

# The die is cast? – Jazz Services 2015 to 2018

Set out below is my response to the Jazz Services consultation that is being held at 4pm on Wednesday 9<sup>th</sup> July 2014

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## 1 Introduction

In the recent National Portfolio Organisation funding round for 2015/2018 Jazz Services funding application was unsuccessful. There were a number of unhelpful comments and allegations on social media sites. These gratuitous comments brings to mind Edmund Burke's comments on the publication, 'The present state of the nation' - "Well stored with pious frauds, and like most discourses of the sort, much better calculated for the private advantage of the preacher than the edification of the hearer".

Jazz Services responded to these allegations with the following statement:

"Following a thorough investigation by an independent expert, appointed by the Arts Council itself, Jazz Services' finances and use of funds were found to be properly accounted for, and its expenditure in-line with other organisations of a similar size and remit.

Of the four recommendations made by the independent expert, three recommendations related to increasing income from non-Arts Council sources. This has always been, and continues to be, a part of Jazz Services' strategy.

Jazz Services' financial reporting is both thorough and comprehensive, and the organisation takes on-board the importance of translating complex financial information into information that people without a financial background can understand. It is with regret that allegations were made before Jazz Services' financial position was fully understood.

We are very happy to say that in the financial year 2014-2015, Jazz Services has increased its direct spending by just under 10% on the previous year, and is allocating:

£70,000 for the National Touring Support Scheme

£52,960 to NYJO as part of our on-going commitment to the ensemble

£45,000 for the Jazz Promoters Award

£34,740 to our International Showcases

£31,500 for the Rural Touring Support Scheme

£15,000 for the Recording Support Scheme

£15,000 for the Recording Support Touring grants

£1,000 to support the Will Michael Awards for Jazz Education

Like other charities, our recent statutory accounts are publicly available to view on the Charity Commission's website: [www.charitycommission.gov.uk](http://www.charitycommission.gov.uk).

A total of £265,200 is going into frontline services and this figure does not take into account the online listings, website and the Online Music Business Resource that provides a range of self-help manuals that back up the touring, recording and promoters schemes. This figure also does not take into account the invaluable advice that is given to musicians, promoters, the general public and so forth on a daily basis. The sum of £265,000 does not take into account the fair and impartial workings of the panels who select the touring bands, recording bands, international showcases and the promoter's awards

At my recent retirement party I spoke of the need for jazz in the UK to work together and after 29 years at the helm of Jazz Services it had not escaped my notice that as jazz is so under resourced in terms of public funding and every one works like stink; as a result, occasionally jazz in the UK shoots itself in the foot and when it not doing that it stabs itself in the back. Jazz in the UK is an ecology and all jazz organisations, promoters and musicians are in a real sense dependent on each other whether in receipt of public funds or wholly commercial. It is crucial that Jazz in the UK sticks together and continues to build a sustainable and vibrant ecology.

## **2 Jazz Services - what they do and how they do it - what the tax payer pays for**

*"Touring Support has enabled me to take an unknown ensemble and build it over 7 years into an international touring outfit winning multiple awards." Allon Beauvoisin of Brass Jaw.*

Jazz Services is a National Portfolio Organisation 78% funded by Arts Council England. Jazz Services provides support, advice and information for UK jazz, promoting its growth, accessibility and development in the UK and abroad. Whilst they are based in London their work is predominantly in the regions. Jazz Services works in the following areas:

- Touring Support Scheme
- Rural Touring Support Scheme
- Promoters Support Scheme
- International showcases
- Education and the National Youth Jazz Orchestra
- Website, social media interaction and Resource Centre for professional development, information and advice
- Ensuring Jazz Services is up to date with developments in the political , economic, educational and social landscape to inform its stakeholder groups and the jazz constituency
- Comprehensive listings of jazz events and gigs
- Jazz UK – the Jazz Services magazine with a 25k print run and distributed throughout the UK

### **In the years 2011/14:**

- Jazz Services, through its touring reached a live UK audience of 30,827 people. (2011/12), 27,025 people (2012/13) and 38,730 people (2013/14)
- Jazz Services toured 53 bands playing 490 UK gigs (2011/2012) and 50 bands playing 466 UK gigs (2012/2013) and 53 bands playing 463 UK gigs (2013/2014).
- The Jazz Services/Performing Right Society for Music Foundation Jazz Promoters Awards Scheme supported 21 promoters in promoting new British jazz (2011/2102) and 23 promoters in 2012/2013 and 23 promoters in 2013/14.
- With the help of partners, Jazz Services showcased 16 UK bands abroad in 2011/12 and 15 UK bands in 2012/13 and 15 bands in 2013/2014
- Jazz Services listed c. 2,500 live jazz gigs in each issue of Jazz UK over the three years.
- Jazz UK with a print run of 25,000 was distributed bi-monthly through 445 outlets nationwide 2011/2014

## **3 Jazz Services - making an impact outside of London**

Set out below are facts and figures that demonstrate that whilst Jazz Services may be located in London its primary activities are outward facing to the regions of England.

### **3.1 National Touring Support Scheme regional spread 1992/2012**

Table 1 below demonstrates the regional spread of Jazz Services National touring support scheme and reflects the activity and the numbers of events and promoters in each region. Eighteen percent of the touring events take place in London with 82% of the events taking place outside London. There are under-represented areas (Northern Ireland and the North East) which account for just 3% of the gigs.

Region	Total number gigs in each Region 1992/2012	As a percentage
East Midlands	403	6
Eastern	777	11
London	1,352	18
N Ireland	11	0
North East	186	3
North West	452	6
Scotland	177	2
South East	1,229	17
South West	1,001	14
Wales	337	5
West Midlands	554	8
Yorkshire	852	12
<b>Total</b>	<b>7,331</b>	<b>100%</b>

Table 1 Source: Jazz Services Ltd

Please note: Arts Council England touring policy allows for 15% of touring dates to be in Wales and Scotland

### 3.2 Financial data of Jazz Services Touring Support Scheme 2004-2012

The total number of touring events for 2004 to 2012 was 3,795 events. 19% of the events/gigs were in London with 81% of the events taking place outside of London. The total investment from Jazz Services using Arts Council Funds was £400,000. The number of gigs taking place in London in this period was 19% of the total accounting for approximately £72k of the total subsidy of £400k subsidy with £328k being spent outside of London.

Touring Support 2004/2012	NTSS 2004/12
Number of Tours	470
<b>Number of Events/Gigs</b>	<b>3,795</b>
Total Musician Days	14,539
Total Band Fee	£1,992,566
Average Band Fee	£525
Total Attendance	233,356
Average Attendance	61
Total Box Office Receipts	£1,936,356
Total Deficit for Venues	£616,945
Average Deficit Per Venue	£162
Average Investment Per Seat From Venues	£2.65
<b>Total Investment From Jazz Services</b>	<b>£400,000</b>
Average Investment Per Seat From Jazz Services	£1.71
Total Investment Per Seat	£4.36

Table 2 Source: Jazz Services Ltd

### 3.3 National Youth Jazz Orchestra

In the calendar year 2012 NYJO undertook 65 playing engagements of which 55% (36) were located outside London. In 2013 NYJO completed 40 engagements of which 58% (23) were outside London.

### 3.4 Jazz Services/Performing Right Society for Music Foundation Promoter Awards Scheme

Under this scheme support is awarded to those promoters who have demonstrated the strongest commitment to programming new music written by living British jazz composers. In 2010/2011 19 promoters received support of £20,000 of which 13 (68%) were located outside of London. In 2011/2012 a total of £20,000 was awarded to 21 small jazz promoters of which 16 (76%) were promoters outside of London. In 2012/13 £30,000 was awarded to 19 promoters of which 13 (68%) were located outside of London. In 2013/14 £35,000 was awarded to 23 promoters of whom 17 (74%) were located outside London.

Over the four years 2010/2014 a total of 82 promoters were awarded support of whom 59 (72%) were located outside of London.

### 3.5 Rural Touring 2013/14

Jazz Services works with the National Rural Touring Forum to deliver tours in rural areas outside of London. In 2013/14 Jazz Services delivered two tours with a total of 43 dates all outside the M25.

### 2.6 Jazz Services website – [www.jazzservices.org.uk](http://www.jazzservices.org.uk)

The Jazz Services website is a unique resource for jazz in the United Kingdom. Of the total of 2,829 published and active musicians on the website 34% live in London. Of the total of 3,987 published and active venues 135 are located in London. The website is funded by Arts Council support and demonstrates that resources are not concentrated in London but spread throughout the UK.

## 4 Spreading investment outside the M25

Jazz is one of the least expensive serious art forms to produce, and one where relatively small amounts of subsidy can have an enormous effect on the viability of tours and concerts. Jazz musicians are rarely well-paid, but they love their art and take any opportunity they can to perform it, however poor the remuneration. Jazz promoters are usually enthusiasts for the music, and organise events for that reason rather than to make profits. Unlike theatre or opera, the infrastructure requirements for a performance are basic and inexpensive, and hence easy to arrange in a wide variety of locations throughout the UK. We therefore argue that jazz is an art form which is both easy and cost-effective to support in many parts of the country which other more expensive art forms cannot reach.

The Jazz Services budget for 2013/2014 had £344,731 of direct expenditure on frontline services that directly benefit the jazz constituency. Of the direct expenditure only 15% is spent on activity in London.

## 5 The needs of the jazz community in the UK

### 5.1 Arts Council funding – a level playing field is required

#### Arts Council England and the first National Portfolio round 2012/2015

When Arts Council England announced its response to public sector cuts with the new National Portfolio of Organisations programme (NPO), a number of seminars were held across England and it was emphasised that a key priority was to address 'cold spots' – "the places where there was no provision; places in need and places that were isolated from mainstream provision" (mailout magazine June/July 2011)

Three jazz organisations covering the North of England were cut; Jazz Action, NW Jazzworks and Jazz Yorkshire. These were eventually replaced by one organisation Jazz North

The 8 orchestras in England all received the same cut of minus 2.3% in cash terms (-11.0% in real terms). This implies that all 8 orchestras were on an absolute par with each other in terms of the criteria for selection to the National Portfolio Organisations Programme or that they were processed without rigorous examination.

Opera needs to be placed in context with the wider landscape – in 2010 the Royal Opera House received £28.3 million (circa £15.3 million if you exclude ballet). 625 yards away is the

English National Opera who received £18.3million in 2010/2011. Within less than a quarter of a mile in London there is a concentration of scarce resources of £46.6 million. The audience for opera in England is 1.6 million people; for jazz 2.5 million people and for classical music 3.3 million people. In 2012/13 total Arts Council funding for opera in England was circa £50 million, for classical music £18.9 million and for jazz £1.25 million.

The labourer is worthy of their hire but with the chief executive of the Royal Opera House receiving a salary of £390,000 in 2010; this remuneration belongs more to the City of London than to a vocational occupation.

Furthermore, there is the Arts Council opera touring policy for England "Spheres of Influence" that has been in operation since 1982. In 2009/2010 Welsh National Opera received £6.6million from Arts Council England under this scheme to tour 7 cities in England: Birmingham, Oxford, Liverpool, Southampton, Milton Keynes and Plymouth. The total funding from Arts Council Wales to the Welsh National Opera was £4.5 million. WNO also received £360k of sustain funding from Arts Council England.

Jazz on the other hand developed a policy that was published by the Arts Council of England in 1996 with no resources attached to it and it was shelved by the ACE Director of Music Strategy Hilary Boulding in 2000.

## 5.2 Arts Council England and the second National Portfolio round 2015/16

The perennial problem is the paucity of funding that is given to jazz. Distributing funding through "portfolios" may make it easier for the Arts Council; however there are no policies in place to develop music in the UK.

### 5.2.2 Subsidy per attender for opera, classical music and jazz in 2011/16

Total funding for opera and jazz has risen and the total funding for classical music has fallen in the latest round. Funding for opera has risen by 17% despite the cut in funding to English National Opera and funding for Jazz has risen by 1.3%.

Arts Council England Funding for opera, classical and jazz	2011/12 £ millions	2012/13 £ millions	2015/16 £ millions	Audience as a percentage of population	Audience attending music events in millions	Subsidy per head 2011/12 £	Subsidy per head 2012/13 £	Subsidy per head 2015/16 £
Total funding for opera	50.02	50.5	59.2	3.9%	1.67	31.26	31.56	35.34
Total funding for classical music	18.3	18.9	16.9	7.7%	3.29	5.55	5.72	5.13
Total funding for jazz	1.42	1.25	1.67	5.6%	2.38	0.57	0.50	0.70

Table 1 Source: Taking Part 2011/12 Kantar Media/ Arts Council England

### 5.2.3 Jazz as a percentage of the totals of Arts Council England regularly funded music organisations 1991/92, 2011/12 and National Portfolio Organisations for 2015/2016

The total funding for Jazz had risen from 0.5% in 1991/92 to 1.8% of the total funding of regularly funded organisations in 2015/16. People can argue whether a couple of organisations should be classed as wholly jazz organisations but these arguments to one side jazz in the UK is still underfunded.

**Jazz as a percentage of the totals of Arts Council England regularly funded music organisations 1991/92, 2011/12 and National Portfolio Organisations for 2015/2016**

Arts Council England Regularly Funded Music Organisations (RFOs)	1991/92 £ million	As a percentage of total funding of RFOs 1991/92	2011/12 £ million	2012/13 £ million	2015/16 £ million	As a percentage of total funding of RFOs 2011/12	As a percentage of total funding of NPOs 2012/13	As a percentage of total funding of NPOs 2012/13
Total funding of music RFOs	48.5	100%	83.5	82.5	92.3	100%	100%	100%
Total funding for opera RFOs	37.8	77.9%	50.02	50.5	59.2	60%	61%	64%
Total funding for classical RFOs	8.6	17.7%	18.3	18.9	16.9	22%	22.9%	18.3%
Total funding for jazz RFOs	0.24	0.5%	1.42	1.25	1.67	1.7%	1.52%	1.8%
Funding of other music's and projects	1.8	3.9%	13.76	11.85	14.53	16.5%	14.58%	15.7

*Table 2 Source: Arts Council England*

### 5.3 A level playing field?

English National Opera received a cut of £5 million from £17 million to £12 million. However it would appear from an article in the Guardian on the 2<sup>nd</sup> July 2014 (ENO forced to tighten its reins while 58 groups lose all funding from Arts Council) that the funding of English National Opera (ENO) was a done deal as ENO was given an inducement of £7.6 million to “help in the transition of its business plan”. Did the Arts Council of England offer this kind of help to the organisations who lost their funding?

Even with a cut in ENO funding opera funding increased from £50.5 million in 2012/13 to £59.2 million in 2015/16. Jazz increased its overall funding from £1.25 million in 2012/13 to £1.67 million in 2015/16 but Jazz Services the national organisation for jazz was cut. Classical music's funding was reduced from £18.9 million in 2012/13 to £16.9 million in 2015/16. The audience for opera is 1.67 million attenders, for classical music 3.29 million and for jazz 2.67 million.

Welsh National Opera receives £6,123k from Arts Council England in 2015/16 an increase of 1.18%. The report and accounts for Welsh National Opera for the year ending August 2013 show that Arts Council England paid £6,016 million in grant aid and the Welsh Arts Council paid £4,756. Furthermore in the same year Arts Council England paid stabilisation funding of £450k for:

“The ACE stabilisation reserve forms part of the company’s unrestricted reserves; it is separate categorised as ‘other unrestricted funds’ on the balance sheet as it was specifically provided as a grant to be retained to allow for ‘short-term fluctuations in reserves’.

At the end of the last investment round in 2012, the Arts Council identified the need for an analysis of its funding for its funding for large scale opera and ballet companies and produced a report; “Arts Council England’s analysis of its investment in large-scale opera and ballet” see: <http://www.artscouncil.org.uk/funding/our-investment-2015-18/national-portfolio/opera-and-ballet-statement/>

Here is the brief:

*Opera and ballet are important and popular art forms in England. They are rooted in our shared European cultural history and make a unique contribution to contemporary culture.*

*Opera and ballet bring together large numbers of skilled artists, technicians and craftspeople and the seven companies listed above play a significant role in England's arts economy. They employ more than 2,000 people full-time, around 40% of whom are musicians, singers or dancers. Every year they engage more than 2,500 artists on a freelance basis, including leading international soloists. They develop local talent and their programmes reach a wide range of audiences and communities, from large-scale performances in major venues to small arts and health projects.*

*These major companies have an important role in championing England's artistic reputation and in attracting international visitors. They are generally less reliant on public funding as a proportion of turnover than their European counterparts.*

*These are important achievements and we are conscious of the precious resource that these companies represent. We started this work in order to make the most of the benefits that come from our investment.*

*It was intended that the outcome of the analysis would inform the applications these organisations would make for National portfolio organisation (NPO) funding from 2015-2018, and ensure that the public would get best value for that investment.*

*The analysis aimed to:*

- *explore the value created by our investment in these organisations*
- *develop, with the companies, a better understanding of the stresses and weaknesses in their business models and how we can achieve the best public value from our investment*
- *discuss the companies' artistic output, reach and engagement, in order to achieve the most cost-effective national provision*
- *understand how any future changes to investment would impact on achieving the goals set out in our strategy, Great art and culture for everyone*

*The analysis ended with the Arts Council making suggestions to each company that will result in some cases in substantial changes to business models and to the level of our investment.*

The Arts Council had a real opportunity in 2012/15 to shape the funding of jazz in the UK and provide proper levels of support. The Arts Council failed to deliver then and again this time. Yet the Arts Council England will continue to:

“Invest in the (opera) Cross-Border Touring fund at current levels for the period 2015-18. This fund provides valuable support for a number of these companies to tour throughout the UK, improving their public benefit and giving opportunities for artists to develop”.

#### **5.4 A flawed approach**

Arts Council England before any thought of formulating a strategic framework should have asked and provided the answers to these fundamental questions:

- Where are we now?
- Where do we want to be?

The failure to answer these questions and to address the flaws in equitable provision for music and jazz in particular the Arts Council has again regrettably missed another chance to ensure that the music portfolio was balanced fairly and equitably. In fact the Arts Council appears to be run like a hedge fund – an investment portfolio of arts organisations replete with the slogan "Great Art for Everyone". Whatever next, Anne Summers - "Great Sex for Everyone", or the Cooperative Funeral Care - "Great Funerals for Everyone". Even more risible is the fact that they have lumbered the staff with the title "relationship managers", a term adopted from the high street banks.

How many more times is the Arts Council going to be allowed to fail the jazz constituency?

#### **5.5 The needs of the jazz community**

Jazz Services undertook a research exercise into the needs of the jazz community in the UK during 2011/2012. The purpose of the exercise was to ascertain the needs of the jazz constituency with regards to its promotion, performance, funding – private, commercial and

public; education, marketing, sales, impact, demographics and diversity. Please see Appendix 2 for the executive summary.

Although jazz is one of the most cost effective art forms in the UK and provides a great return on Arts Council investment. For example in terms of economic impact, between 2004 and 2011, £400,000 of Jazz Services' support generated box office receipts of £1.9 million indicating that £1 of Arts Council England investment helped generate £4.75 of activity. There are still needs of the jazz community that require attention and investment.

Set out below are the headline findings of the research:

- There is a need to help small organisations with the process of securing the funding they need. Additionally jazz must receive its fair share of the funding that is available.
- There is a need to address the problems of attracting and retaining new audiences.
- With many jazz related organisations already run on a shoestring there is very little scope for cutting costs so there should be vigorous efforts to attract sponsorship and funding from all available sources.
- Some initiatives, both urban and rural, highlighted in this report, have been very successful in promoting jazz and increasing the number of gigs available for young musicians to perform in, audiences have also increased. Nationally however there are minorities who do not have sufficient opportunities. Typically females and black ethnic groups are under-represented in all roles but another group feeling excluded is the Traditional jazz fans.

To many, educating young people is of supreme importance for the long term health of jazz in the UK. There are pockets of optimism where young people have been inspired to play jazz, some university departments and local education authority arts organisations are thriving, but so much more needs to be done. Provision of music and instruments in schools is a top priority, not just for jazz, but for all music genres. However while children and young people are enthusiastic about playing music of all types there are problems for young people when it comes to participation as part of an audience

## **5.6 Meeting of Jazz National Portfolio Organisations 27<sup>th</sup> January 2014.**

Jazz Services organised a meeting with the Arts Council funded jazz National Portfolio Organisations. The following organisations attended the meeting: JNight, NORVOL, EMJazz, Jazz Lines and Cheltenham Jazz Festival, an observer from Scottish Jazz Federation), National Youth Jazz Collective, Jazz North Development Agency, Manchester Jazz Festival, Serious, National Youth Jazz Orchestra, Jazz Services, Musicians' Union. The meeting was facilitated by Jack Fallow.

Apologies were received from the Sage Gateshead, Tomorrows' Warriors, The Barbican and Making Music.

### **Needs of the jazz community arising from the meeting**

1. A long list of activities undertaken by the organisations present was developed, and the following activities were thought to be both highest priority and most likely to be seen as supporting ACE's 5 goals:
  - a. Promoting excellent music (whether tours, gigs, festivals)
  - b. Developing current and future audiences
  - c. Leading and supporting education
  - d. Building strategic partnerships and networks
2. The following points were discussed and agreed:
3. Although there are a number of successful and well-established partnerships among various NPOs, it was felt that the jazz infrastructure was still 'patchy' and has significant gaps. Further development is required at local, national and international level. There would be benefit to jazz if where possible NPOs:
  - a. Filled in the coverage gaps in the areas in which they operate, and
  - b. Collaborated to try to ensure better jazz coverage in less-well-served parts of the country.



4. A key challenge will be to enhance the spread of jazz interest through audience and venue development, supported by greater penetration of jazz education at primary and secondary levels.
5. There are many developments which are part of the natural evolution of the UK jazz scene, e.g. musicians becoming promoters, new promoters networks, changes in educational structures and the emergence of partnerships within jazz and across arts genres.
6. Jazz is strong in many parts of England outside London, where the value of ACE grants is greatly increased by volunteer jazz groups. Also, a high proportion of jazz NPO grants end up being spent outside London even if the organisation's office is London-based. It was thought that emphasising this to ACE would help them respond to the pressure being put on them to spend a higher proportion of their budget outside London.
7. It was agreed that jazz would benefit from providing ACE with evidence that the jazz NPOs were determined to work together to provide joined-up strategies and to ensure that taxpayer's money would be spent efficiently and effectively by the jazz sector.
8. Given the value of the briefings and the general agreement on the need for further action, it was agreed that the jazz NPOs would meet again in September 2014 to discuss how best to address these problems

### **5.7 What the venues and audiences say – demonstrating then need for touring support for audiences and small-scale venues.**

In 2012/13 Jazz services conducted an audience survey of Touring Support venues and bands. There were 868 respondents.

The rating in terms of the quality of the bands is high. 71% of the respondents rated the quality of the bands at number five which is excellent. A quarter of the respondents rated the bands at number four which is good. In terms of excellence and high quality ninety five percent of the bands can be said to have been rated highly.

With the venues 58% of the respondents rated the venue as excellent and 32% rated the venue at number four.

Ninety percent of the respondents can be said to have rated the venues highly.

*"As I said in my survey, this tour would not have been possible without your support, and I would like to take this opportunity to say thank all the team at Jazz Services. Thank you for giving me the opportunity to take A South Asian Suite and this wonderful group of musicians around the country. It has been wonderful to work with you all". Arun Ghosh*

*"I completed my first ever tour to promote my debut album back in 2003 with support from Jazz Services, and since then I've toured the UK three more times with their help. Many smaller jazz clubs find it hard to pay fees that cover all expenses so this extra financial help is invaluable". Juliet Kelly*

### **5.8 A need for a dedicated chain of small scale live music venues**

The voluntary promoters in in England have suffered funding cuts and there is a crucial need for a dedicated chain of live music venues to provide touring opportunities for jazz, folk, world music, indie bands and urban music and indie

## **6 A future Jazz Services**

I do not propose to preempt any discussions but there is clearly a need for an organisation that:

- Is fair and impartial in its selections procedures.
- Whose operations are aimed at the small scale voluntary promoter and musicians, irrespective of their age, including touring, promoters support and listings. There needs to be a development with the promoters that markets bands to the promoters online along the lines developed by Songkick Detour.
- Continuing professional development

- Showcases UK bands abroad
- An organisation that develops audiences.
- Has an education remit aimed at building younger audiences

## Appendix 1

### Executive Summary

#### 1 The needs of the jazz community in the UK

This report presents the results of a questionnaire entitled “Jazz Services Needs Survey” which was circulated throughout the UK jazz community during 2011-2012. The purpose of the questionnaire was to ascertain the needs of the jazz constituency throughout the UK with regards to jazz that will cover, inter alia, its promotion, performance, funding – private, commercial and public; education, marketing, sales, impact, demographics and diversity.

It also provides a chapter describing the current jazz “landscape” with a contribution from Professor Stuart Nicholson describing trends in music together with statistical information relating to:

- The Market for Jazz in England and the UK
- Demographics of the jazz audience
- Changes to the distribution jazz attendees in England by age
- The Audiences
- Internet access for ticket sales.
- Summary Economic Data for the UK Jazz Sector
- Comparative Arts Council England funding of opera, classical music and jazz
- The broader sector
- The jazz education sector

A self-completion questionnaire was sent out by email to members of the jazz community. The questionnaire asked respondents to articulate their needs and prioritize them. These needs are matched to the Arts Council's five key objectives as laid out in their 10 year strategic framework “Great Art and Culture for Everyone” and described as follows:

- **Goal 1** – excellence is thriving and celebrated in the arts, museums and libraries.
- **Goal 2** – everyone has the opportunity to experience and to be inspired by the arts, museums and libraries.
- **Goal 3** – the arts, museums and libraries are resilient and environmentally sustainable.
- **Goal 4** – the leadership and workforce in the arts, museums and libraries are diverse and appropriately skilled.
- **Goal 5** – Every child and young person has the opportunity to experience the richness of the arts.

Broadly speaking the needs expressed fall into two main areas. The first area highlights the problems of performing jazz in the current economic and cultural climate. The second area concerns the future of jazz in the UK ten and more years hence. In terms of the Arts Council England's key objectives the needs of Jazz in the UK are as follow:

#### 1.2 Funding.

While large events such as major jazz festivals have the resources and expertise to secure funding, smaller events and organisations struggle. There is a need to help small organisations with the process of securing the funding they need. Additionally jazz must receive its fair share of the funding that is available. Jazz Services has been widely praised for its activities. **Goal 1**

#### 1.3 Audiences.

Many respondents complain about the problems of attracting and retaining new audiences. This is all about marketing jazz, appropriate venues and programme content and the use of new and existing media to reach the audience. **Goal 2**

#### 1.4 Sponsorship.

In reality, with many jazz related organisations already run on a shoestring there is very little scope for cutting costs so there should be vigorous efforts to attract sponsorship and funding from all available sources. **Goal 3**

### **1.5 Management and equal opportunity.**

Some initiatives, both urban and rural, highlighted in this report, have been very successful in promoting jazz and increasing the number of gigs available for young musicians to perform in, audiences have also increased. Nationally however there are minorities who do not have sufficient opportunities. Typically females and black ethnic groups are under-represented in all roles but another group feeling excluded is the Traditional jazz fans. **Goal 4**

### **1.6 Education and Participation.**

To many, educating young people is of supreme importance for the long term health of jazz in the UK. Once again there are pockets of optimism where young people have been inspired to play jazz, some university departments and local education authority arts organisations are thriving, but so much more needs to be done. Provision of music and instruments in schools is a top priority, not just for jazz, but for all music genres. However while children and young people are enthusiastic about playing music of all types there are problems for young people when it comes to participation as part of an audience. **Goal 5.**