts

APPENDIX III
SUPPORTERS OF THIS DOCUMENT

APPENDIX III: SUPPORTERS OF THIS DOCUMENT

33 Records (Luton Community Arts Trust Ltd), Jonathan Abbott (Jazz On CD), Charles Alexander (Jazzwise Publications), David Ambrose (Artistic Director, St Donats Arts Centre), The Ark (South Hill Park, Bracknell), Bill Ashton MBE (National Youth Jazz Orchestra), Association of British Jazz Musicians, Association of Professional Composers, Laurence Aston (Reasonable Management), Chris Barber, Ralph Bagge (EFZ Records), Django Bates, Black Music Industry Association, Peter Boizot, British Institute of Jazz Studies, Campbell Burnap, Ian Carr, Deirdre Cartwright, Graham Collier OBE, Gary Crosby, John Dabner (Worldwave Productions), John Dankworth CBE, Debbie Dickinson (Jazz Moves), Lord Dörmand of Easington, Exeter University Library (American Music Special Collection), Tony Dudley Evans (Chair, Birmingham Jazz), Digby Fairweather, John Fordham, Professor Hywel Francis (Director, Department of Adult Continuing Education, University College of Swansea), Vic Gibbons (Cromwell Management), Mike Gibbs, Martin Glynn (Shomari Productions), Gina Harkell, Eddie Harvey, Terry Hawkes (Professor of English, University of Wales, Cardiff), Tony Haynes, Jon Hiseman, David Houlton (Principal, City of Leeds College of Music), Michael Hrebeniak, The Most Rev Trevor Huddleston, Peter Ind (Bass Clef), David Jacobs, Alan James (Programmer, Midlands Arts Centre), Jazz Education Trust, Jazz Newspapers Ltd, Jazz Umbrella, John Boddy Agency, John Martin Promotions, James Joseph (Music Management), Julian Joseph, Cleo Laine, Dick Laurie, Malcolm Laycock (Encore Radio; Euro-Jazz (London) Ltd), Terry Lightfoot, Humphrey Lyttelton, Dr P. Martin (former Chair, Music Panel, North West Arts), Chris Maughan (Subject Leader, Arts Management, de Montfort University, Leicester), John Muir, National Jazz Foundation Archive, Stuart Nicholson, Dr Dennis O'Keefe (Principal Lecturer in Education, University of North London), Nicholas Reed (Tutor/Librarian, Leeds College of Music), Pam Reekie (Director, Norwich Arts Centre), Steve Rubie (606 Jazz Club), Tony Russell (Editor, Jazz the Magazine), Jim Simpson (Big Bear Music Group), Society for the Promotion of New Music, John Surman, Professor Stewart Sutherland (Vice-Chancellor, University of London), Barbara Thompson, Danny Thompson (The Jazz Label), Stan Tracey OBE, Alex Webb, Oliver Weindling (Eccentric Management), Kate Westbrook, Mike Westbrook, Annie Whitehead, Ivor Widdison (Council of Local Education Authorities), Jed Williams, Jan Wilson (Women's Jazz Archive, University College of Swansea), Paul Wilson (Curator, National Sound Archives), Women In Music, Chris Yates (Jazz North East).