How to Develop Audiences for Jazz

A report prepared for:
Arts Council of England

By
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Jazz Development Trust
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1 INTRODUCTION

This report summarises the outcomes of a major audience development initiative supported by the Arts Council of England’s New Audiences Fund.

The project, entitled A Tale of Four Cities, had a specific, non-London, geographical focus. The four cities selected were Liverpool, Manchester, Leeds and Birmingham. All are metropolitan centres with lively arts and cultural sectors, but with different provision and support for jazz. The project involved venues, promoters, audiences and potential audiences from these cities. It was devised and led by the Jazz Development Trust (JazzDev) and carried out by Morris Hargreaves McIntyre, a leading audience and organisational development practice.

The impetus for the project was JazzDev’s analysis that the infrastructure of the jazz industry, and particularly that of the funded sector, was so fragmented that it prevented jazz from attracting and retaining audiences. In particular, not only did jazz lack marketing staff, skills, budgets and resources, but crucially, it lacked an understanding of its audiences and potential audiences.

The objectives of the project were to:
• Identify the characteristics of the existing audience for Jazz
• Identify the motivations for and benefits derived from attending jazz events
• Identify whether there is a potentially larger audience for Jazz
• Identify what the obstacles to attendance are for potential attenders
• Explore the approaches taken to promoting and marketing Jazz

The aim was to make recommendations on how the audience for Jazz might be developed. Dissemination of these recommendations was key and, in addition to this report, we organised the first ever conference on Jazz in Britain, held at the Bridgewater Hall in Manchester in July 2000.
2 THE PROCESS

We used three different research methods during this project involving the audience and members of the jazz industry:

- Primary Research
- Action Research
- Secondary Research

This section provides a brief overview of each of these elements.

2.1 THE AUDIENCE

Primary Research – Qualitative and Quantitative

We spoke to a total of 780 current and potential jazz attenders across four cities: Manchester, Liverpool, Birmingham and Leeds.

700 telephone interviews were completed alongside eight qualitative focus groups.

Action Research

Action Research projects were undertaken for venues in Manchester (Band on the Wall, Royal Exchange Theatre) and Birmingham (mac) to test different methods of communicating with the audience. We tested different mediums (telephone information service and mailings) alongside different messages (facts about the show information sheets). The projects were evaluated and the results of the lessons learnt about such schemes are detailed in this document.

2.2 THE INDUSTRY

Primary Research – semi-structured depth interviews

Almost 100 members of the jazz industry took part in the study, either by completing and returning a questionnaire or by participating in a depth interview with members of our research team.

Their responses were analysed and collated and the key issues that emerged are presented in this document.

Secondary Research

The process of consultation with the jazz industry we generated a huge database of documents and papers that were already in existence. Morris Hargreaves McIntyre collected a large number of these documents and their contents informed our interpretation and analysis of the research findings. This literature review generated a comprehensive list of publications appended in this document.
2.3 THE CONFERENCE – HOW TO DEVELOP AUDIENCES FOR JAZZ. OR DIE

The findings from this body of work were presented as a one-day conference to approximately 150 members of the jazz industry- jazz promoters, labels, venues and funders. The conference was chaired by John Dankworth and included presentations from the following speakers:

Julia Payne, Development Director of Jazz Development Trust
Providing a context for the project

Rajan Hooper, Music Officer, Arts Council of England and Debra King, Music Officer, NWAB
An outline of the Arts Council's and Regional Arts Board funding and touring policy and the impact of the 1996 Jazz Review

Andrew McIntyre and Gerri Morris, Directors, Morris Hargreaves McIntyre
A presentation of the key issues emerging from the market research with the industry and the audience

Jon Newey, Publishing Director, Jazzwise
A talk about the new directions in jazz publishing using Tower Jazz Guide as a case study

Kenny Mathieson, Freelance jazz writer
A guide to writing good jazz copy using Glasgow Jazz Festival’s brochure as a case study

Tony Dudley Evans, Birmingham Jazz
A guide to writing good jazz copy – writing ‘facts about the show’ for an audience development campaign

Selena Virrels, Marketing Officer, Birmingham Arts Marketing
A presentation on BAM’s Test Drive campaign

Andrew McIntyre and Gerri Morris, Directors, Morris Hargreaves McIntyre
The future – how jazz audiences can be developed
3 THE FINDINGS – THE AUDIENCE

3.1 METHODOLOGY

Quantitative Research

Current attender survey
300 telephone interviews were carried out with current attenders at jazz events across four cities: Manchester, Liverpool, Leeds and Birmingham. These attenders had been to either a free or paid jazz event in the twelve months prior to the research.

Potential attender survey
400 telephone interviews were completed with potential attenders at jazz events across four cities: Manchester, Liverpool, Leeds and Birmingham. These attenders had not been to either a free or paid jazz event in the previous 12 months; some had never attended jazz, whilst others had attended in the past but had not done so within the previous 12 months. In addition, these potential attenders would either 'definitely' or 'probably' consider attending either a free or paid jazz event; all jazz 'rejectors' were excluded from the survey.

Qualitative Research

We undertook qualitative research with current and potential jazz attenders in the form of focus groups. Groups were conducted in each of the four cities: Manchester, Liverpool, Leeds and Birmingham – one group of current attenders and one group of potential attenders.

Throughout this document references are made to the results of this qualitative research in the form of direct quotes from members of the audience.

The following section provides a profile of the current and potential audience for jazz:
- Who they are - demographic and socio-graphic profile
- How they behave - attendance at jazz and arts events
- How they think - attitudes towards, and perceptions of, the arts
3.2 WHO ARE THEY?

Demographic and socio-graphic profile

<table>
<thead>
<tr>
<th>GENDER</th>
<th>Current</th>
<th>INDEX</th>
<th>Potential</th>
<th>INDEX</th>
<th>UK¹</th>
<th>TGI²</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>51%</td>
<td>104</td>
<td>44%</td>
<td>90</td>
<td>49%</td>
<td>54%</td>
</tr>
<tr>
<td>Female</td>
<td>49%</td>
<td>96</td>
<td>56%</td>
<td>110</td>
<td>51%</td>
<td>46%</td>
</tr>
</tbody>
</table>

¹ 1997 Regional Trends (Office for National Statistics)
² Target Group Index 1998 (Arts Council of England): Jazz Attenders

The gender profile of current jazz attenders shows an approximate 50:50 split between men and women. These figures differ by +/- 3% from the gender profile of jazz attenders nationally.

Compared to the population of the United Kingdom as a whole, men are slightly more likely to go to jazz events. This finding tallies with TGI data for 1998, which showed that 6.3% of all men in the UK attended jazz compared to 5.1% of all the women in the population. Amongst the potential attenders, this trend is reversed with women being the dominant gender and the more likely to attend.

<table>
<thead>
<tr>
<th>AGE</th>
<th>Current</th>
<th>INDEX</th>
<th>Potential</th>
<th>INDEX</th>
<th>UK¹</th>
<th>TGI²</th>
</tr>
</thead>
<tbody>
<tr>
<td>15-19</td>
<td>-</td>
<td>-</td>
<td>5%</td>
<td>63</td>
<td>8%</td>
<td>8%</td>
</tr>
<tr>
<td>20-24</td>
<td>4%</td>
<td>50</td>
<td>10%</td>
<td>125</td>
<td>8%</td>
<td>9%</td>
</tr>
<tr>
<td>25-34</td>
<td>18%</td>
<td>92</td>
<td>20%</td>
<td>95</td>
<td>37%</td>
<td>23%</td>
</tr>
<tr>
<td>35-44</td>
<td>16%</td>
<td>15%</td>
<td>171</td>
<td>17%</td>
<td>129</td>
<td>28%</td>
</tr>
<tr>
<td>45-54</td>
<td>25%</td>
<td>19%</td>
<td>14%</td>
<td>74</td>
<td>19%</td>
<td>9%</td>
</tr>
<tr>
<td>55-64</td>
<td>23%</td>
<td>19%</td>
<td>19%</td>
<td>14%</td>
<td>19%</td>
<td>9%</td>
</tr>
<tr>
<td>65 or over</td>
<td>13%</td>
<td>14%</td>
<td>74</td>
<td>19%</td>
<td>9%</td>
<td>9%</td>
</tr>
</tbody>
</table>

¹ 1997 Regional Trends (Office for National Statistics)
² Estimate based on 15 yrs and 16-19 population
³ Target Group Index 1998 (Arts Council of England): Jazz Attenders

The age profile of potential attenders is younger than for those who currently go to jazz events. Amongst current attenders, those aged between 45-64 account for almost 50% of the market. In the population as a whole, this age group are much more likely (INDEX =171) to attend jazz than any other age band. Although this is also the predominant age group amongst potential attenders, the under 45s do account for 50% of the potential market.

Compared to TGI figures for jazz audiences nationally, the profile of current attenders surveyed was older whilst the potential attenders profile mirrored that of the national jazz audience.
Ethnicity

<table>
<thead>
<tr>
<th>ETHNICITY</th>
<th>Current</th>
<th>Potential</th>
</tr>
</thead>
<tbody>
<tr>
<td>White British</td>
<td>89%</td>
<td>85%</td>
</tr>
<tr>
<td>White Other</td>
<td>8%</td>
<td>6%</td>
</tr>
<tr>
<td>Black British</td>
<td>1%</td>
<td>2%</td>
</tr>
<tr>
<td>Black Other</td>
<td>2%</td>
<td>0.5%</td>
</tr>
<tr>
<td>Indian</td>
<td>-</td>
<td>1%</td>
</tr>
<tr>
<td>Pakistani</td>
<td>-</td>
<td>0.5%</td>
</tr>
<tr>
<td>Bangladeshi</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Other</td>
<td>1%</td>
<td>4%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ETHNICITY</th>
<th>UK *</th>
</tr>
</thead>
<tbody>
<tr>
<td>White</td>
<td>94.5%</td>
</tr>
<tr>
<td>Black Caribbean</td>
<td>0.9%</td>
</tr>
<tr>
<td>Black African</td>
<td>0.4%</td>
</tr>
<tr>
<td>Black Other</td>
<td>0.3%</td>
</tr>
<tr>
<td>Indian</td>
<td>1.5%</td>
</tr>
<tr>
<td>Pakistani</td>
<td>0.9%</td>
</tr>
<tr>
<td>Bangladeshi</td>
<td>0.3%</td>
</tr>
<tr>
<td>Chinese</td>
<td>0.3%</td>
</tr>
<tr>
<td>Asian</td>
<td>0.4%</td>
</tr>
<tr>
<td>Other</td>
<td>0.5%</td>
</tr>
</tbody>
</table>

* 1991 Census (Office for National Statistics)

The current audience for jazz is predominately white, with other ethnic groups accounting for just 4% of the audience. This is lower than the proportion of the ethnic population in the United Kingdom as a whole. Ethnic groups are more prevalent amongst the potential audience, with almost 10% belonging to non-white groups.

Employment Status

<table>
<thead>
<tr>
<th>EMPLOYMENT STATUS</th>
<th>Current</th>
<th>Potential</th>
</tr>
</thead>
<tbody>
<tr>
<td>Employed</td>
<td>64%</td>
<td>62%</td>
</tr>
<tr>
<td>Studying</td>
<td>6%</td>
<td>9%</td>
</tr>
<tr>
<td>Unemployed</td>
<td>1%</td>
<td>3%</td>
</tr>
<tr>
<td>Retired</td>
<td>25%</td>
<td>19%</td>
</tr>
<tr>
<td>Not eligible for employment</td>
<td>1%</td>
<td>2%</td>
</tr>
<tr>
<td>Looking after home and family</td>
<td>3%</td>
<td>3%</td>
</tr>
</tbody>
</table>

The employment status profile of the current and potential jazz audiences is very similar. The majority (60%+) of attenders are employed, a fifth to a quarter are retired and between one in ten and one in fifteen are students.
Employment Sector

<table>
<thead>
<tr>
<th>EMPLOYMENT SECTOR</th>
<th>Current</th>
<th>Potential</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arts/cultural industries</td>
<td>8%</td>
<td>5%</td>
</tr>
<tr>
<td>Creative/communication/media</td>
<td>5%</td>
<td>5%</td>
</tr>
<tr>
<td>Charity/voluntary</td>
<td>2%</td>
<td>1%</td>
</tr>
<tr>
<td>Education</td>
<td>26%</td>
<td>18%</td>
</tr>
<tr>
<td>Health</td>
<td>6%</td>
<td>12%</td>
</tr>
<tr>
<td>Legal</td>
<td>2%</td>
<td>2%</td>
</tr>
<tr>
<td>Social Services</td>
<td>2%</td>
<td>3%</td>
</tr>
<tr>
<td>Financial</td>
<td>5%</td>
<td>5%</td>
</tr>
<tr>
<td>Local govt/civil service</td>
<td>5%</td>
<td>6%</td>
</tr>
<tr>
<td>Science/IT</td>
<td>8%</td>
<td>5%</td>
</tr>
<tr>
<td>Other</td>
<td>24%</td>
<td>29%</td>
</tr>
<tr>
<td>Prefer not to say</td>
<td>9%</td>
<td>8%</td>
</tr>
</tbody>
</table>

As is the case with research findings for other artforms, a large proportion of the current and potential jazz audience are employed in the caring and liberal professions (health, education, local government/civil service). Approximately 50% of current and potential jazz attenders are employed in these sectors.

Socio-economic group

<table>
<thead>
<tr>
<th>SOCIAL GRADE</th>
<th>Current</th>
<th>INDEX</th>
<th>Potential</th>
<th>INDEX</th>
<th>UK</th>
<th>TGI</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>15%</td>
<td>161</td>
<td>11%</td>
<td>136</td>
<td>28%</td>
<td>36%</td>
</tr>
<tr>
<td>B</td>
<td>30%</td>
<td></td>
<td>27%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C1</td>
<td>40%</td>
<td>167</td>
<td>40%</td>
<td>167</td>
<td>24%</td>
<td>35%</td>
</tr>
<tr>
<td>C2</td>
<td>10%</td>
<td>33</td>
<td>12%</td>
<td>40</td>
<td>30%</td>
<td>16%</td>
</tr>
<tr>
<td>D</td>
<td>3%</td>
<td>28</td>
<td>6%</td>
<td>56</td>
<td>18%</td>
<td>12%</td>
</tr>
<tr>
<td>E</td>
<td>2%</td>
<td></td>
<td>4%</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

2. Target Group Index 1998 (Arts Council of England): Jazz attenders

The current jazz audience is predominately middle and upper middle class. Individuals from the higher socio-economic groups (ABC1s) account for 85% of the current attenders at jazz, and 78% of potential jazz attenders. These figures compare with 52% ABC1s in the UK population and 71% ABC1s in the national jazz audience.
Terminal Education Age
The predominance of professionals in the current and potential jazz audiences, is reflected in the terminal education age of attenders; approximately 60% completed their formal education aged 19 or over.

<table>
<thead>
<tr>
<th>TERMINAL EDUCATION AGE</th>
<th>Current</th>
<th>Potential</th>
</tr>
</thead>
<tbody>
<tr>
<td>16 or under</td>
<td>22%</td>
<td>24%</td>
</tr>
<tr>
<td>17-18</td>
<td>14%</td>
<td>19%</td>
</tr>
<tr>
<td>19 or over</td>
<td>64%</td>
<td>57%</td>
</tr>
</tbody>
</table>

3.3 HOW DO THEY BEHAVE?

Artforms attended in the past 12 months

<table>
<thead>
<tr>
<th>ARTFORM</th>
<th>Current</th>
<th>Potential</th>
<th>TGI</th>
<th>Jazz Cross-over</th>
</tr>
</thead>
<tbody>
<tr>
<td>Plays</td>
<td>78%</td>
<td>69%</td>
<td>22%</td>
<td>68%</td>
</tr>
<tr>
<td>Musicals</td>
<td>54%</td>
<td>47%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Comedy</td>
<td>43%</td>
<td>35%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Opera</td>
<td>37%</td>
<td>26%</td>
<td>6%</td>
<td>26%</td>
</tr>
<tr>
<td>Rock/pop</td>
<td>45%</td>
<td>38%</td>
<td>22%</td>
<td>56%</td>
</tr>
<tr>
<td>Classical Music</td>
<td>69%</td>
<td>45%</td>
<td>12%</td>
<td>54%</td>
</tr>
<tr>
<td>Folk Music</td>
<td>29%</td>
<td>18%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Music from other country/culture</td>
<td>47%</td>
<td>28%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contemporary music</td>
<td>42%</td>
<td>16%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pantomime</td>
<td>27%</td>
<td>27%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ballet</td>
<td>37%</td>
<td>24%</td>
<td>6%</td>
<td>26%</td>
</tr>
<tr>
<td>Contemporary Dance</td>
<td>33%</td>
<td>17%</td>
<td>5%</td>
<td>27%</td>
</tr>
<tr>
<td>Art Gallery</td>
<td>89%</td>
<td>70%</td>
<td>21%</td>
<td>69%</td>
</tr>
<tr>
<td>Museums</td>
<td>85%</td>
<td>72%</td>
<td></td>
<td>51%</td>
</tr>
<tr>
<td>Mainstream Cinema</td>
<td>74%</td>
<td>78%</td>
<td>55%</td>
<td>81%</td>
</tr>
<tr>
<td>Arthouse Cinema</td>
<td>45%</td>
<td>29%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>None of these</td>
<td>0.5%</td>
<td>2%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1 Target Group Index 1997/8 (The Arts Council of England)
2 Target Group Index 1997/8 (The Arts Council of England): Audience Overlap

Compared to the population as a whole, the current and potential jazz audiences are very active attenders at a range of other arts events, covering music, theatre, dance and the visual arts. Not surprisingly, the current jazz audience was slightly more active than the potential, with the exception of their mainstream cinema attendance. Current attenders show high cross-over into classical music.
(69%) and contemporary music (42%) at one end of the scale and rock/pop (45%) and folk (29%) at the other.

Comparison of the data for current attenders with national TGI figures for cross-over between jazz and other artforms show an even greater overlap in the four cities surveyed than across the country as a whole. The current attenders surveyed had a higher percentage cross-over in seven out of nine TGI-listed artforms, the exceptions being contemporary dance and cinema.

**Newspaper Readership**

<table>
<thead>
<tr>
<th>PUBLICATION</th>
<th>Current</th>
<th>Potential</th>
<th>NRS¹</th>
</tr>
</thead>
<tbody>
<tr>
<td>Daily Mail</td>
<td>13%</td>
<td>15%</td>
<td>11%</td>
</tr>
<tr>
<td>Daily Express</td>
<td>4%</td>
<td>6%</td>
<td>6%</td>
</tr>
<tr>
<td>The Mirror</td>
<td>2%</td>
<td>8%</td>
<td>13%</td>
</tr>
<tr>
<td>The Sun</td>
<td>1%</td>
<td>5%</td>
<td>22%</td>
</tr>
<tr>
<td>The Guardian</td>
<td>32%</td>
<td>23%</td>
<td>3%</td>
</tr>
<tr>
<td>The Times</td>
<td>16%</td>
<td>12%</td>
<td>4%</td>
</tr>
<tr>
<td>The Daily Telegraph</td>
<td>14%</td>
<td>7%</td>
<td>6%</td>
</tr>
<tr>
<td>The Independent</td>
<td>11%</td>
<td>5%</td>
<td>2%</td>
</tr>
<tr>
<td>Other</td>
<td>2%</td>
<td>2%</td>
<td></td>
</tr>
<tr>
<td>None of these</td>
<td>20%</td>
<td>28%</td>
<td>43%</td>
</tr>
</tbody>
</table>

¹ National Readership Survey: Average issue readership for national and regional newspapers for all adults aged 15+. 

The Guardian is the most widely read national daily newspaper amongst both current (32%) and potential (23%) jazz attenders. With the exception of the Daily Mail, jazz attenders were mainly broadsheets readers. The predominance of The Guardian amongst attenders, is typical of most research into the newspaper readership of arts attenders, and may reflect the high proportion of the audience employed in the caring and liberal professions in addition to the high ABC1 representation.
Sunday newspaper readership results reflected those for daily newspapers, in that The Observer, the sister publication of The Guardian, had a high proportion of readers in both current (22%) and potential (15%) audiences. However, The Sunday Times is equally as popular as 'Sunday' paper, with The Mail on Sunday the most widely read of the tabloids.

One half (52%) of current jazz attenders regularly listen to Radio Four, as do one third (34%) of the potential attenders. Of the three music stations on the BBC network, Radio Two has the highest listenership amongst current (34%) and potential (20%) jazz attenders. The slightly younger age profile of the potential attenders may be a factor in the higher listenership figures for Radio One in this sample.
For the national commercial music stations, Classic FM and Jazz FM, the figures show Classic FM having the greater listenership. This finding must be qualified by the fact that the research was carried out across four cities in the UK (Manchester, Leeds, Liverpool and Birmingham), only two of which (Manchester and Liverpool) are in areas covered by Jazz FM. In these two cities ... [CHECK DATA]

Listen to jazz on the radio

<table>
<thead>
<tr>
<th>JAZZ ON RADIO</th>
<th>Current</th>
<th>Potential</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>74%</td>
<td>58%</td>
</tr>
<tr>
<td>No</td>
<td>26%</td>
<td>42%</td>
</tr>
</tbody>
</table>

Three quarters (74%) of current attenders and over half (58%) of the potential audience listen to jazz on the radio.

Access to the Internet

<table>
<thead>
<tr>
<th>INTERNET ACCESS</th>
<th>Current</th>
<th>Potential</th>
</tr>
</thead>
<tbody>
<tr>
<td>No</td>
<td>36%</td>
<td>44%</td>
</tr>
<tr>
<td>Yes, at work</td>
<td>35%</td>
<td>23%</td>
</tr>
<tr>
<td>Yes, at home</td>
<td>51%</td>
<td>43%</td>
</tr>
<tr>
<td>Yes, elsewhere</td>
<td>3%</td>
<td>5%</td>
</tr>
</tbody>
</table>

Two thirds (64%) of current attenders and over half (56%) of potential attenders have access to the Internet, either at work, at home or elsewhere.

Figures released by the Office for National Statistics on Internet Access in their October 2000 Omnibus showed that 45% of adults in Britain had accessed the Internet at some time, 80% of these had accessed the Internet in the previous month.

The research showed that 52% of men had used the Internet compared to 39% of women. The proportion of adults who had used the Internet decreased with age and ranged from 82% of 16 to 24 year olds to 14% of those aged 75 or over. Social class was also a factor in Internet access; it was highest among individuals whose households were headed by someone from a professional occupation (71%) and lowest amongst individuals living in households where the chief income earner was working in an unskilled occupation.

The high proportion of ABC1s in the current and potential jazz audience is likely to be one of the main factors in the figures for Internet access being higher than national average.
Own jazz recordings

<table>
<thead>
<tr>
<th>JAZZ RECORDINGS</th>
<th>Current</th>
<th>Potential</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>87%</td>
<td>57%</td>
</tr>
<tr>
<td>No</td>
<td>13%</td>
<td>43%</td>
</tr>
</tbody>
</table>

Nine out of ten current attenders own jazz recordings on CD, tape or vinyl formats. This fell to six out of every ten potential attenders. Current attenders who did own jazz CDs, records or tapes were active consumers, 83% had bought a jazz recording in the previous 18 months, 64% in the first six months of 2000. Although again the figures for potential attenders were lower, almost 60% of those who owned a recording had bought a jazz CD, record or tape in 1999 or 2000.

Last bought jazz recording

<table>
<thead>
<tr>
<th>BOUGHT RECORDING</th>
<th>Current</th>
<th>Potential</th>
</tr>
</thead>
<tbody>
<tr>
<td>2000</td>
<td>64%</td>
<td>28%</td>
</tr>
<tr>
<td>1999</td>
<td>19%</td>
<td>31%</td>
</tr>
<tr>
<td>1998</td>
<td>3%</td>
<td>11%</td>
</tr>
<tr>
<td>1997</td>
<td>2%</td>
<td>9%</td>
</tr>
<tr>
<td>1996</td>
<td>3%</td>
<td>3%</td>
</tr>
<tr>
<td>1995 or earlier</td>
<td>9%</td>
<td>18%</td>
</tr>
</tbody>
</table>

Play an instrument

A quarter (27%) of potential attenders and almost half (45%) of the current jazz audience played an instrument.

<table>
<thead>
<tr>
<th>PLAY INSTRUMENT</th>
<th>Current</th>
<th>Potential</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>45%</td>
<td>27%</td>
</tr>
<tr>
<td>No</td>
<td>55%</td>
<td>73%</td>
</tr>
</tbody>
</table>

Knowledge of jazz

<table>
<thead>
<tr>
<th>KNOWLEDGE OF JAZZ</th>
<th>Current</th>
<th>Potential</th>
</tr>
</thead>
<tbody>
<tr>
<td>Specialist</td>
<td>10%</td>
<td>2%</td>
</tr>
<tr>
<td>General</td>
<td>59%</td>
<td>34%</td>
</tr>
<tr>
<td>Little or no knowledge</td>
<td>31%</td>
<td>64%</td>
</tr>
</tbody>
</table>
Just over half (59%) of the current jazz audience describe their knowledge of jazz as general, and almost a third (31%) feel they have little or no knowledge of jazz. Two thirds of potential attenders feel they have little or no knowledge of the artform.

**Attitude to risk for jazz**

It was clear from the data analysis that booking patterns were informed by different attitudes, needs and motivations. To fully explore the attitudes of the current and potential jazz audience and the decision making process and as a basis for the development of a full segmentation model we asked the audience how open they were to taking risks with the concerts they selected. This analysis splits the audience up into three broad groups of Risk Takers, Cautious Gamblers and Safety First.

The more receptive a person is to risk, the less endorsement they need; the less receptive a person is to risk, the greater the amount of endorsement required.

<table>
<thead>
<tr>
<th>RISK for JAZZ</th>
<th>Current</th>
<th>Potential</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prepared to take risks</td>
<td>36%</td>
<td>15%</td>
</tr>
<tr>
<td>Take limited risks</td>
<td>46%</td>
<td>45%</td>
</tr>
<tr>
<td>Avoid taking risks</td>
<td>18%</td>
<td>40%</td>
</tr>
</tbody>
</table>

The risk profile of current and potential jazz attenders shows marked differences in their attitudes. Over a third (36%) of current attenders were prepared to take risks with less well-known jazz music and artists, just under a half (46%) were willing to take limited risks and a fifth (18%) would only attend jazz events where they had a clear idea of what to expect. In contrast, only 15% of potential attenders would risk attending less-well known jazz and 40% would only be willing to attend if the works was well-known and they knew what to expect.
Information sources

<table>
<thead>
<tr>
<th>INFORMATION SOURCE</th>
<th>Current</th>
<th>Potential</th>
</tr>
</thead>
<tbody>
<tr>
<td>Venue mailing list</td>
<td>42%</td>
<td>22%</td>
</tr>
<tr>
<td>Band mailing list</td>
<td>21%</td>
<td>7%</td>
</tr>
<tr>
<td>Brochures/leaflets picked up</td>
<td>40%</td>
<td>23%</td>
</tr>
<tr>
<td>Posters/signs outside venues</td>
<td>27%</td>
<td>23%</td>
</tr>
<tr>
<td>Phone venue</td>
<td>6%</td>
<td>3%</td>
</tr>
<tr>
<td>Local press</td>
<td>64%</td>
<td>57%</td>
</tr>
<tr>
<td>National press</td>
<td>40%</td>
<td>30%</td>
</tr>
<tr>
<td>Listings magazine</td>
<td>20%</td>
<td>12%</td>
</tr>
<tr>
<td>Television</td>
<td>3%</td>
<td>7%</td>
</tr>
<tr>
<td>Radio</td>
<td>21%</td>
<td>20%</td>
</tr>
<tr>
<td>Music magazines</td>
<td>15%</td>
<td>5%</td>
</tr>
<tr>
<td>Internet</td>
<td>6%</td>
<td>3%</td>
</tr>
<tr>
<td>Ceefax/Teletext</td>
<td>2%</td>
<td>3%</td>
</tr>
<tr>
<td>Told by someone else</td>
<td>39%</td>
<td>30%</td>
</tr>
<tr>
<td>Other</td>
<td>6%</td>
<td>4%</td>
</tr>
</tbody>
</table>

Aware of what's on

<table>
<thead>
<tr>
<th>AWARENESS</th>
<th>Current</th>
<th>Potential</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aware of everything</td>
<td>7%</td>
<td>1%</td>
</tr>
<tr>
<td>Aware of most things</td>
<td>32%</td>
<td>10%</td>
</tr>
<tr>
<td>Aware of some things</td>
<td>61%</td>
<td>84%</td>
</tr>
<tr>
<td>Unaware of what's on</td>
<td></td>
<td>5%</td>
</tr>
</tbody>
</table>

Only 7% of current attendees and 1% of potential attenders felt that they knew about all the jazz events staged in their area. 84% of potential attenders said they were only aware of some of the jazz events happening in their area.

Information comprehensive

<table>
<thead>
<tr>
<th>COMPREHENSIVE</th>
<th>Current</th>
<th>Potential</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>68%</td>
<td>54%</td>
</tr>
<tr>
<td>No</td>
<td>26%</td>
<td>19%</td>
</tr>
<tr>
<td>Don't see information</td>
<td>6%</td>
<td>27%</td>
</tr>
</tbody>
</table>
Barriers to attendance

<table>
<thead>
<tr>
<th>BARRIERS</th>
<th>Current</th>
<th>Potential</th>
</tr>
</thead>
<tbody>
<tr>
<td>Publicity doesn't give enough information</td>
<td>14%</td>
<td>8%</td>
</tr>
<tr>
<td>Publicity doesn't give enough advance notice</td>
<td>16%</td>
<td>6%</td>
</tr>
<tr>
<td>Don't like the venues where events are held</td>
<td>18%</td>
<td>9%</td>
</tr>
<tr>
<td>Ticket prices too high</td>
<td>30%</td>
<td>19%</td>
</tr>
<tr>
<td>Shows sold out</td>
<td>22%</td>
<td>7%</td>
</tr>
<tr>
<td>Don't know anyone else who likes jazz</td>
<td>3%</td>
<td>10%</td>
</tr>
<tr>
<td>Put off by type of people who do go to jazz</td>
<td>4%</td>
<td>5%</td>
</tr>
<tr>
<td>Day or time of day not convenient</td>
<td>20%</td>
<td>9%</td>
</tr>
<tr>
<td>Worried about city centre or car crime</td>
<td>6%</td>
<td>7%</td>
</tr>
<tr>
<td>None</td>
<td>43%</td>
<td>52%</td>
</tr>
</tbody>
</table>

The cost associated with attending jazz events was cited as the main barrier to attendance by almost one in three (30%) of the current audience and one in five (19%) of potential attenders. Other significant factors amongst current attenders were shows being sold out (22%), the day or time of the event being inconvenient (20%), a dislike of the venues staging the events (18%) and publicity being uninformative (14%) or available too late (16%).

One in ten of potential attenders were prevented from attending by not having somebody else to attend with them.

Attitudes and perceptions

<table>
<thead>
<tr>
<th>STATEMENT</th>
<th>Current</th>
<th>Potential</th>
</tr>
</thead>
<tbody>
<tr>
<td>It’s not the music that puts people off it’s the way jazz is promoted</td>
<td>23%</td>
<td>26%</td>
</tr>
<tr>
<td>Most modern jazz is pretentious</td>
<td>19%</td>
<td>23%</td>
</tr>
<tr>
<td>Most jazz publicity isn’t aimed at people like me</td>
<td>27%</td>
<td>35%</td>
</tr>
</tbody>
</table>
3.4 HOW JAZZ IS PERCEIVED - A SUMMARY

Jazz is a vast subject, an artform in itself, with huge diversity. Jazz is often experienced or judged narrowly.

It generates vehement and often fixed perceptions — sometimes positive; often negative.

What this means is that jazz can be subject to snap judgements and misinterpretations.

For those not in the core audience, the prospect of attending a live performance represents a major risk and a significant investment of money, time, energy, goodwill and social credibility. And their experience of attending can often be unrewarding when set against this investment. In the case of jazz, just one disappointment can tar their perception and behaviour for life.

"I would say that the price is a critical factor in keeping audiences low although I think its more complex than simply the price is too high . . . people feel they are taking a risk if they know and more if they don’t" (Industry Member)

"The word jazz scares people. They don’t know what to expect and often presume 'squeaky bonk music" (Industry Member)

"Someone to choose what I might like. You could go to something and you could end up not liking and being put off it and so next time you know" (Potential Attender)

Jazz has a split personality — it is either seen as ambient, free, background music, easy listening and informally accessed, Musack.

"It is only background music for me because I am doing other things" (Current Attender)

"Jazz is seen as difficult and obscure and is music for musical ears -- it is demanding — pop isn’t" (Industry member)

Or else it is foreground music, self-consciously presented and self-consciously consumed and therefore difficult to access for the uninitiated.

"I would say they dissect the music" (Potential Attender)

"They tend to do it more for themselves rather than the audience . . . go off at a tangent and forget what they have started" (Potential Attender)
"I think they experience it rather than enjoy it may be to expand their horizons and say they have been and heard it rather than going to what you might enjoy"
(Potential Attender)

This collective diversity is reflected in the fact that the jazz audiences have clear views on different types of jazz. There are those who only go for the quality of composition and the intimacy who deride the music of the younger generation of musicians representing world jazz or the dance jazz movement.

The existence of many stereotypes begins to imply that the label jazz could sometimes be a liability if the aim is to develop new younger audiences.

"I think look at all those old people down there and then I realise they are the same age as me. You are right they are usually sitting there the old wrecks. Actually a lot of them are old farts" (Potential Attender)

"You're a weirdo. Basically you are a jazz weirdo you don't go with the mainstream. Most people don't like it so you are different and you are categorised as being different therefore a lot of people feel excluded but they want to seen as part of the crowd and do what is in and the thought of being different distinguishes you." (Potential Attender)

The audience is expected to navigate, interpret, locate and understand huge areas of musical development - often by themselves. So those that have made it into the core audience are the most committed and the most intrepid.

"I have bought myself various CDs; jazz classics or whatever in an attempt to educate myself" (Current Attender)

"You can see how it could have a reputation of being intellectual. Even though that is contradictory because it is coming from the soul and heart" (Potential Attender)

Many attenders feel that a full appreciation of contemporary jazz requires an extensive knowledge and understanding of the music's development over the best part of a century and many hours listening to the back catalogue.

This pattern of specialist appreciation is characteristic of any form of connoisseurship. In other words, jazz falls somewhere in the continuum from whisky appreciation and wine tasting to beer drinking and trainspotting.
But connoisseurship is essentially an elitist (and probably male) activity - belongers tend to enjoy a sense of superiority they gain from having a specialist knowledge. Although they may want to introduce others to their passion, these newcomers have to prove their worth to be accepted and there is a risk that the process will only accentuate their differences.

"It tends to be an area where you get people who really know what they are talking about and they tend to be real specialists and that can be a little intimidating"  
(Potential Attender)
4 THE FINDINGS — ACTION RESEARCH

A key finding which emerged quickly from the initial research was the failure of existing jazz publicity to persuade both existing and potential audiences to attend.

We therefore devised a number of small action research initiatives to test different approaches to communicating persuasive messages to the audience.

In particular, we wanted to explore ways of providing prospective attenders with enough background information to understand what the music and experience would be like and to provide reassurance and endorsement to reduce the level of perceived risk. In doing this, we needed to ensure that prospective attenders were not put off by the use of jargon or by assumptions that they were more knowledgeable than they actually were.

Birmingham Jazz wrote special copy to support the visit of Mark Lockhart and the Scratch Band to MAC in Birmingham. This copy assumed a low level of prior knowledge of either the band or the venue. It gave accessible descriptions of the music and useful information and advice about getting to the venue, eating and drinking facilities etc. The style did not 'dumb-down' the information. It assumed that readers were just as intelligent as jazz 'connoisseurs' but simply lacked prior knowledge.

This specially produced print was direct mailed to people who had attended events featuring more well-known or mainstream acts, but who had not attended any of Birmingham Jazz's regular lower-profile events.

The print was very well received and prompted a significant number of additional bookings.

Leeds Jazz produced similar information and tested its distribution by e-mail on a fairly small-scale basis. They recognised its potential value and its future use as a more effective publicity tool.

In Manchester, two organisations, Band on the Wall and the Royal Exchange Theatre, collaborated on a telemarketing scheme called TelePrompt. The scheme aimed to 'prompt' prospective attenders to book by providing them with a free telephone what's on service for jazz.

Leads were drawn from existing jazz lists, Arts About Manchester's jazz interest list (which included some interested non-attenders) and, most significantly, lists of attenders at other contemporary artforms such as dance, fringe theatre and contemporary visual art.
During the calls, prospective attenders could ask questions and have events explained and described to them in more detail. For events in which they were interested, we followed up with a mailing of similar information provided by Birmingham and Leeds (see above).

The response was overwhelmingly positive with significant numbers of people trying out new artists or venues or returning to jazz after lapsing. Many of those who attended, and some of those who didn’t also passed information (printed and by word of mouth) to friends.

Overall, the action research established the following dos and don’ts that generate interest and stimulate desire amongst potential attenders:

- Don’t assume prior knowledge, explain.
- Don’t use jargon, just plain English.
- Don’t sell, just tell. Don’t use too many adjectives, people think we’re trying too hard to ‘sell’.
- Don’t use any superlatives.
- Don’t quote snippets of reviews, people think we’ve edited out the bad bits.
- Don’t just give a synopsis, describe what it will be like.
- Be evocative, describe how it will make them feel.
- Let the fanatic behind the show (songwriter, artist, promoter) speak for themselves, what inspired them is what’s going to inspire the audience to come and see it.
- Tell people about booking, how to get there, where to park, even where the bus stops, where to eat and drink and what time it will end.
- Don’t pitch it those who’ll come anyway, address the motivations and fears of those open to persuasion.

The print we tested worked best when it conformed to the above guidelines. This new approach to print was presented to the conference and provoked great interest.

Audience response to the new approach was compelling:

“Tt usually go to the theatre but the information sent made me give a lot more thought to attending jazz events.”

“Very good layout and well presented – clear information.”

“We attended the Abacus gig after being persuaded by the information sent.”

“Told me everything I wanted to know, especially descriptions of the type of music – brilliant.”

“I couldn’t attend, but friends did on the strength of what I told them.”
“Very useful. We’re finding that we’re attending things that we wouldn’t normally.”

“Gave a better idea of what the events are about.”

“Fantastic, excellent service. Full of variety including details such as nearest parking facilities and prices.”

“I already knew of both events at Band on the Wall, but the information sent did make me want to attend more.”

“The extra information was everything I wanted to know.”

What these potential attenders are expressing is the power of this approach to go beyond simply raising their awareness and generate their interest by communicating all the benefits and stimulating their desire with evocative, inspirational descriptions of how it would make them feel.
5 THE FINDINGS - THE INDUSTRY

5.1 INTRODUCTION

This research with people from throughout the sector was designed to explore a simple question:

How do we develop audiences for jazz?

As always however – simple questions don’t necessarily have simple answers!

The barriers we have identified fall into 10 main categories, including:
- Image and positioning of jazz
- Awareness and knowledge of jazz
- Media profile
- Policies for jazz
- Support for jazz
- Funding
- Barriers to development of jazz music
- Venues
- Knowledge of audiences
- Education.

There is much in this research that is not new – many of the findings echo previous studies, particularly:
- Mike Paxton’s seminal piece of research on Jazz Audiences in 1990
- Heather Maitland’s ‘Time for Plan B’ …

Many of the issues are as relevant to the wider range of non-orchestral music as to jazz.

The issue of course is - what can we do to address these barriers?

What matters now is that some action must be taken. The timing is opportune, given:
- increasing acknowledgement of importance of wider range of music
- funding is available – albeit project / lottery rather than treasury / revenue
- devolved funding to RABs means more local focus / direction for funding
- greater emphasis on cross-artform possibilities.
5.2 METHODOLOGY

The research was conducted through 94 personal, telephone, email or written depth interviews with people from throughout the sector, including:
- Artists
- Promoters
- Venues
- Educators
- Funders
- Media
- Arts / Music Development Agencies
- Marketing / Audience Development Agencies

We are grateful to all the respondents who were extremely generous with both their time and their willingness to share information. There was a genuine desire to contribute to the development of audiences for the benefit of the sector.

Lists of individuals, organisations and documentation consulted are appended.

5.3 IMAGE AND POSITIONING

Polarised images of jazz

Jazz means many different things to many different groups of people. It is a ‘broad church’ that is impossible to define as one type of music. This means that rejectors often focus on the extremes of the music when perceiving that the music is ‘not for them’.

Dichotomies

Traditional / Contemporary
American Mainstream / European Avant Garde
Dinner / concert

Traditional

Old and dusty
Blazered, pipe-smoking, reactionary
Foot tapping bop music
Beer bellies, beer and banjos
Contemporary

Young and funky
Trendy retro style used in advertising, film, TV
Off the wall, difficult to understand
Serious high art
Closed shop art music
Squeaky, wailing, introspective

Common factor is improvisation

A free / fluid music which literally evolves as it is being played
Artists move freely between categories of musical expression
Always shifting, changing, reinventing
About movement and improvisation, more alive than many other genres
Experimentation, creativity, creation of new work, innovation
Two performances never the same

Most agencies / funders adopt a broad, inclusive definition of jazz. For most, jazz is positioned alongside a range of non-orchestral music including folk, roots, world music. However, for most funding agencies the priority is new work.

At the same time old and cool. Music for musicians, marginalised, exclusive, difficult, inaccessible, too many notes, white, middle class, middle aged and older. But also Black music, avant-garde, esoteric. Nathan Graves, Universal Jazz (Record Company)

Jazz sits somewhere between commercial and ‘serious’; people find it difficult to position jazz – this is reflected in the BBC dilemma – they programme jazz on Radio 2, 3, & 4, not quite knowing where it fits in. Financially, its like that too – its not commercial exactly although can be termed ‘popular’ and it is woefully neglected when it comes to subsidy. Anthony Wood, Metro Music

People either see jazz as ‘weird’ or they don’t have a clue. Young people either don’t see it or fear it. Mike Chadwick, Jazz FM

The general public don’t understand jazz, viewing the ranges as ‘dinner jazz’ – to accompany other social activity – or squeaking, wailing and introspective. The public feel alienated from jazz but I would say that through education this is starting to change. Michille Hind, Associated Board of The Royal School of Music
Regarded as middle-brow – falls between pop music (for the young) and classical. Classical buffs regard jazz as down market (and to some extent same could be said for folk) but jazz is instrumental based and non-musical people would regard it as impenetrable. Jazz is an intense and subtle genre that relies more on rhythm than lyric. Very broad range: from very simple fun end (ie Kenny Ball) to the Blues (Charlie Parker / John Coltrane) to the very intense, serious esoteric modern end.
Kelvin Hopkins MP Luton North

Jazz was young cool music but the sixties and youth culture hit and jazz has suffered ever since Kelvin Hopkins MP Luton North

Seen as ‘old people’s music’ Emma Cooper-Hammond, South Hill Park Centre

The public image of jazz audiences seems to be that they are made up of middle-aged, middle-class men who are quite crusty but slightly eccentric
Deidre, Trinity Arts Centre

The public image and perception of jazz seems to be either that it is brassy, lightweight traditional jazz music or that it is obscure, elitist and difficult
Deidre, Trinity Arts Centre

Difficult, specialised area, largely populated by afficionados and anoraks or background trad muzak, played at restaurants and bars which people would not think of paying to go and see – easy listening Janice White, The Cogency

The 1997 quant research showed that non-rejectors of jazz can see jazz as ‘not for them. The perceptions of jazz are usually polarised into trad men in boaters and squeaky sexes and trumpets, there is little understanding of the scope of jazz music or of what to expect Alison Mussett

Potential for Crossing Boundaries not exploited enough
Jazz covers an extremely broad range of music and has influenced many styles of music. In particular, its development from African / American origins affords it diverse potential. However these origins and potential are not acknowledged throughout the industry. For many, including audiences, jazz is perceived as extremely factionalised.

This is particularly true for young people for many of whom jazz is simply seen as irrelevant when there is actually much in its origins and potential which is of relevance.
The solution presented by respondents from the sector is that jazz needs to relax, to stop endlessly worrying about definitions, to be more relaxed about music cross-over, to get a club audience.

An example of crossing boundaries is Universal Jazz' (record company) recent remixes of Al Jarreux and George Benson using contemporary DJs and Rap.

Jazz is truly cross-cultural but not necessarily perceived as such. The relationship between jazz, other music and other ethnic music is quite powerful.  
John Cumming, Serious

People are travelling more and are interested in different cultures so there is a large role for jazz to play in cultural / race relations.  
Claire Whittacker, Serious

The music continually ‘borrows’ from its past and evolves with the progress of technology / change of cultural context and the development of freedom of expression and creativity and communication which are its hallmarks.  
Sue Edwards, Promoter

Jazz is a reservoir for all types of music – it dips in and out of different styles. What can be marketed as jazz has shrunk – it is now moving to contemporary music.  
Dinesh Ali Rajah, Bluecoat Arts Centre

Seeing jazz as a tradition that started in the early C20th is a comfortable definition which ignores other circumstances. Jazz is a cultural melting pot, it’s not a performed tradition.  
John Cumming, Serious

There is a real interest in jazz; Young Jazz Musician of the Year which is televised and hosted by Jools Holland suggests and opening up of this music form. However, the image of jazz is not really cool if you’re young, so bands like Corduroy and The James Taylor Quartet really help in the crossing over between mainstream pop and jazz as does Acid Jazz.  
Samantha Hook, Marketing Officer, Youth & Music

We also ensure that we work with local promoters and set up partnership organisations with them. We ask DJs and club artistes and promoters to form part of an advisory committee so that they are included and do not feel we are trying to compete. I think the whole 90s Club/DJ thing is brilliant for exploring and experimenting with new forms; the cross over potential is enormous with jazz being mixed up with other new music – this is helping to break down barriers of perception and attendance.  
David Porter, Creative Arts Promotions
One problem is that if you are not into jazz then you wouldn’t attend a jazz event – sounds obvious but because promoters often work in isolation and because festivals and concerts etc are programmed often by specific genre then there is no chance to explore new forms. Very often I would go to hear music because it is new and not because it is jazz or whatever else – increasingly, contemporary music can cross genre in form so why not in programming? It would be great if venues / festivals could put an experimental jazz programme next to some contemporary classical – for instance, Byron Wallen recently played and the arguably the only reason you might know it was jazz rather than another genre was the clubbish feel to the venue and the fact it was billed as jazz – if it had been billed as contemporary classical and staged in a larger theatre venue I would have satisfied that the billing was appropriate. I think potential of this cross over for developing audiences really needs to be exploited or at least explored.

David Francis, Performing Rights Society

Nu Notes policy is to promote contemporary music and jazz – we see contemporary classical and jazz as having a closer link with a far greater cross over between two than there is between other genre. For instance we would promote a string quartet alongside a jazz concert. Dave Groom, Nu Notes

The resurgence of young British Black Players who cross jazz with dance and other kinds of music inc world music will help to broaden it out and also make it more attractive to commercial sponsorship which can only be healthy especially as public funding can often reduce and narrow definitions. Cathy Gallagher, The Cogency

Also, there is increasingly a cross over between the genres at a contemporary level with more opportunities to work together and perform for the same audiences

Jude Sacker, Sheffield Jazz

We need to see all this presented as high quality artistes playing good high quality music – not necessarily jazz – should not be too precious about terminology – its about branding and getting people involved because they know it will be good

Stuart Worthington, Manchester City Music Network

**Perceived as irrelevant**

Young people are not that interested unless they are musicians – a lot of young people don’t find anything relevant in live jazz. Garage is becoming more innovative drawing from a Black tradition – many musicians are unwilling to embrace the notion of cross-over. Carlo Suzzani, Community Music
Jazz is undervalued because so much provided free

Many in the sector believe that jazz has a low status because people are not used to paying for live jazz—they are more used to experiencing it as free background music.

Moving jazz into more formal venues—thereby offering a 'concert' experience increases the perception of value. However at the same time this contributes to the perception of jazz as 'serious' music, demanding of a certain level of knowledge and ability to appreciate.

DCMS' view is that the sector needs to raise the status of the genre to make it more commercially viable and that increasing the concert type experience might contribute to this.

Gary Potter is a brilliant Liverpool guitarist who is on a par with Martin Taylor but he plays restaurants—the result is that many people take this kind of musical excellence for granted and then resent paying for it on a more formal basis.

Jake Roney, Director, Citadel Arts Centre

I would say that price is a critical factor in keeping audiences low although I think its more complex than simply that the price is too high. In the Royal College—I charge £12 (£10 concession). I would say that if I reduced the price by 10% I doubt whether the audience would increase by 10%. An instance—I booked Miles Davis in 1989 and the top ticket price was £16.50—it was a sell out and not one person commented on the price—in fact the cheapest seats were the last to sell. I think there is a possibility of underselling jazz—when pubs and clubs charge around £5 or less admission to see jazz then that's what people get used to paying and it is only then that they resent paying more. In practice, those who know the artiste or venue are willing to pay the price it is only those who do not know anything about the event/gig who are more hesitant and who might not spend so much on a ticket—it's about risk taking. People feel they are taking less of a risk if they know and more if they don't—so it is not accurate to talk about price out of context. In my view (also) people are prepared to pay for a better environment and facilities so if we start programming jazz in better venues then people will see what they are paying for.

Anthony Wood, Metro Music

Jazz is too freely available. Free performances of jazz (of any quality) is going to undervalue jazz—I think if people have to pay for it they value it more.

Bob Bennet, Musicians Union
Jazz is still a cottage industry

DCMS' is interested in development of jazz as an artform but through supporting development of jazz as an industry. They recognise that one of the difficulties with ACE is that it was set up to fund a few large organisations and is struggling to support a wide multiplicity of artforms and organisations.

DCMS' perception is that at the moment most of jazz remains a cottage industry. There is little organised support. They feel the sector needs to be more organised – cf. Trade Associations such as the Association of Independent Music. The sector needs to get out of the ghetto and think of themselves as businesses.

DCMS see their role as to encourage economic development, recognising that many small businesses – particularly in the music industry – e.g. small record labels – struggle to raise finance and often are not skilled in business planning. DCMS also want to include ‘Rights’ based industries in the Corporate Venturing Scheme through which larger companies are encouraged to invest in smaller companies.

Too few women...

Female musicians and potential audiences are put off by what is perceived to be a male dominated world from musicians to promoters to audiences.

There is a gender issue that needs to be addressed ... Jazz is behind in that you rarely see any female faces in the performers line-up – where there are some fine female artists there could be work done to support young women and girls through education who might not consider jazz and option. This would be particularly useful with artists who play instruments that are not considered usual for women to play like Annie Whitehead and Gayle Thompson who both play trombone – also Nikki Iles who is a jazz pianist.

Ros Rigby, Folkworks

The jazz scene in the UK tends to exclude women. For women audiences, the sexual discrimination is mostly unintended – their needs are not considered. For women performers the discrimination is perhaps more deliberate.

Jim Smith, Cheltenham International Jazz Festival
Poor presentation by artists

Many people expressed concern about how some jazz artists present themselves, feeling that there is a lack of attention to clothes/persona, stage presentation overall. A strong image for many people is of musicians 'shuffling' onto the stage, being entirely focused on their playing, not engaging with the audience.

*Musicians pay more attention to recorded production than live presentation. They should regard it more as entertainment.* Clive Davis, The Times and Sunday Times

Artist's lack of promotion

Jazz Musicians also need help in learning about self-promotion (also acknowledged by ACE in 1995 Policy) but again, colleges confirm that attention to this on music courses is fairly superficial — usually incorporated as part of 'everything else you need to know' 1hr per week lectures in the final year!

Many artists don't have a proper press pack / good photo / useable / snappy CV.

*Jazz musicians are not taught how to sell or present themselves. Attractive or communicative front people, such as Django Bates do sell*  
Beverley Crew, Contemporary Music Network

Few high profile artists / 'stars'

One of the key barriers to development of audiences is cited as being a lack of high profile 'star' artists which would capture the public's attention and imagination and consequently raise the profile of jazz music overall.

This is felt to have arisen primarily because most jazz artists are too poor to have decent management. Most are on low incomes; few keep record deals; there is a lack of career structure. This means that there is not much of a support network for musicians wanting to develop a career in jazz.

Where musicians do have management it makes a marked difference to their profile e.g. Julian Joseph.

The sector is felt to need young musicians with a marketable image to increase the profile of the music in the way that Courtney Pine did in the 1980's.

*Younger or even just new people are just not made to feel welcome in the world of jazz (audiences mainly). We need another Courtney Pine or someone like that — young musicians who can identify with and be identified with cool youth culture.*  
Dave Groom, Nu Notes
Need to make some young sexy stars – make jazz much more cool and sexy for the young and more women musicians.
Kelvin Hopkins MP, Luton North

As jazz is an improvised music it is about the image of individual musicians rather than actual pieces of music:

People don't consume jazz in the abstract – it's about individual artists – so building their profile is key – it's about names. Brian Blane, Editor, Jazz UK

Use of jazz in mainstream media – television and particularly advertising, helps raise the profile:

I think jazz has a good image that is getting better, it is increasingly seen as more modern since there was a big push / movement by young musicians in the 1980s to help re-define jazz from a fairly traditional / harking back to the past type image. Jazz images are used a lot by large media ads like perfume cars clothes and is often used to represent 'style'.
David Porter, Creative Arts Promotion

A minority of people feel there is a need for a National Jazz Orchestra to increase profile and to enable jazz to have the same profile as symphony orchestras.

They say ‘I don't know what jazz is' – so the image has disappeared and become distanced from public view – it is not visible in the media with few representations. The emergence of Courtney Pine in the 80s helped revive it but apart from the current superstars like Winston Marsalis and Harry Connick Jr, very few visible stars.
Julian Joseph, Musician

Lack of Media Profile

Another major barrier identified throughout the sector is the lack of media profile for jazz although it is acknowledged that this applies equally to other music such as African / Caribbean music. In practice, jazz does actually have media exposure in many forms, but rarely in the form of ‘jazz’…

The ACE Jazz Policy states that ACE would seek to ‘establish an understanding that some Arts Council supported recordings will be considered by the BBC for needle time’…
When there is media coverage it can often reinforce the narrow, stereotypical images of jazz described earlier. On television, an example is The Fast Show. Jazz is rarely shown in a concert environment on television—it is usually background/dinner music.

*Jazz is never portrayed in the media in a concert environment and is therefore not seen as 'serious' music.* Sue Edwards, Promoter

On radio, jazz is perceived as being pigeon-holed into late night/low profile slots although this is changing with the increasing profile of Jazz FM.

Most music programming on radio is narrowcast—genre specific targeted at tightly defined audiences. Few examples in the UK of programmes covering a wider range of music. Giles Peterson on Radio 1 perceived to be broadcasting jazz as part of a wider range of music.

A few programmes/presenters cited as playing an eclectic range—Gilles Peterson, Radio 1; Patrick Forge, Kiss FM; Dego Kiss FM; Ross Allen, London Live; Ross Dewbry, Surf FM.

Radio 3 is repositioning, increasing its focus on artforms which cross boundaries. They perceive this as a gap in radio broadcasting nationally and see it as a route to bringing new audiences to the station. Examples are shows being fronted by younger/higher profile musicians eg. Julian Joseph/Stacey Kent, broadcasting WOMAD. Roger Wright—Controller of Radio 3 is apparently keen on commissioning/covering live concerts which he sees as a way of putting something back.

There is an awareness of this amongst some of the sector.

Film exposure can be a successful conduit for increasing awareness and experience of jazz. Examples of this are Café Cuba—a compilation of Cuban Jazz taken from the film The Buena Vista Social Club and The Talented Mr. Ripley soundtrack with Guy Baker (Saxophonist).

One of the problems identified by the press themselves is that there is little specialist coverage of jazz. Many reporters cover it simply because of personal interest. Consequently jazz is woefully underrepresented in the general music press including NME, Melody Maker, Q, Select.

*We have no funding for music coverage—all of it is done on an entirely voluntary basis by myself and a retired member of staff—I am paid as a reporter but my role as a jazz reporter is done for love—probably reflects many other people who are involved in the jazz community.*

Similarly there is little outdoor media exposure. This is in comparison to Jazz FM spend £1m on outdoor media advertising including 800 poster/billboard sites.
It is felt that not just programming but also media coverage needs to cross boundaries:

The major barrier is that there is very little mainstream media attention given to modern music and since it is not in the main domain, it is difficult to attract and create artistes and audiences. I do think that this is being countered to some degree by the cross over stuff that is beginning to emerge. I imagine that since the media has such a strong grip on movements and awareness that advocacy to them is probably a critical strategy to address this barrier – one that I don’t think that the jazz community addresses (in fact we also deal with contemporary poetry and I would say that this has a higher profile).

David Porter, Creative Arts Promotions

Dreadful level of media coverage – Radio 3 are getting their act together but pirate stations around the country and certainly in London have greater audiences than Radio 3. Jazz is not strictly entertainment, it is an art form and it is at odds with most of BBC Radio programming. I also feel that BBC and other media coverage of music is ‘narrowcast’ rather than ‘broadcast’. We are bung up in this country with definitions and segregation of genres. You go to any other European country and you will hear radio that will programme John Coltrane followed by Abba and then maybe a bit of Bach. There is no willingness on the part of the media to introduce a range of music to its listeners.

Dave Groom, Nu Notes

Need more media coverage – not only national airing of something like Jazz FM but having a national radio station that follows the example of European broadcasting – programming a lot of music that has only the criteria of being good music but that crosses genre boundaries – ironically just as Radio 2 is being seen as the new cool station with many presenters coming from cool roots, jazz has been put on Radio 3 – Jazz must take responsibility and be more proactive – when Radio 2 changed the branding, jazz should have gone with it – They need to do a Guinness – previously not tasted except by a few old stout drinkers in the corner of the bar and now has undergone a radical rebranding.

Dave Groom, Nu Notes

I think the biggest culprit is the radio. The radio is the easiest way to stumble across new music and public radio does not fulfil its brief, which is to provide a platform for all ranges of entertainment and music.

Jim Simpson, Big Bear Music / Birmingham Jazz Festival
Previously, Radio 3 broadcast 50 new sessions per week – by that I mean new recordings of new compositions – dropped to fewer than 20 – replacing those lost by broadcasting old recordings – a lot less therefore spent. Budget for jazz radically cut – part of jazz budget now comes into compositions budget – a rather disingenuous scheme – as jazz loses – not spent on jazz compositions. However, to be fair, there is a fantastic amount spent on live music recording / broadcasting and the music programming is much improved since Roger Wright became Radio 3 Controller.

Alan Shipston, BBC Radio / Musician

**It’s not serious music**

The dichotomies in the image of jazz described earlier means that jazz is both regarded as being ‘not serious music’ and concurrently being too serious or difficult.

*The way it’s marketed reinforces its stereotypes eg. ‘dinner jazz’ on Jazz FM. Hence it isn’t regarded as serious music which deserves decent ticket prices, decent subsidy etc and hence it remains in the basement and small clubs and perpetuates its own myth*

Sue Edwards, Promoter

*The public perception of jazz as an accompaniment to a bar / club evening out is changing, well in London particularly, but many still see it as a casual music form.*

Anthony Wood, Metro Music

*It's hard to criticise as the industry relies on volunteers but the whole scene is steeped in the culture of amateurism – this is fed through to audiences who cannot take it as seriously and competing with ruthless professional music.*

Richard Cook, Jazz Review

**It’s very serious music**

The counter view, propounded by many people is that jazz is ‘very serious’ music which requires a certain level of knowledge and technical expertise even to begin to understand.

*Jazz is perceived as a music which largely appeals to people with a certain level of education, a brainy music. There isn’t just instant appeal – it needs a deeper level of engagement, you don’t necessarily like it at first hearing, it needs some work.*

Charles Alexander, Jazz Wise

*A large factor preventing attendance is that jazz was dance music and now that it is no longer for dancing and there are no lyrics (often) there is a problem. Jazz is seen as something that is for people who are seriously into music.*

Jake Roney, Director, Citadel Arts Centre
Similar to classical insofar as the implication is that you need to know about it first.
Barrier that requires a level of expertise serves to alienate
Stuart Worthington, Manchester City Music Network

One of the biggest - jazz journalists... jazz media which perpetuates the rarefied concept of jazz that keeps itself cut off from other genres and parts of the music industry... not just to jazz enthusiasts but also this style avoids using jazz jargon and terminology. I also think that jazz journalists are reluctant to apply the same rigour to jazz - so there is a very low critical threshold, they certainly act out of the best intentions and from a belief in jazz - but this approach is counter-productive.
Clive Davis, The Times and Sunday Times

Jazz is predominantly an instrumental music and this precludes a crossover form rock/pop which has a vocal tradition and a greater reliance on the three-minute song form as the norm... for the existing jazz audience who do not always regard vocalists as authentic jazz performers due to the small degree of improvisation in this discipline.
Andrew Proctor

People often don’t think they’ll understand the music or are convinced they don’t like it. People don’t want to be associated with an art form they don’t understand or if they don’t feel they will fit in with the stereotypical audience member. Deidre, Trinity Arts Centre

People are put off because they think that you need to be an expert in order to listen to it unless it is simple, dixieland or straight ahead retro mainstream. The main barriers to audiences... don’t hear enough good stuff to make a choice. Olivier Weindling, Babel.

I doubt whether non-jazz attenders would consider going to a jazz concert as ‘entertainment’ or a special treat, as they would a musical. Janice White, The Cogency

I think people’s preconceptions of jazz are what stops them attending. They either think it will be too difficult or boring or that they will not ‘understand’ the music.
Janice White, The Cogency

Jazz can be a challenging music and to be challenged is not what most people want from a night out. Janice White, The Cogency

The live improvised element of jazz is more important to the artform. However this is one of the things that new attenders find difficult to understand. Pop music industry... marginalising other music forms. Alison Mussett
The language of jazz scares people

The perception of jazz as being serious or difficult is reinforced by much of the terminology/language used to talk about and describe jazz which people find impenetrable, intimidating or alienating particularly for the non-initiated.

People want to know what kind of experience to expect, not the technical low-down.

_The word jazz scares people. They don't know what to expect and often presume 'squeaky bonk music._ Sue Edwards, Promoter

_Accessibility — need to be a bit of an enthusiast to find it. So not easily physically or musically accessible._ Kelvin Hopkins MP Luton North

_Publicity material which is aimed at existing rather than potential attenders. Non-rejectors were put off by the use of names they'd never heard of and the self referential way that jazz copy is often written. It makes them feel that they are excluded from the jazz club._ Alison Mussett,

The 'C' Word... Contemporary ... puts people off

But possibly not as much as 'jazz' does to some people...

But this is also part of a wider perceived barrier to 'Contemporary Arts' per se. Some respondents felt that this was simply a reflection of what they perceive as a barrier to any kind of cultural innovation in the UK where the feel culture isn't taken seriously and that the national attitude towards anything contemporary is one of derision.

CMN promotes all their programme as contemporary music, they don't distinguish jazz individually but they do however use the word 'jazz' on individual print / copy where it is meaningful eg. 'played with jazz greats'. CMN see this as trying to take away some of the elitist references/terminology associated with contemporary music.

_Another barrier can also be located in the phraseology; terms like 'innovative', 'contemporary' and even 'experimental' can put some people off. I think marketing strategies and promoters have to stop trying to sell jazz just for the 'muso's' and stop trying to intellectualise it._ Samantha Hook, Marketing Officer, Youth & Music
Musicians often don't see jazz as relevant for them. I suppose categorisation does help but not in its most narrow sense. I am working in the experimental fringe of jazz and much of it could cross definitions into contemporary classical. I think it would be more helpful to say improvisation rather than jazz.

Phil Hargreaves, Promoter / Educator, WHI Music

Told its jazz but are put off but the avant garde end of the market
Kelvin Hopkins MP Luton North

You have to 'listen' to jazz

Respondents in the sector believe that the perception that you have to 'listen' to jazz is a barrier for potential audiences. They believe this arises partly because it is primarily instrumental music, lacking vocals.

It is a linear form of music and you have to follow the linear development of it. This requires a different way of listening which requires concentration / focus and most people have to learn how to listen.

Potential audience members can feel intimidated by their lack of knowledge.

Generally the public perhaps expects to have to 'decode' jazz, they feel they have to try to enjoy it. Jim Smith, Cheltenham International Jazz Festival

Jazz has a great vocal tradition but it is mainly instrumental – can be intimidating. I suspect more would listen to jazz if there was a more currently that used vocals.

Richard Cook, Editor, Jazz Review