

## Delivering a policy for jazz

Set out below is an adapted framework for devising and developing a policy for jazz

### Why a National Policy for music and jazz?

#### 1) Introduction

Currently in the UK there is no National Policy for Music per se or for jazz. The Department for Culture Media and Sport have not got one, the Arts Councils of England, Scotland and Wales have not got one – the fact of the matter is that no-one has one. There are of course one or two policies covering different genres of music such as opera but there is no coherent policy that covers all musics in the UK from creation to performance and distribution, a policy that also deals with music education, training and lifelong learning.

A National Policy for music and jazz would ensure that all musics are provided for, according to their needs and jazz in particular

Set below is a simple framework for the development of a National Policy for Music and for jazz. The modus operandi the same

#### 2) The Purpose of National Policy for music and jazz

- To enable the United Kingdom to utilise its resources in support of music and jazz in the most efficient and effective manner.
- To assist in bringing about the following broad aims:
  - the promotion of music generally and jazz in particular
  - the fostering of a “healthy” music scene in Britain across all genres and types of music and jazz in particular

#### 3) Elements needed for a “Healthy” music and jazz scene

- Musical excellence (i.e. first rate musicians)
- An audience for the music (demand)
- Sufficient/appropriate venues
- Regular work for musicians
- Energy/enthusiasm
- Opportunities for learning, and training

#### 4) How could such policy be constructed?

Four stages would be needed:

- Desk research and information gathering
- Planning (and costing options)
- Implementation
- Assessment/Revision/Fine Tuning

#### 5) Desk research and Information gathering

What information do we need?

- Needs/requirements/views of relevant groups
  - the public
  - musicians
  - distributors (promoters, arts administrators, the media, etc)

#### 6) Information on distribution and infrastructure

It is vital to understand, control and influence this  
There is very little structured information available

##### 6.1 First steps

##### 6.1.1 Undertake an audit of resources

- musicians
- venues (concert halls, arts Centre’s licensed premises, stadiums etc)
- people (professional, media/muscle/experts)
- money (public/private)

##### 6.1.2 Full Structural Assessment

- management/control
- responsibilities
- flow of funding
- information flow

## 6.2 Need to explore all areas of logistical support for music

Public sector	- Department for Culture Media and Sport, Department for Education and Employment, Arts Councils, Parliament, MP's Opinion Formers, Local Government.
Private sector	- Promoters, Record Companies, Producers etc.
Trade organisations	- BPI, PRS, PPL etc.
The media	- Television, Radio and Press at National, regional and local levels and on line media
The business community	- Current/Potential Sponsors, Arts & Business
Education	- Schools, Colleges, Youth Music Associations or Orchestral Archives and Information Centre
Experts	- Management, Marketing Advertising, PR Research.

How can they be involved/motivated?

How could they be persuaded to give more consideration to music?

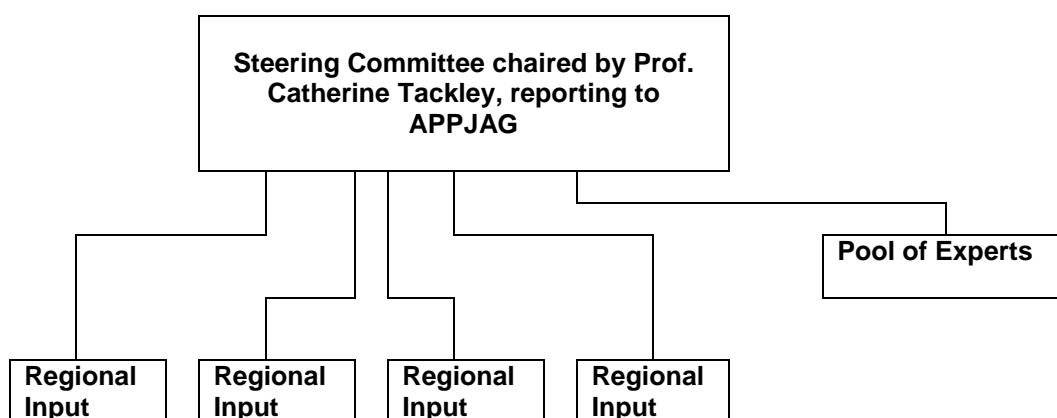
How could they be helped to do this?

How could their activities be focused/influenced?

How can they help?

## 7) Who Would Conduct The Review?

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



## 8) Relevant Skills Needed

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

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

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