



REPORT

JAZZ SERVICES

THE NEEDS OF THE JAZZ COMMUNITY

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20TH AUGUST 2014
REVISED
1ST AUGUST 2016

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FOREWORD

Jazz Needs could just have easily been called Wants Jazz. This comprehensive analysis of the jazz market, both supply and demand, shows an appetite for jazz which is served well in some parts of the country and less well in others. Audience numbers follow provision, with high attendance in London, where there is a thriving jazz scene, and much lower in the rest of the country. In the North East, only a fifth as many attend jazz events, not because they don't like jazz, but because there aren't as many opportunities to enjoy the music. This should be the clarion call for the jazz sector and all those supporting it.

Professor Stuart Nicholson identifies a 'buzz about the UK jazz scene which has not been felt since the...1980s'. The audience research shows a growing interest among younger people, reflected in the programming at jazz and mainstream festivals. Yet, this report highlights a dearth of opportunities and increasing challenges in promoting live music and education programmes.

The report was commissioned by the All Party Parliamentary Jazz Appreciation Group to dovetail with the Arts Council's 10 year plan 'Great Art for Everyone'. It was started by Jazz Services (now JazzUK) and, because of changes in funding, completed voluntarily by Howard Lawes, Lise Reyners, Sophie Trott and Chris Hodgkins.

We owe them a great debt of gratitude for this labour of love and for producing such a valuable resource for jazz musicians, promoters, funding bodies and students.

Dominic McGonigal
Chair
[Jazz UK](#)

Grateful thanks

The Needs Report was written without any financial support from Arts Council England. I am deeply appreciative of the work of the following people who volunteered their help and expertise: Sophie Trott who commenced the research into the needs of the jazz community with an Open Space day at the Conway Hall. Lise Reynolds who was at Jazz Services for three months with a scholarship from Belgium organised all the research data that arose from the major survey into the needs of the jazz community. Howard Lawes analysed the data and wrote the report and Professor Stuart Nicholson who kindly contributed the section on jazz in the UK – the music, in chapter three.

Chris Hodgkins
11th September 2016

Howard Lawes graduated from Birkbeck College, University of London, in Mathematical Sciences (1981). Worked as a meteorologist at the UK Meteorological Office (1973-83) and as Chartered Meteorologist, Noble Denton Group (1983-2009). Managed a department analysing data and calculating meteorological and ocean-

ographic design criteria for offshore engineering projects presented in technical reports. Concerned with sales, marketing, personnel and training.

Since retirement in 2009 involved in voluntary work for the London Jazz Festival, Jazz Services, www.sandybrownjazz.co.uk, London 2012 Olympic and Paralympic Games, Egham Regatta, Citizens Advice Bureau, Surrey Wildlife Trust, Surrey Care Trust.

Stuart Nicholson is the author of seven acclaimed books on jazz, which have been translated into thirteen languages including Brazilian, Japanese, German, Polish and Taiwanese. In 2005 his book *Is Jazz Dead (Or Has It Moved To A New Address)?* became one of the best-selling books on jazz in the last sixteen years while his latest book, *Jazz and Culture in a Global Age* was described as “a milestone in the jazz genre” by Sweden’s OJ Magazine. He is the only European jazz writer to have received two ‘Notable Book of the Year’ citations from The New York Times Review of Books, these for his biographies of Billie Holiday and Ella Fitzgerald; the only European jazz writer to open the prestigious Sunday Arts & Leisure section of The New York Times with a major feature on jazz and the only European jazz writer to have written several cover feature for a major American jazz magazine — Jazz Times. Stuart Nicholson has written for a variety of newspapers and magazines in the United Kingdom, the United States and Europe. He has lectured on jazz in many musical conservatories across the UK and Europe and is Visiting Professor at Leeds College of Music.

Lise Reyners was born and raised in a musical family. She took her first musical steps at home while discovering her parents LP library and singing with her sister. At the age of 6, Lise started taking music lessons in a public music school. She started to learn the clarinet, but her priority was always singing. At home, she was taught to play the piano and guitar by her father and was soon able to accompany herself. At the age of 18, Lise commenced her music studies at the conservatoire in Leuven. Five years later, she graduated as Master in Music, specialising in music pedagogy. During her studies, she began writing her own songs. After finishing her studies in 2012, Lise went to London with a scholarship to discover the music industry and to improve her English. She worked at the Jazz Services. Lise has now developed her interests in singing, writing songs and performing them on stage. Lise is working on her current project a Dutch singer-songwriter project Feliz and has started a crowdfunding project to raise money for her debut album. With Feliz, she plays a lot of gigs in various locations and at Belgian music festivals and is making a name for herself on the Belgium and wide European music scene.
[Website: www.feliz.be](http://www.feliz.be)

Sophie Trott grew up in London. Sophie attended the Centre for Young Musicians where she learnt piano, flute and recorders, Indian Classical improvisation with Wajahat Khan, and was a member of the London Schools Symphony Orchestra. On leaving school Sophie studied at the early music Summer school in Urbino, Italy, where she was admitted to Robert Erlich's recorder masterclasses, and also Ganassi improvisation classes.

She studied drama at the University of Hull, and then trained at École Philippe Gaulier, an international theatre school specialising in improvisation, clowning and physical theatre. As an actor she has worked all over the UK and in Denmark, Italy and Romania. Theatre appearances include the Royal National Theatre, productions at Northern Stage in Newcastle, The Orange Tree, Soho Theatre, The Unicorn, The Finborough and The Dukes Lancaster. TV roles include Hope and

Glory, Murder in Mind, Doctors, Raphael, A Mortal God (all BBC), and Peak Practice (ITV). Films include Bollywood Queen and The Descent.

Sophie writes in partnership with Cara Jennings Harvey, and they form the comedy duo Trott and Harvey. They have just filmed a half hour pilot of their sitcom The Littlest Boho for Nerd TV, in which they also feature as performers.

Alongside writing and performing, Sophie teaches movement classes, and regularly volunteers for Scene and Heard, a charity in Somers Town which works with local children, mentoring, and teaching playwriting skills.

Sophie co-curated the first three seasons of jazz at the new St James Theatre in Victoria with pianist and composer Dorian Ford. As part of this, they collated interviews with a wide range of London's jazz musicians, and recordings of the shows have been made into pod casts. The original recordings are housed at the British Library.

Sophie came across Open Space technology through the company Improbable, who host an annual gathering for the theatre community called Devoted and Disgruntled. Living with a jazz musician, and knowing a great number of others, she thought that she didn't know a group of more devoted or disgruntled people, and that holding a similar event for the UK's jazz community would be beneficial in attempting to find out what the community can do collectively to support themselves and grow. Improbable kindly lent their support with advice, and the use of computers and other resources on the day.

Chris Hodgkins retired as the Director of Jazz Services the national organisation for jazz in the UK. Now renamed Jazz UK he has spent his life to date in jazz as an administrator and player; he now continues with more playing, writing and recording projects. Please see: www.chrishodgkins.co.uk In 2002, Chris was presented with the prestigious Services to Jazz Award at the BBC Jazz Awards. In 2005, Jazz Services won the Best Website category in the first Parliamentary Jazz Awards and Jazz Services magazine Jazz UK won the Best Publication category in the 2008 Parliamentary Jazz Awards. Chris was made a Fellow of The Chartered Institute of Marketing in 2005. In January 2011 Chris secured Arts Council England National Portfolio status for Jazz Services and as the Chair of the National Jazz Archive Chris led the team that secured investment of £346,300 in the National Jazz Archive by the Heritage Lottery Fund in July 2011. At the 2012 Parliamentary Jazz Awards, Jazz UK (Jazz Services magazine) picked up the Best Publications category. In July 2013 he was presented with the Services to Jazz Award at the British Jazz Awards in Birmingham. In March 2015 Chris was presented with the Services to Jazz Award at the Parliamentary Jazz Awards Chris currently presents a programme "Jazz Then And Now" on www.jazzlondonradio.com and Jazz Is... on Pure Jazz Radio in New York Play lists of programmes can be seen at <https://chrishodgkins3.wordpress.com> and at <https://jazzis2016.wordpress.com/>

1 EXECUTIVE SUMMARY

- 1.1 The primary purpose of this report is to present the results of a self-completion questionnaire entitled “Jazz Services Needs Survey” which was circulated throughout the U.K. Jazz Community during 2011-2012. The purpose of the questionnaire was to ascertain the needs of the jazz constituency throughout the U.K. with regards to jazz that will cover, interalia, its promotion, performance, funding – private, commercial and public; education, marketing, sales, impact, demographics and diversity.
- 1.2 There is also a brief summary of the proceedings of the UK Jazz Open Space Conference held at Conway Hall, London on 21st November 2011.
- 1.3 The report 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
- 1.4 The 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 plan “Great Art 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.
- 1.5 Broadly speaking the needs expressed by respondents fall into two main areas. The first area highlights the problems of performing Jazz in the current economic and cultural climate and the second concerns the future of Jazz in the U.K. ten and more years hence. In terms of the Arts Council England’s key objectives the needs of Jazz in the U.K. are as follow:
- 1.6 **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**
- 1.7 **Audience.** 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**
- 1.8 **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 from all available sources. **Goal 3**
- 1.9 **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 Trad Jazzers. **Goal 4**
- 1.10 **Education and Participation.** To many, educating young people is of supreme importance for the long term health of Jazz in the U.K. 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 in Jazz as part of an audience. **Goal 5.**

2 INTRODUCTION

2.1 BACKGROUND

The All Party Parliamentary Jazz Appreciation Group (APPJAG) was set up by interested Members of Parliament in the UK to promote the use and enjoyment of jazz as a music form. The Group has over one hundred members from both the House of Commons and the House of Lords, and is jointly chaired by Michael Connarty, MP for Linlithgow and Falkirk East and Lord Tony Colwyn

Jazz Services is the UK's charitable support organisation for jazz music, promoting its growth and development and offering services on touring, recording, information, international support, education and communications, publishing and promotion.

Arts Council England (ACE) works to get great art to everyone by championing, developing and investing in artistic experiences that enrich people's lives. ACE support a range of artistic activities from theatre to music, literature to dance, photography to digital art, and carnival to crafts. Great art inspires, brings people together and teaches people about themselves and the world around them. In short, it makes life better.

The All Party Parliamentary Jazz Appreciation Group (APPJAG) met with Liz Forgan, Chair of ACE. As a result of the meeting, Michael Connarty MP, Chair of APPJAG, commissioned Jazz Services to undertake research into the "needs" of jazz in England. However, to ensure that the findings have the greatest impact and value, the research will reflect not only the needs of the jazz constituency in England but will also include Wales, Scotland and Northern Ireland.

The project conducted by Jazz Services consisted of designing and circulating a questionnaire and analysing the results provided by over 1000 members of the "Jazz Community" in the United Kingdom. This report presents the results of the analysis.

2.2 ARTS COUNCIL GOALS

2.2.1 Excellence is thriving and celebrated in the arts, museums and libraries

- Using our investment to ensure excellent art happens.
- Establishing a coherent, nationwide approach to the development of artistic talent, particularly for emerging and mid-career artists.
- Supporting an artistically-led approach to diversity in the arts.
- Responding to major opportunities such as the London 2012 Olympic and Paralympic Games to showcase talent and build audiences for excellent art.

2.2.2 Everyone has the opportunity to experience and to be inspired by the arts, museums and libraries

- Developing arts opportunities for people and places with the least engagement.

- Strengthening the distribution of excellent art through touring and digital platforms.
- Encouraging funded organisations to be even more focused on attracting audiences.

2.2.3 The arts, museums and libraries are resilient and environmentally sustainable

- Promoting greater collaboration between organisations to increase efficiency and innovation.
- Strengthening business models in the arts and helping arts organisations to diversify their income streams, including by encouraging private giving.

2.2.4 The leadership and workforce in the arts, museums and libraries are diverse and appropriately skilled

- Building a network of arts leaders who value sharing their knowledge and skills, for the benefit of the arts and civil society.
- Creating equal opportunities to enter the arts workforce.

2.2.5 Every child and young person has the opportunity to experience the richness of the arts

- Improving the delivery of arts opportunities for children and young people.
- Raising the standard of art being produced for, with and by children and young people.

3 JAZZ IN ENGLAND – THE LANDSCAPE

3.1 THE MUSIC – PROFESSOR STUART NICHOLSON, 6 FEBRUARY 2014.

Today there is a buzz about the British jazz scene that has not been felt since the popularity of Courtney Pine, the Jazz Warriors and Loose Tubes in the 1980s. While few would claim working in the UK jazz economy was easy, there is currently an optimism and feel-good factor in British jazz that has not been felt in decades.

In 2013, the London Jazz Festival, the country's headline jazz event, celebrated its 21st birthday as in fine style, 'The full houses at this year's EFG London Jazz Festival displayed the confidence and energy of an art form getting on with it during difficult times,' said the Financial Times.

New bands with rock-style names are playing in London clubs and pubs to audiences of their peers adding diversity to UK jazz scene never seen before, "Some people want to play in rock venues that have a different energy about them, where everyone is standing bunched up close together," says Barak Schmool, Godfather of the F-ire Collective. 'Other people want concert halls, that's what their music needs; other people need the street; some people need a more relaxed jazz club, so people are creating music for different environments and this has never happened before.'

In recent years, albums by bands such as Polar Bear and the Basquiat Strings, Portico Quartet, Led Bib and musicians such as Soweto Kinch and Gwylim Simcock have even emerged as nominees in the UK's premier pop showcase, the annual Barclaycard Mercury Prize, forcing a jazz-shy media to sit up and take notice.

Call into Dalston's Vortex jazz club, one of the key venues in the vibrant London scene, and you'll find it full to bursting most nights of the week. "There's been a distinct broadening of the audience into more diverse and younger fans as well as a plethora of young musicians," says Oliver Weindling, venue director and proprietor of Babel Records, the highly successful UK independent jazz label. "They don't seem intimidated by the risk-taking nature of the music and this has not been the case for the past 15 years or so."

But the buzz in UK jazz is not limited to events in the nation's capital. Year on year the crowds are getting bigger and bigger at annual jazz festivals held in towns and cities such as Cheltenham, Brecon, Derby and Marlborough, Manchester, Scarborough, Gateshead, Glasgow and London. The jazz festival ethos was summed up by The Times newspaper after their reporter had visited the Cheltenham Jazz Festival in 2013, which attracted crowds in excess of 20,000, "If someone doesn't get jazz, how do you woo them towards enjoying it? The Cheltenham Jazz Festival, with 47 official concerts plus a lively fringe, is a good answer, offering the chance to dip into many different styles of jazz."

In cities that have jazz conservatories such as Leeds, Manchester, Cardiff, Glasgow, Newcastle and Birmingham, vibrant local jazz scenes have developed around students, graduates and teachers. Indeed, in Scotland, saxophonist Tommy Smith has revitalised the Scottish jazz scene with the formation of the Scottish National Jazz Orchestra and the Tommy Smith Youth Jazz Orchestra in a way few would have imagined a decade ago.

Equally, established UK jazz names perform year round around in venues across the country that range from the back room of pubs to arts, community and leisure

centres thanks to an army of unpaid volunteers who give up their time to promote jazz. These musicians are discovering an increasing curiosity in their work from younger generations of fans, such as mainstream saxophonist Alan Barnes or bebop master Peter King. “The UK scene is as exciting as I can remember it,” says 50 year-old trumpeter Guy Barker, famous for the dazzling trumpet solo in the hit movie ‘The Talented Mr. Ripley’. “There are some wonderful new young musicians coming through.”

One of the major factors contributing to this revitalised national jazz scene can in part be ascribed to the success of jazz education programmes in universities, colleges and conservatories throughout the country. Today, the majority of contemporary jazz musicians under the age of thirty are likely to have been exposed to some form of jazz education, usually at conservatory level. The day of the autodidact is largely over, replaced by a new era of university educated jazz musicians, with the consequent raising of musical standards nationally. More and more young musicians are now finding a pathway into jazz that often follows the Associated Board’s jazz curriculum of graded examinations culminating in a conservatory education. Today, all the London jazz conservatories are oversubscribed annually, with some 200 students graduating nationally with jazz-related degrees, a number that is set to rise as more music departments add jazz studies to their curriculum.

What makes the UK jazz scene unique is the low level of governmental funding for jazz as compared to its European counterparts. As Thierry Quenum, the highly respected French jazz commentator noted on a visit to the UK, “I am amazed how vibrant this scene is; if it enjoyed a level of funding that routinely is given to other European nation’s jazz scene’s the sky would be the limit. What seems extraordinary is government seems willing to fund jazz courses in colleges and universities to produce talented young musicians on the one hand but no thought seems to have been given by government to providing support for venues at home or tours abroad to give these talented young musicians a realistic income stream on the other. This is muddled thinking.”

3.2 THE MARKET FOR JAZZ IN ENGLAND AND THE UK

The Arts Council England survey put the audience for jazz in England in 2011/2012 at 2.4 million as compared to 3.2 million for classical music and 1.6 million for opera.

Table 3-1 Market share by region and nationally for jazz and other music for 2011/2012

Region	Population Ages 16-65+ 000's	Other Live Music Events		Classical Music Concerts		Jazz Performances		Opera or Operetta	
		%	Pop 000's	%	Pop 000's	%	Pop 000's	%	Pop 000's
England	42,468	30	12,628	8	3,291	6	2,382	4	1,675
North East	2,149	26	562	3	66	2	51	2	40
North West	5,640	32	1,817	7	366	4	237	3	149
Yorkshire & Humberside	4,327	29	1,261	6	277	4	151	2	103
East Midlands	3,665	29	1,071	8	275	3	126	3	108
West Midlands	4,400	27	1,191	9	378	5	212	4	158
East of England	4,731	34	1,607	8	388	6	266	4	204
London	6,294	25	1,554	10	619	10	617	7	413
South East	6,914	34	2,357	7	515	7	488	5	324
South West	4,349	28	1,209	9	409	5	234	4	176

Source: Taking Part 2011/2012/Arts Council England/Kantar Media 2013

3.3 DEMOGRAPHICS OF THE JAZZ AUDIENCE

According to the Taking Part survey for 2011/12:

- 46% of the audience for jazz are female and 54% male.
- In terms of age: 12% of the audience are aged between 16-24,31% are aged between 25-44,36% are aged between 45-64 and 21% are over 65 years of age
- 50% of the jazz audience are in full time employment and 17% are in part-time employment.
- 83% of the jazz audience live in urban areas and 17% live in rural areas.
- 48% of the jazz audience have higher education qualification or professional / vocational equivalents
- 12% of the jazz audience earn over £50k and 17% earn between £30k and £49k
- 8% are from diverse groups

3.4 CHANGES TO THE DISTRIBUTION JAZZ ATTENDEES IN ENGLAND BY AGE

Taking Part is a major continuous survey of cultural and sport participation in England commissioned by the Department for Media Culture and Sport in partnership with Arts Council England, Sport England and English Heritage. Every year it collects information from a nationally representative sample of children and adults about their attendance at a wide variety of arts events. The data is collected by TNS-BMRB and has been conducted since 2005. Set out below in Table 3-2 are the distribution figures for jazz, from the Taking Part survey, compared to the general population distribution figures.

Table 3-2 Age distribution of the population in England compared to the age distribution people attending jazz events 2005 - 2011

Age	0-14 %	16-24 %	25-44 %	45-64 %	65-74 %	75+ %	Total %
Age distribution of population of England 2005/06	19	12	29	24	8	8	100
Age distribution of people in England who attend jazz 2005/06	-	11	30	41	14	4	100
Age distribution of population of England 2006/07	19	12	29	24	8	8	100
Age distribution of people in England who attend jazz 2006/07	-	13	32	39	12	4	100
Age distribution of population of England 2007/08	19	12	28	24	9	8	100
Age distribution of people in England who attend jazz 2007/08	-	12	30	38	15	5	100
Age distribution of population of England 2008/09	19	12	28	25	8	8	100
Age distribution of people in England who attend jazz 2008/09	-	12	29	37	16	6	100
Age distribution of population of England 2009/10	19	12	28	25	8	8	100
Age distribution of people who attend jazz 2009/10	-	14	31	38	12	5	100
Age distribution of population of Great Britain 2010/11	19	12	28	25	8	8	100
Age distribution of people in England who attend jazz 2010/11	-	11	29	35	16	9	100
Difference in percentage of people in England who attended jazz (2010/11 – 2005/06)	-	0	-1	-6	-2	+5	-

Source: Kantar Media Taking Part survey 2005/11 and National Statistics Office mid-Year Population for England

The figures show that the audience in England for jazz among the 16-24 year old has stabilised and is commensurate with the general population at large. However it is important to note that the percentage of 16-24 year olds in 2005-2006 is the same as 2010-2011 at 11%, the percentage of 16-24 year olds attending jazz events 2009-2010 fell 3 percentage points to 11% in 2010-2011. The participation rate for the 45 to 65 year olds is decreasing and is down by 6 percentage points. The attendance rates for those in the 75+ group is up by 5 percentage points.

At the present rate audiences for jazz are getting older and are not being replaced by younger audiences at the same rate and therefore the crucial question is how can jazz rebuild its audience aged 16-24?

(Arts Marketing – An International Journal. Creative Insights. Hodgkins 2013)

3.5 THE AUDIENCES

- London has the greatest number of jazz attendees (10.2%) with the North East having the lowest (2%)
- There is a healthy overlap of jazz and contemporary dance audiences
- The audience for jazz in 2011/12 in the 15-24 age range is 12% as compared to a general population of 12% for 15-24 age groups. In 1986 the jazz audience aged 15-24 was 38%.
- Above average audiences for the social grades ABC1
- Attendances at jazz events were lowest among Asian communities and above average for black communities
- Jazz attendees favour broadsheet newspapers

3.6 INTERNET ACCESS FOR TICKET SALES.

Table 3-3 shows the number of attendees at jazz events in 2010/11 and the numbers of attendees of jazz who visited a theatre or concert website and the numbers of these people who visited to buy tickets for an arts performance or an exhibition.

There is a potential market of 1.1 million end users who purchase tickets online and 619,000 of these accessed the internet by mobile phone.

Table 3-3 Methods by which Attenders of Jazz Events Purchase Tickets

Age group	Attendees of jazz events (000)	Attendees of jazz events who visited a theatre or concert website (000)	Attendees of jazz events who visited a site to buy tickets (000)	Attendees of jazz events who accessed the internet by mobile device (000)	Attendees of jazz events who accessed the internet most often on a mobile device (000)
16 – 24	246	189	126	142	31
%	11%	77%	51%	58%	22%
25 – 44	666	537	423	276	33
%	29%	81%	64%	41%	12%
45 – 64	784	640	444	183	11
%	35%	82%	57%	23%	6%
65 – 74	355	185	125	18	3
%	16%	52%	35%	5%	18%
75+	203	46	23	0	0
%	9%	23%	11%	0%	0%
Total	2,254	1,597	1,141	619	77
	100%	71%	51%	27%	3%

Source: Taking Part 2010/2011. Kantar Media 2011

3.7 SUMMARY ECONOMIC DATA FOR THE UK JAZZ SECTOR

Table 3-4 Financial Data for UK Jazz Sector

Source of revenue	Revenue 2005 (£ millions)	Revenue 2008 (£ millions)
Ticket sales	22.50	24.75
Musicians' fees for "free to enter" gigs	1.50	1.60
Public subsidy	4.15	4.50
Commercial sponsorship	0.60	0.75
CD and download sales and PPL fees	39.50	32.75
Compositions and music publishing	4.95	5.00
Education	12.07	14.10
Other	1.50	1.60
TOTAL	86.77	85.05

Source: Value of Jazz in Great Britain 2, David Laing and Mykaell Riley

Data on the jazz economy is available for 2005 and 2008. Table 3-5 shows that the estimated annual turnover of the jazz sector of the UK music industry decreased slightly from the £86.77m to £85.05m between 2005 and 2008. The fall in value was due entirely to the on-going decline of CD sales, which affects all genres of music. There were (mostly small) increases in revenue in all other areas of jazz.

3.8 COMPARATIVE ARTS COUNCIL ENGLAND FUNDING OF OPERA, CLASSICAL MUSIC AND JAZZ

Comparing funding for 2012/13 with that for 2011/12 the total funding for opera and classical music has risen while the total funding for jazz has fallen. In the recent Arts Council funding round Jazz lost three organisations and opera gained two.

Table 3-5 Arts Council England Funding for opera, classical music and jazz

	Total funding for opera	Total funding for classical music	Total funding for jazz
2011/12 £millions	50.02	18.30	1.42
2012/13 £millions	50.50	18.90	1.25
Audience as a percentage of population	4%	8%	6%
Audience attending music events in millions	1.6	3.3	2.5
Subsidy per head 2011/12 £	31.26	5.55	0.57
Subsidy per head 2012/13 £	31.56	5.72	0.50

Source: Office for National Statistics / mid 2008 population estimates / Taking Part 2008-2009 / BRMB Social Research / Arts Council England

Note: The total funding for opera includes an apportionment for the Royal Opera House based on the number of performances for opera and ballet.

Opera: gained two additional companies and no losses

Classical music: lost two ensembles and gained two ensembles

Jazz lost: Jazz Action, Jazz Yorkshire and NW Jazzworks.

Jazz received modest increases for: Manchester Jazz festival, EMjazz, JNight and Birmingham.

3.9 TRENDS IN FUNDING OF REGULARLY FUNDED MUSIC ORGANISATIONS

The total funding for Jazz had risen from 0.5% in 1991/92 to 1.7% of the total funding of regularly funded organisations in 2011/12. In 2012/13 this fell to 1.52%.

Table 3-6 Variation in Funding over Time.

Arts Council England Regularly Funded Music Organisations (RFOs)	Total funding of music RFOs	Total funding of opera RFOs	Total funding of classical RFOs	Total funding of jazz RFOs	Funding of other music's and projects
1991/92 £million	48.5	37.8	8.6	0.24	1.8
As a percentage of total funding of RFOs 1991/92	100%	77.90%	17.70%	0.50%	3.90%
2011/12 £million	83.5	50.02	18.3	1.42	13.76
As a percentage of total funding of RFOs 2011/12	100%	60%	22%	1.70%	16.50%
2012/13 £million	82.5	50.5	18.9	1.25	11.85
As a percentage of total funding of NPOs 2012/13	100%	61%	22.90%	1.52%	14.58%

Source: Arts Council England

3.10 THE BROADER SECTOR

The Jazz Services website lists the numbers of people who are active in jazz in the UK by activity.

Table 3-7 People and Organisations Active in the Jazz Sector

Jazz Services Website	
Contact Type	Active and Published 2014
Band	2,080
Orchestras incl. rehearsal bands and youth orchestras	109
Musicians	2,893
Record Labels	151
Venues	4,555
Promoters	734
Courses	240
Tutors	668
Retailers	63
Services	690
Jazz Festivals	143

Source: Jazz Services January 2014

3.11 THE JAZZ EDUCATION SECTOR

More and more young musicians are now finding a pathway into jazz that culminates in music college education or straight into the profession. An important part of the progression route is via one of the many youth jazz orchestras that are a crucial component in the infrastructure for jazz. They range from youth orchestras in Wigan, Doncaster, Southampton, Cornwall, Midlands, East Midlands, the Sage in Gateshead and Durham to the National Youth Jazz Orchestra in England and the Tommy Smith Youth Jazz Orchestra in Scotland. There are also a number of complimentary ensembles, such as the National Youth Jazz Collective, Tomorrow's Warriors, F-ire Collective, Royal Academy of Music, Birmingham City University's Junior Jam, that all focus on small group jazz improvisation.

4 UK JAZZ OPEN SPACE CONFERENCE

4.1 INTRODUCTION

The conference took place on 21st November 2011 at the Coway Hall in London. It was organised jointly by Jazz Services and the Musicians Union. The invitation to the conference posed a number of questions reproduced here:

In a climate of cuts, what are we doing to ensure the future of jazz in the UK?

Is UK jazz something to be proud of or embarrassed by?

Is jazz misunderstood? What can I do to change that?

What does the culture around jazz listening mean for musicians?

How can the future of UK jazz be shaped in a climate of cuts, and the growth of homogenizing corporate culture?

Who will shape the future of jazz in the UK?

This invitation is addressed to you if you

- think jazz is acceptably incorporated into UK musical culture
- think jazz is marginalised in UK musical culture
- are worried about reaching audiences
- don't care about who's listening and just want to play
- think the scene is cliquey
- are a student/graduate/player/promoter/fan
- think the same people get all the gigs
- think there are too many gimmicks
- think the scene is run by a very few people

4.2 DEBATE

Debate at the conference was free and open and was summarised online at http://www.jazzopenspace.blogspot.co.uk/2011_11_01_archive.html but for this report a briefer summary is as follows:

- 4.2.1 The jazz community is split into different camps, identified with labels such as trad, modern, free etc. and who have very little to do with each other. This illustrates the evolution of jazz (and occurs in most art forms) but polarisation may serve to weaken individual proposals for funding from arts councils and commercial agencies.
- 4.2.2 Among smaller organisations there seems to be little idea about how to obtain funding from commercial or other sources. There is talk of a "Federation" to assist with a combined approach to potential funders.
- 4.2.3 There is gender inequality in Jazz but no obvious solution – recent success for female jazz musicians may provide role models for aspiring female musicians.
- 4.2.4 There is little information available to assist musicians wanting to tour abroad.

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- 4.2.5 Low pay is common throughout the music industry, not just jazz. Always difficult for less well known musicians to charge a realistic fee.
- 4.2.6 Unclear whether black musicians suffer discrimination or not.
- 4.2.7 Many jazz clubs only survive due to volunteer organisers and promoters. A national network of venues would allow musicians tours to be organised more effectively and Jazz Services could hold a conference for small promoters to promote co-operation.
- 4.2.8 The word “jazz” has negative connotations in the minds of some.
- 4.2.9 Jazz Services needs more focus and energy to promote jazz more effectively.
- 4.2.10 Insufficient jazz promotion on national media.
- 4.2.11 The audience for jazz must be increased using all available methods.
- 4.2.12 Promoters do not always act in the best interests of jazz as a whole. Support bands are good for advertising new talent. Marketing and promotion must be improved.
- 4.2.13 The older jazz enthusiast may be guilty of restricting themselves to old fashioned music and not embracing new music, much of which includes elements of jazz. This is probably true of culture in general.

5 QUESTIONNAIRE

5.1 FORMAT OF THE QUESTIONNAIRE

The questionnaire is reproduced in APPENDIX A. It was circulated throughout the UK Jazz Community for about a year ending on 31 March 2012. Information collected includes name and contact details, gender, age and ethnic origin, role in the jazz community and then asks for up to six specific needs plus any other information the respondent cares to give.

5.2 PRELIMINARY ANALYSIS OF THE QUESTIONNAIRE

- 5.2.1 1036 respondents started the survey but only 782 (75.5%) finished.
- 5.2.2 813 respondents (78.5%) were male, 217 (20.9%) were female. The “Taking Part Survey” (section 3.3) has 54% male and 46% female.
- 5.2.3 381 respondents (36.8%) were over 60, 115 respondents (11.1%) were under 30.
- 5.2.4 The ethnic grouping of those that identified themselves was overwhelmingly white (94%).
- 5.2.5 Of those that answered the question 3.7% have a registered disability.
- 5.2.6 The greatest number of respondents (64.8%) described their role as musician. The percentage that described themselves as members of the public (i.e. audience) is 40.4%. Other roles include promoter, teacher and jazz educator which all amounted to over 20%; many respondents have multiple roles.
- 5.2.7 When it came to describing their needs 252 respondents skipped the question leaving 784 valid responses with up to five needs shown. 299 respondents provided additional information.
- 5.2.8 While the age distribution of the Jazz Needs Survey and the Taking Part Surveys, although not directly comparable, look similar the gender distribution shows that less females are involved in producing jazz.

5.3 DEMOGRAPHIC PROFILE

5.3.1 Respondents by county

The questionnaire was circulated throughout the U.K. but the majority of respondents were from England with the largest number from Greater London as shown in Figure 5-1.

The next highest numbers of respondents were from Tyne and Wear, West Yorkshire, Kent, Greater Manchester, Essex and Surrey respectively.

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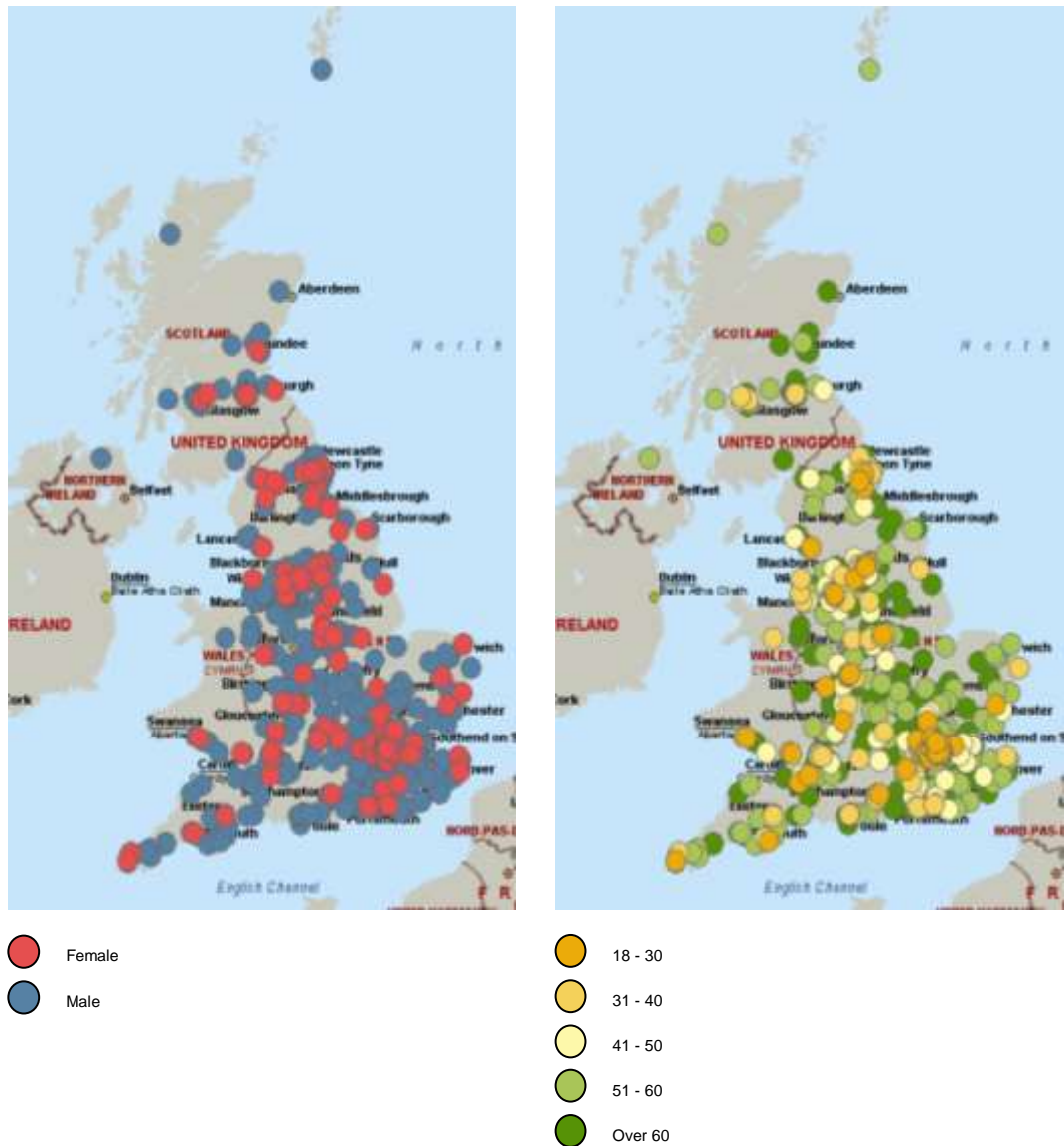


Figure 5-2 Respondent gender by postcode and age by postcode

5.4 ROLE WITHIN THE JAZZ COMMUNITY

Respondents were invited to describe their role within the jazz community; and many respondents included two or more roles to describe their activities.

Table 5-2 Role in the Jazz Community

ROLE IN THE JAZZ COMMUNITY	Total	Total Male	Total Female
Musician	487	399	88
Member of Public	304	226	78
Teacher	187	157	30
Promoter	177	141	36
Jazz educator	161	133	28
Record Label	60	48	12
Venue	51	36	15
Media	46	37	9
Services	30	21	9
Grand Total	1503	1198	305

THE NEEDS OF THE JAZZ COMMUNITY

As shown in Table 5-2 the most common role within the jazz community for the respondents to the questionnaire is musician; the next most common role is member of the public (i.e. member of the audience). Producers (i.e. those providing an output, goods or services) outnumber consumers (i.e. the audience).

Table 5-3 Distribution of roles within the Jazz community by age and gender, shown as percentage.

Female	Musician	Audience	Teacher	Promoter	Educator	Label	Venue	Media	Service
Under 18	0.2	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
18 - 30	2.9	2.0	4.3	2.3	3.1	1.7	5.9	6.5	3.3
31 - 40	3.5	3.9	3.2	4.0	1.9	1.7	3.9	2.2	10.0
41 - 50	4.1	3.9	4.8	3.4	5.0	5.0	5.9	2.2	3.3
51 - 60	5.1	6.3	2.7	5.1	5.0	8.3	7.8	6.5	10.0
Over 60	1.2	8.2	1.1	5.1	1.9	1.7	5.9	2.2	3.3
Prefer not to disclose	1.0	1.3	0.0	0.6	0.6	1.7	0.0	0.0	0.0
Female total	18.1	25.7	16.0	20.3	17.4	20.0	29.4	19.6	30.0
Female average age	43.5	51.0	40.4	48.3	45.2	48.5	46.1	42.4	44.9
Male									
Under 18	0.8	0.3	0.0	0.0	0.0	0.0	0.0	0.0	0.0
18 - 30	11.3	4.6	13.9	6.2	11.2	8.3	2.0	4.3	0.0
31 - 40	10.7	5.3	17.6	6.2	14.3	6.7	5.9	4.3	10.0
41 - 50	12.5	10.5	16.6	9.6	18.6	13.3	7.8	8.7	6.7
51 - 60	20.5	18.4	23.0	20.9	21.7	25.0	27.5	32.6	30.0
Over 60	25.5	34.5	11.2	35.6	15.5	23.3	25.5	30.4	23.3
Prefer not to disclose	0.6	0.7	1.6	1.1	1.2	3.3	2.0	0.0	0.0
Male total	81.9	74.3	84.0	79.7	82.6	80.0	70.6	80.4	70.0
Male average age	49.3	54.7	44.8	54.3	46.8	51.2	55.0	54.9	54.5
Grand total	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0

Table 5-3 shows the distribution of roles within the jazz community by age and gender. Pink highlights the modal age range for females and blue highlights the modal age range for males. Also shown is an estimate of average age for females and males.

Males are in the majority and are older than females in all roles. This characteristic is most pronounced among musicians, record labels and media. Females have a proportionately greater representation in the audience, venues and services.

The roles which are represented by younger females are musicians, teachers and media and by younger males are teachers and jazz educators but teaching and education employs relatively fewer females (over all age groups) than other roles.

5.4.1 Geographical Distribution of Roles

Maps are presented showing the geographical distribution of all roles within the Jazz Community.

THE NEEDS OF THE JAZZ COMMUNITY



Figure 5-3 Musicians (l), Record Label (r)

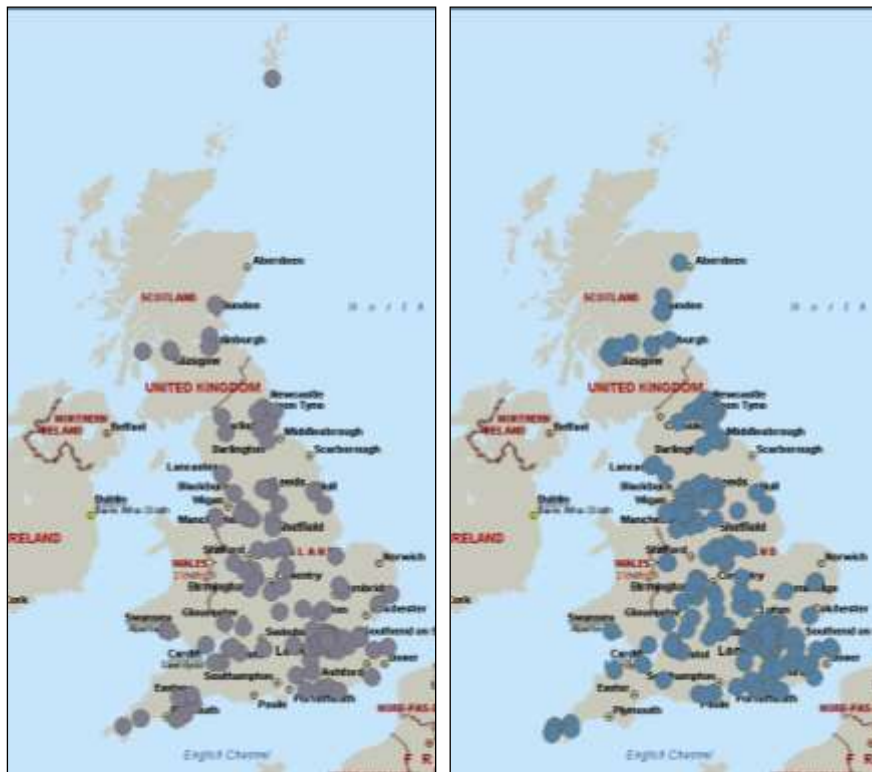


Figure 5-4 Jazz Educator (l), Audience (r)

THE NEEDS OF THE JAZZ COMMUNITY

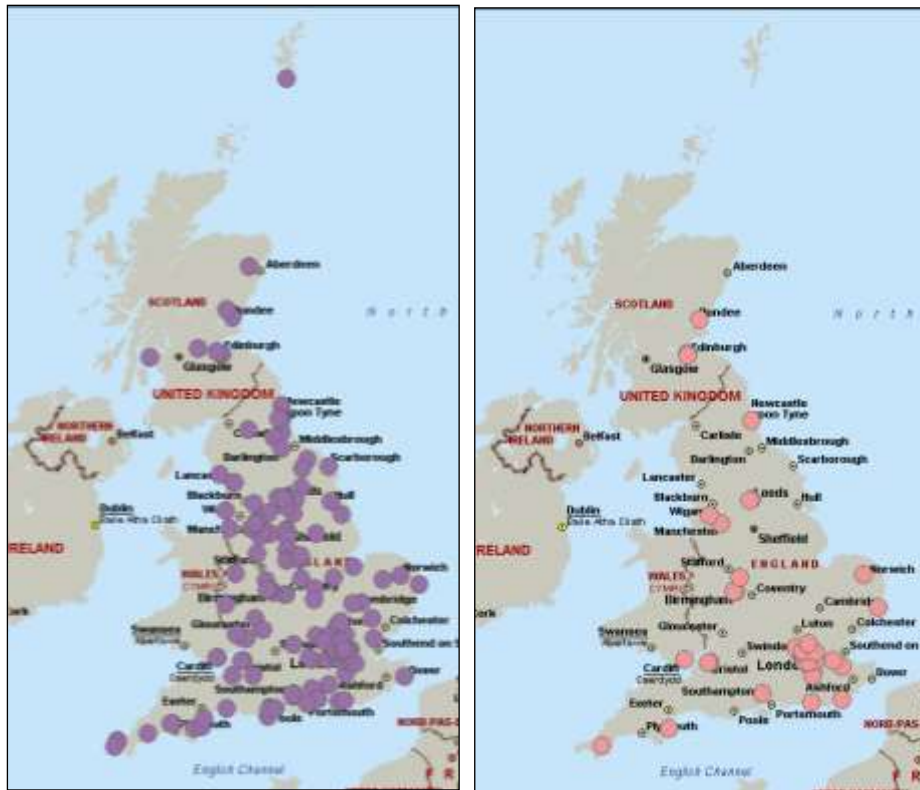


Figure 5-5 Promoter (l), Media (r)

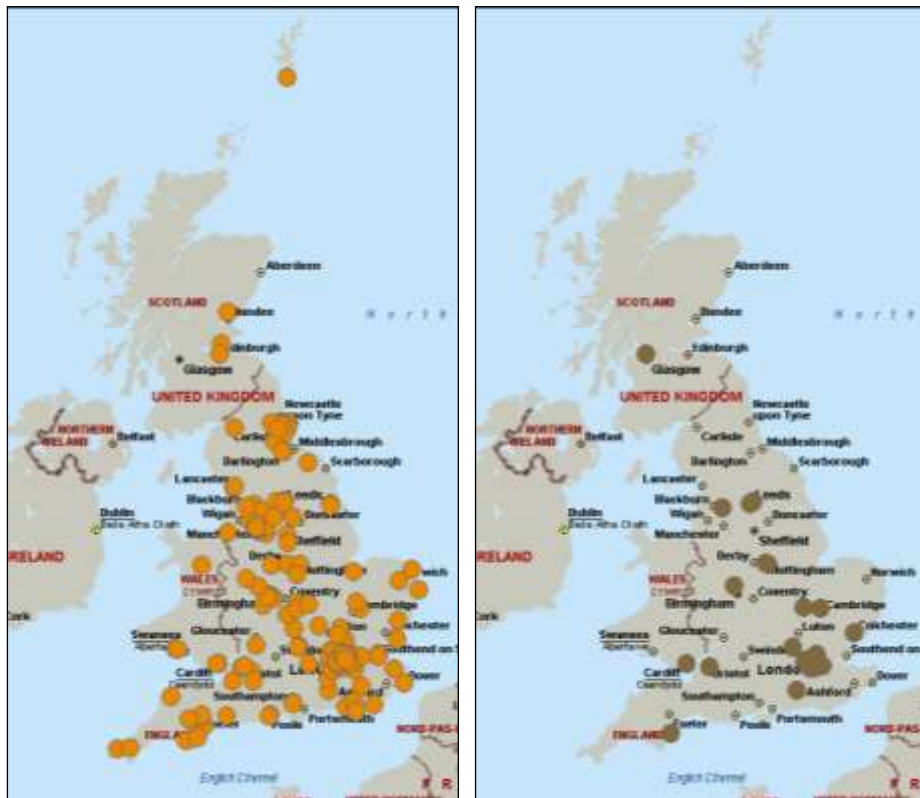


Figure 5-6 Teacher (l), Services (r)

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Figure 5-7 Venue

6 NEEDS OF THE JAZZ COMMUNITY

6.1 CLASSIFICATION OF NEED

The primary purpose of the questionnaire was to identify the needs of the Jazz Community with a view to focussing available funding on the greatest need. Respondents expressed up to five needs as text which has been classified to aid statistical analysis. The classifications used are shown in Table 6-1.

Table 6-1 Classification of the Needs of the Jazz Community

1	More gigs
2	More funding
3	Better pay for musicians
4	More and better publicity
5	Greater media exposure
6	Marketing
7	Advertising and promotion
8	More venues
9	Better venues
10	Education about jazz
11	Education for jazz musicians
12	Younger audience
13	Larger audience
14	Gigs to start earlier
15	Better quality shows
16	Support to perform overseas
17	Cheaper tickets for gigs
18	Support for venues, promoters and record labels
19	Better directed funding
20	More female musicians and audience
21	Less elitism, more professional recognition.
22	More musicians
23	No needs at all
24	Better public transport
25	Commercial sponsorship
26	More instruments and sheet music.
27	Rehearsal facilities and workshops
28	Jazz Services to provide networking, strategy, management etc.
29	Jazz to dance to, big bands.
30	Singers
31	A British National Jazz Orchestra
32	More jazz music commissions
33	Funding for music therapy applications.

6.2 RELATIVE FREQUENCY OF NEEDS

Table 6-2 shows the number of times each respondent mentioned a particular need as classified in Table 6-1. Some respondents provided duplicates so the total has been reduced to 773 (from 782).

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Table 6-2 Frequency distribution of each of 5 needs

Need	#1	#2	#3	#4	#5
1	260	65	15	6	6
2	166	97	45	7	8
3	33	29	19	11	6
4	15	18	12	9	
5	24	33	29	31	15
6	24	24	16	8	4
7	25	23	27	13	10
8	44	39	17	8	3
9	15	17	5	11	7
10	25	37	27	20	16
11	37	39	35	25	14
12	7	16	9	7	4
13	17	9	10	4	4
14	3	2		1	
15	14	10	12	7	5
16	3	2	1	4	3
17	4	8	1	1	
18	7	13	16	8	2
19	15	19	13	8	2
20	1	2		2	3
21	8	7	14	8	4
22	4	8	3	3	1
23	12				
24	2		1		
25	1	4	1	4	1
26	4	1	1	2	
27	3	11	16	3	5
28		33	39	13	8
29		2	4		
30		2			
31		1			
32			1		
33			2		
Total	773	571	391	224	131

Most respondents identify their greatest needs as more gigs and more funding. More funding includes fairer funding (i.e. a fairer portion of total music funding for jazz music purposes). Several musicians (and others) think that musicians should receive better pay for the music that they provide with some referring to Musicians Union rates and others criticising the practice of either playing for free or accepting a percentage of the door money.

Many respondents identify media exposure as important and bemoan the fact that jazz music is very rarely heard on television and intermittently on radio. A few believe that the public at large have a poor impression of jazz in general.

Some respondents would like to see more venues, which as can be seen from Figure 5-7, are sparse or non-existent in Northern Ireland, Wales, Scotland and outside English cities and city suburbs.

Several respondents mention education both about jazz in schools, colleges and adult education institutes and for jazz musicians where they can learn business administration.

THE NEEDS OF THE JAZZ COMMUNITY

Despite wanting more gigs, more venues and the age of many in the jazz community relatively few respondents say they need bigger audiences or younger audiences. Of those that do some highlight the need for gigs which cater for a broader cross section of the available audience which could mean gigs in the afternoon, gigs in schools and colleges etc.

Table 6-3 Frequency distribution of each of 5 needs expressed as a percentage of the total for each need. Blue boxes indicate more than 4% and pink boxes more than 10% of each need column.

Need	#1	#2	#3	#4	#5
1	34	11	4	3	5
2	21	17	12	3	6
3	4	5	5	5	5
4	2	3	3	4	
5	3	6	7	14	11
6	3	4	4	4	3
7	3	4	7	6	8
8	6	7	4	4	2
9	2	3	1	5	5
10	3	6	7	9	12
11	5	7	9	11	11
12	1	3	2	3	3
13	2	2	3	2	3
14					
15	2	2	3	3	4
16				2	2
17	1	1			
18	1	2	4	4	2
19	2	3	3	4	2
20				1	2
21	1	1	4	4	3
22	1	1	1	1	1
23	2				
24					
25		1		2	1
26	1			1	
27		2	4	1	4
28		6	10	6	6
29			1		
30					
31					
32					
33			1		
Total	100	100	100	100	100

With the demise of many public houses the number of possible venues has decreased so promoters are looking for support and alternative suitable premises. Amendment to music licensing law would be useful in this respect.

A few respondents mention the problems young, unknown musicians have with securing gigs and recognition. Some refer to elitism which they believe reduces their opportunities and the lack of a system of formal recognition of their abilities.

Several musicians mention the lack of accessible rehearsal facilities and workshops where they could advance their knowledge of the genre.

Many respondents mention the need for better networking and databases (perhaps the recent improvements to the Jazz Services website goes a long way to satisfy these needs) as well as national strategies, management and an online shop.

6.3 NEED BY AGE AND GENDER, ROLE AND COUNTY OF RESIDENCE

To facilitate further analysis needs #1 to #5 have been combined and the top 10 needs with the most mentions analysed further.

Table 6-4 Most common needs mentioned

Code	Need	Total mentions	Percent
1	More gigs	352	17
2	More funding	323	15
11	Education for jazz musicians	150	7
5	Media exposure	132	6
10	Education about jazz	125	6
8	More venues	111	5
3	Better pay	98	5
7	Advertising and promotion	98	5
28	Jazz Services	93	4
6	Marketing	76	4

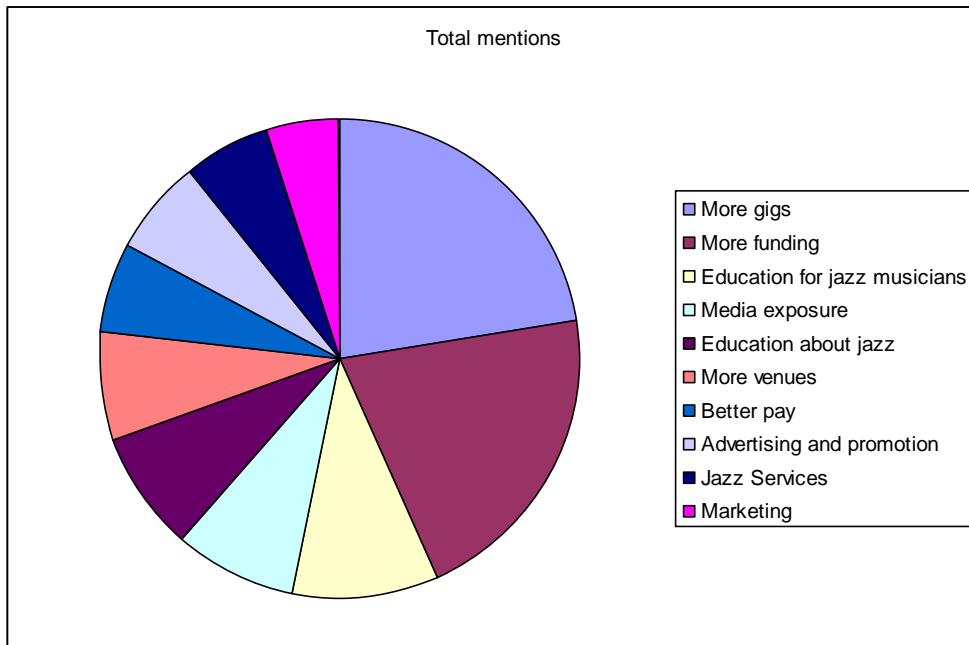


Figure 6-1 Most common needs mentioned

Several charts have been plotted to attempt to highlight the needs of sections of the jazz community.

THE NEEDS OF THE JAZZ COMMUNITY

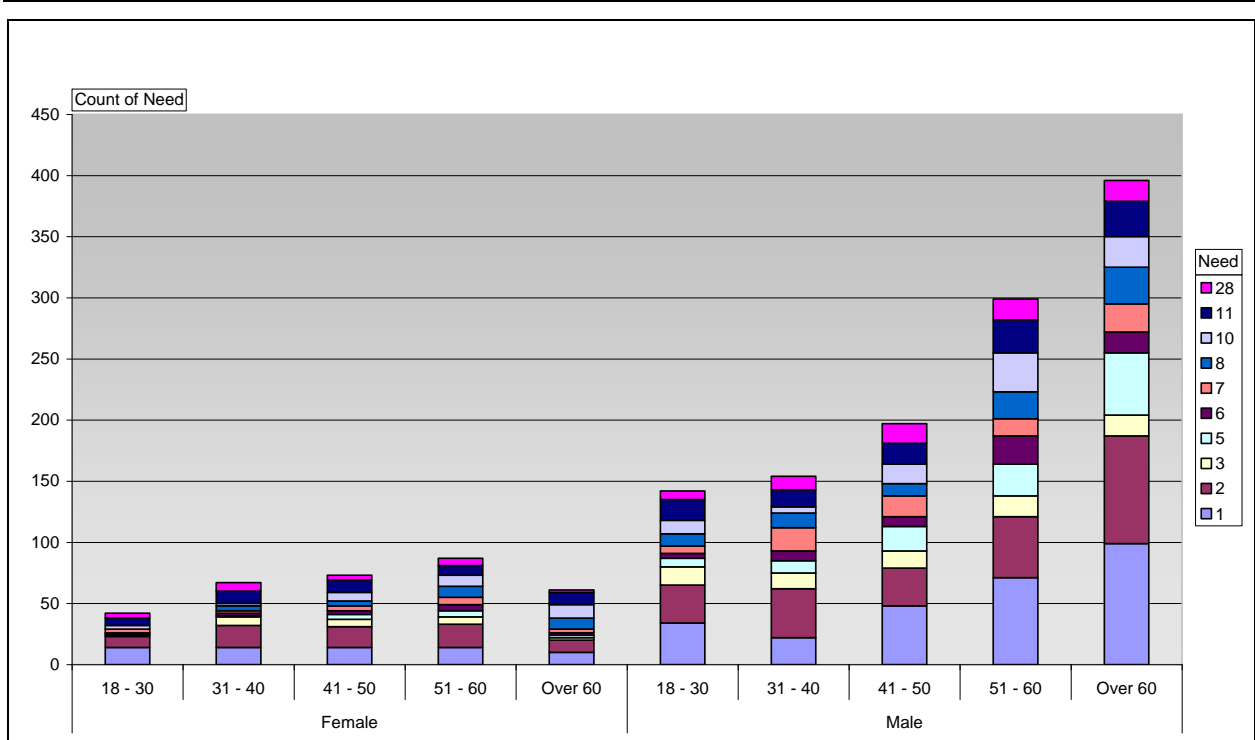


Figure 6-2 Top ten needs by age and gender

Figure 6-2 highlights again the difference in the distribution of ages between male and female and the need for more gigs mentioned by the oldest males.

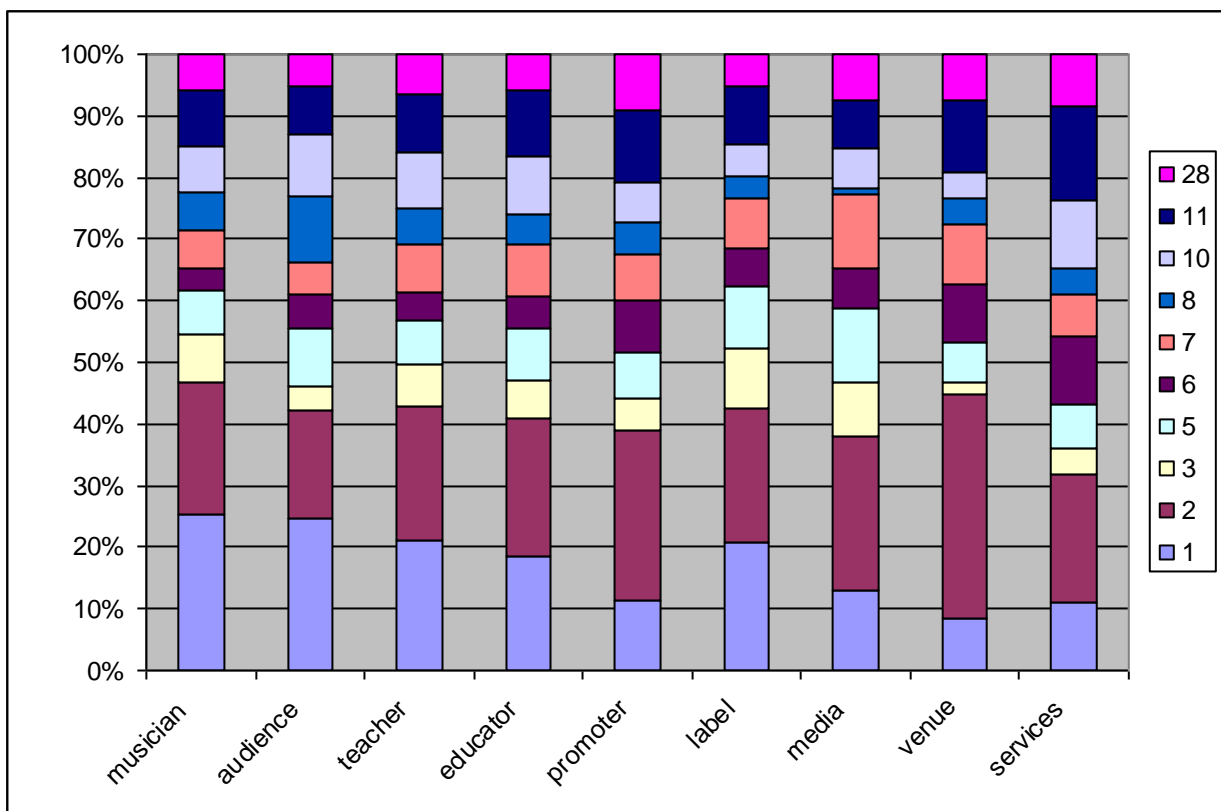


Figure 6-3 Top tens needs by role

THE NEEDS OF THE JAZZ COMMUNITY

Figure 6-3 highlights the different needs of members of the jazz community. While musicians and audiences want more gigs promoters and venues seem less keen. Venues seem to be the keenest on more funding and the least keen on paying musicians more. Perhaps unsurprisingly the media are the most enthusiastic about advertising and promotion. One message from Figure 6-3 is that most respondents have quite similar needs and there is little correlation between needs and role.

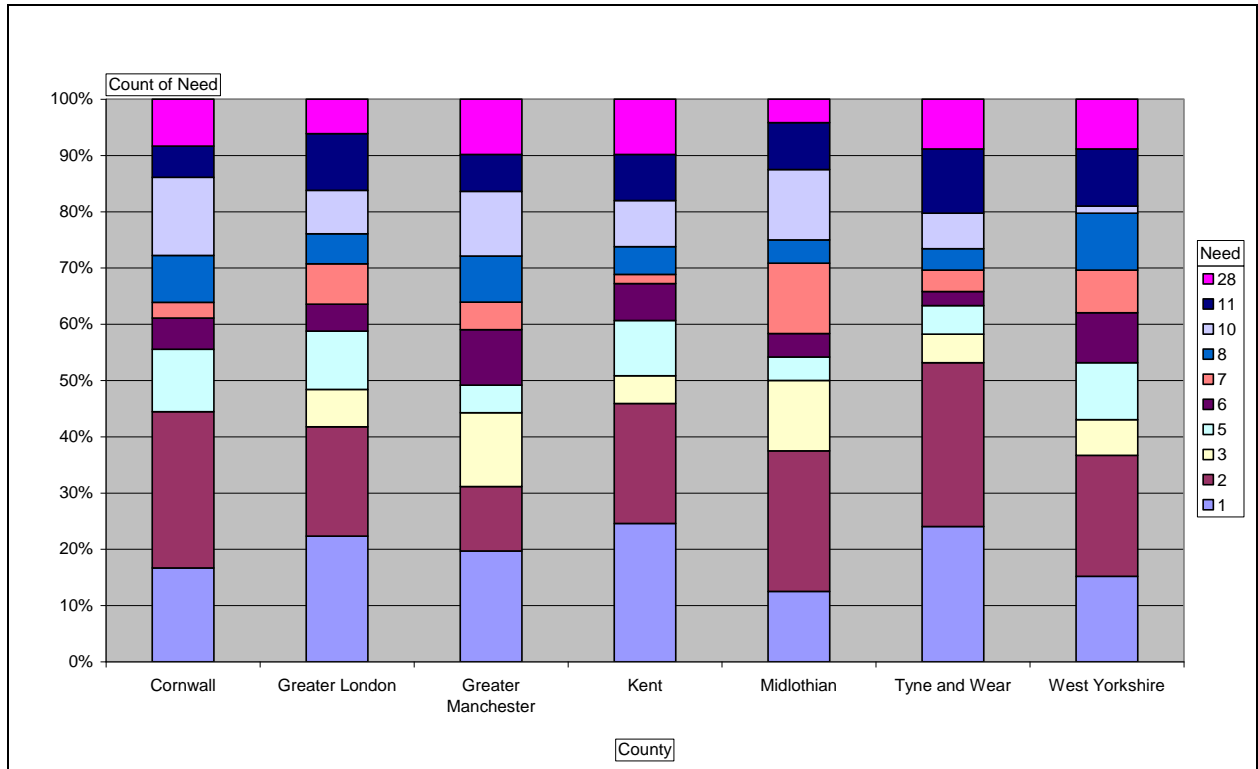


Figure 6-4 Top ten needs by selected counties

Figure 6-4 shows the needs highlighted by respondents from different parts of the U.K. with counties selected to represent urban, suburban and rural areas. Once again it is quite difficult to identify correlations suggesting there is little evidence that would point to one part of the country having significantly different needs to another.

7 ADDITIONAL COMMENTS FROM RESPONDENTS

Respondents were asked to add further information which is summarised as follows

7.1 FUNDING

Arts Council England has a number of goals which are reproduced at 2.2. These goals can certainly be met through the funding of jazz music but it seems likely that the stereotypical jazz club (meeting weekly in a pub or restaurant, presenting local bands) will find it difficult to attract ACE funding directly. Major jazz festivals, are one off events that could more easily attract funding but some organisers complain that the necessary form-filling is onerous. Some believe that funders are more impressed with new projects and initiatives leading to money going to “people who can play the system”.

One view expressed is that jazz should sink or swim through its own efforts; “nobody owes jazz players a living”; while on the other hand the jazz community is aware of the large sums being paid to fund other types of music (opera, classical) which would not survive without funding.

Several respondents complain that there is an unfair allocation of resources within jazz and that traditional jazz, with its faithful but ageing followers is missing out. In a similar vein some feel that there is unfairness towards all but older, white males.

Another theme is that jazz organisations might more successfully attract funding if efforts are combined with other jazz or minority musical interest groups such as folk and world music. However this approach is likely to involve additional organisational overhead.

Debate surrounds how available funding should be distributed. While a band leader feels that it is they who should distribute the money; as they pay musicians and have to deal with promoters, venues, media and the public; a venue manager believes that all funding should be given to venues, not bands or musicians, so that they can build the infrastructure to put on regular gigs. Some suspect that the funding received by venues is used to pay big stars rather than support up and coming new bands. Local promoters (such as Jazz Northeast) use funding to provide music throughout a region and often encourage new bands and styles.

Touring seems to be a particular headache for bands with limited resources as substantial organisation and potential outlay is required before funding becomes a possibility. Little funding seems to be available for overseas touring but some report that gigs in other countries tend to pay better than U.K. ones.

7.2 GIGS

“More gigs” was the need most commonly expressed by respondents more or less irrespective of role in the jazz community. In the large conurbation of Greater London there are several gigs taking place every night while out in the countryside the local jazz audience may have to make do with one a month or travel long distances to a town or city yet despite location the need for more gigs seems to be universal.

In simplest terms gigs require a venue, a band and an audience. Several respondents want different gigs as, for example, traditional jazz may not appeal to an audience that requires free form jazz and vice versa.

Several respondents bemoan the fate of their local pubs which have been closing at an alarming rate. This has deprived many local jazz clubs of their favourite venue.

Several musicians complain that without a good CV they are unable to get gigs yet without gigs how can they improve their CV. This conundrum is probably as old as music itself.

Festivals may offer younger musicians the chance to be noticed and some suggest that funding for festivals should oblige organisers to feature new bands and styles of jazz. Large city festivals, such as the London Jazz Festival, are seen as positive as new bands are able to gain much greater exposure although some suggest these festivals could do more.

Gigs need audiences and there is considerable debate as to how to attract new audiences given that the "jazz" stereotype is something of a handicap among the uninitiated. A new audience must contain more young people and more females and to this end some suggest that gigs could take place earlier in the day or that alternative venues should be tried.

Many musicians accept that to make jazz more accessible to a wider audience there has to be a range of music played but they are also keen to guard against what is seen as a general "dumbing down" in music generally.

Several bands complain that there is no liaison between promoters and venues in adjacent towns and cities that would enable them to block book a series of gig venues in a region to cut down on the expense and time used up with travelling and moving accommodation.

Despite all the problems some organisations, such as that in Leeds, seem to be growing and providing a broad range of jazz music that audiences want to hear and are happy to pay for. A range of activities, which all help to grow the audience, includes workshops, rehearsal facilities, jazz café and jazz choir. However such activities are likely to depend to a greater or lesser extent on volunteers.

7.3 FEES

Several musicians bemoan the small financial reward received for their performances, which have remained static despite the increase in travel and other costs, and criticise those musicians who either play for nothing or who are happy to take a percentage of door or drinks money.

Teachers, who presumably have more control over fees, have made fewer comments than performing musicians, although their need for realistic pay is similar.

However some members of the public complain that gig prices have become unaffordable and that some high profile venues are far too expensive.

One musician reports that he made more money from a few gigs in Poland than he did in the U.K.

7.4 MEDIA

Many respondents are critical of the BBC and other media companies for the lack of jazz music on television, radio and in the papers. Specifically the loss of Jazz FM from FM radio transmission has resulted in a significant reduction of jazz on the ra-

dio. Jazz that is on the radio does not suit everyone with BBC Radio 3 providing what one respondent describes as “Free” or “Avant Garde” jazz having limited appeal. This lack of media exposure is seen as very damaging to the image of jazz and is clearly doing nothing to introduce new audiences to jazz.

Another complaint is that the media seem loathe to publicise jazz gigs forcing venues or bands to purchase expensive advertising.

Suggestions are made for a TV programme along the lines of Jules Holland’s “Later” or for a radio station which plays a wide variety of light music and jazz including material from the great American and British songbooks

7.5 **MARKETING**

There is considerable debate about the image of jazz in general with some suggesting that jazz could be more popular being part of a broader music genre that is more accessible to a wider audience while others believe that jazz music should not be diluted in this way but that there is a market for jazz that evolves, as other popular music has done. To some jazz retains a stuffy image of old pubs and ale drinking.

The very word jazz and its associations is thought to discourage some audiences, being linked sometimes to the style of jazz called “Trad” most popular in the U.K. in the 1950s and 1960s, sometimes to “Modern” or “Modal” jazz” popularised in the U.S.A. and sometimes to “Free” jazz. Other styles include big band music and “European” jazz. One thing that is constant about styles of music in general is that styles change with each style attracting a new audience or sometimes a new generation.

It has been pointed out that in other countries where jazz is enjoyed the audience has embraced new styles and jazz remains popular but in the U.K. the popularity of jazz has waned and it is an uphill struggle to interest a new, young audience. However events such as the London Jazz Festival buck this trend by providing a huge range of music for all age ranges and at very many venues.

One respondent remarks “So how do we describe to our audience what we do? How do we get our music on air, in peoples ears, give them the chance to find the stuff they haven’t been exposed to? I’m not suggesting we all include “Summertime” in our set but there is a compromise”. Another suggests that “too many bands are playing unnecessarily complicated music with a lack of emotional content that is driving the audience away”. In other words give the audience some of what they want so they come back for more but also lead them in other directions which they enjoy.

7.6 **PROMOTION**

While promotion and marketing have much in common the jazz music promoter has a different job description to that of other types of promoter. The PRS for Music Foundation has just awarded prizes to some 23 Jazz Music Promoters who demonstrated the strongest commitment to programming fresh and exciting new music written by living British jazz composers. These promoters were in general organisations booking bands to play at one or more local venues.

Several musicians feel that local promotion is best done by the venue as they are likely to have far more local knowledge. Female and black musicians require greater promotion and also those players of traditional jazz.

Promoters are seen as the “lifeblood of jazz” but depend on funding which has been reduced. Support for promoters is seen as an urgent priority but promotion needs to be as relevant and as well executed as for other music genres.

“British jazz is on the move, and there's a lot of amazing music happening”. Top priority must be to attract a younger jazz audience. There is no shortage of younger players but the problem seems to be the failure to attract non-playing younger persons or indeed to get young players to support each others gigs. It's the function of the venue owners/band bookers/promoters to advertise and market gigs, not the musicians. All musicians will tell their friends when and where they are playing but should not be expected to agree to 'bring a crowd' as a condition of being offered a gig

7.7 VENUES

Jazz venues come in all shapes and sizes and are of variable quality. Recent pub closures have significantly reduced the number of venues available but not everyone enjoys pubs so alternative venues may be more suitable.

The size of a venue limits the size of an audience which in turn dictates how much ticket money is available to pay the musicians. Some venues do not even charge for entry depending on increased profits from sales of food and drink. Small venues are unlikely to be able to afford well known musicians without funding support and for some the investment of time and money in obtaining a suitable license is not considered worthwhile. Some venues have poor sound systems and no piano.

Some respondents suggest that venues cater for audiences who may prefer to visit gigs during the afternoon or who may have children and/or work commitments. Others feel that some types of venue are unwelcoming. Some venues have become too expensive – costs could be reduced by making use of volunteers

Venues/promoters need to work together rather than be in direct competition, so that they can offer bands a run of dates thereby making it more affordable for everyone. The National Rural Touring Forum already works with Jazz Services to bring jazz to rural communities in a region but something similar is also needed for provincial towns and cities, particularly in Northern Ireland, Wales and Scotland which are typically much further away from where bands are based.

Suitable venues are required for rehearsal and workshops for all but particularly for young people. There needs to be a venue and occasions when people interested in listening or playing jazz can come together in a comfortable place, have a drink and listen to local jazz musicians talking and performing. Not pretentious or elitist, but welcoming and embracing.

7.8 EDUCATION

Education of both young people and adults is seen as a key part of a strategy to increase the audience for jazz. It is claimed that “good young musicians really enjoy improvisation” and “jazz master classes at schools and colleges could inspire young musicians”. One respondent thinks that the key to the future of jazz (and other 'challenging musical styles such as contemporary classical) is reform of the music education in the UK.

Schools should also provide rehearsal and workshop sessions. Where possible, it would be great if Conservatoires/Music Colleges could work together to provide work for local musicians as well as bringing in touring musicians to perform/teach.

The Northern School of Jazz provides an alternative to expensive college degrees and also enables school children to have access to jazz education. According to one respondent, large numbers of the UK's best young musicians are voting with their feet for Jazz as the superior genre of the art of music which they wish to study. There is a need for more female musicians.

Another respondent claims that funding for adult education is almost non-existent, and there should be more opportunities for adults to play in big bands. Some adults might appreciate more education about the history of jazz and the importance of musicians such as Jelly Roll Morton, King Oliver, Louis Armstrong etc.

One respondent suggests that there should be more jazz in universities but another claims that perhaps we are now producing too many (similar sounding?) college trained jazzers for the market.

One musician is eternally grateful to the NYJO organisation for "taking me under their wing and developing me in to the artist I now am".

The following comment is from OFSTED:

"Nearly all the schools recognised the importance of promoting a diverse range of musical styles but far fewer had a clear understanding about how students should make good musical progress. To help schools and others interested in improving music teaching OFSTED has produced six new films exemplifying good practice in a wide range of settings."

Jazz Services website states "Children are natural improvisers – a fact of life the National Curriculum's planners have now recognised, with their inclusion of improvisation in primary musical education. Jazz Services works tirelessly to expand this awareness, to help foster the jazz musicians and audiences of tomorrow. We run education projects and contribute to facilitating access to jazz throughout the education system."

Jazz Services has worked with the BBC and ABRSM to produce new teaching resources involving jazz at Key stages 3 and 4 and is developing training materials for those active in jazz education and working in the jazz economy.

7.9 BUSINESS TRAINING

Many musicians feel that they could benefit from training in business development and administration. However several do not have the time that they feel is required to devote to these activities.

Many respondents have asked for a comprehensive database that can be used to search for musicians, bands, venues and promoters. Although not available at the time the questionnaire was circulated this has now become available through the Jazz Services website.

Some musicians state "We are obviously convinced of our worth but become increasingly frustrated at being ignored by venue promoters and reviewers." Another says "I still think of myself as a jazz musician, but I am only playing jazz at jam sessions these days. I would be interested in teaching and information about how to approach agencies, acquiring an agent etc." Others are looking to play in Europe while others bemoan the lack of commercial sponsorship.

The management of a multi-function venue booking everything from theatre, film, art and music states “we can’t possibly have the knowledge or expertise that someone working solely in the jazz field would have so a way of being able to tap into that knowledge would be very useful.”

One issue that will become increasingly important is the use of computer technology for marketing, advertising and promotion. As pointed out by one respondent “the media respond mainly to hype and image, not the music”

Jazz Services have a series of guides on various aspects of Jazz Business.

7.10 JAZZ SERVICES

Many respondents praise Jazz Services and its activities and publications. Many are also aware that resources are limited and that Jazz Music suffers what is seen as a disproportionately small share of available funding from ACE.

Requests and comments to Jazz Services include

- Presentation material for use in advertising local gigs.
- Information about fees etc. that can be handed to pub landlords.
- I am aware of a lot of musicians suffering from different levels of depression and I think that is due to a lack of feeling connected or having anywhere to go for support
- A booklet / database of the activities that are going on at the moment. Important to highlight any teaching or workshops in the area and any visiting musicians that are doing workshops or community work
- More non-financial advice/support to clubs/promoters would be welcome.
- Brainstorm a possible future that we might all thrive in and work together for.
- Consider making it a requirement when funding festivals that local bands are fairly represented.
- To run a campaign, together with the Musicians Union, to improve the pay of musicians.
- Advertise touring projects
- Maintain touring assistance.

Jazz Services needs a media higher profile, online and in the standard media

JAZZ SERVICES

Signed: _____

Howard Lawes

Countersigned: _____

Name

Title

Dated: London, 20 August 2014

APPENDIX A QUESTIONNAIRE

9/21/12

The Needs of the Jazz Community - A Survey

Jazz Services Needs Survey



Thank you for agreeing to complete this questionnaire which will help us to define the needs of the jazz sector in the UK. The data from this survey will be used to inform key funding bodies for the jazz sector. Please note that all fields marked with an asterisk (*) are compulsory).

Full Name *

Email *

Town *

County *

Post Code *

Confidentiality: whilst all responses are treated as confidential, please tick the box below if you would prefer your comments not to be attributed to you

Absolute confidentiality, please tick

Gender *

What Age Are You? *

How would you define your race or ethnic origin? *

Please indicate if you consider yourself to be disabled: *

Your role(s) in jazz - please tick any of the following areas in which you are involved:

jazz educator

media

musician

promoter

member of public

www.jazzsite.co.uk/needs_survey/index.asp

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THE NEEDS OF THE JAZZ COMMUNITY

9/21/12

The Needs of the Jazz Community - A Survey

- record label
- services
- teacher
- venue

The needs of your particular constituency - can you please describe your needs for your particular activity in order of priority, with 1 being the highest. Examples might be 'need funding', 'need more gigs', 'need marketing training' etc.

No. 1 Need *

No. 2 Need *

No. 3 Need *

No. 4 Need *

No. 5 Need

Other Needs

Anything else you'd like to tell us?

www.jazzsite.co.uk/needs_survey/index.asp

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THE NEEDS OF THE JAZZ COMMUNITY

9/23/12

The Needs of the Jazz Community - A Survey

Click here to submit form

This Survey runs until 31st March 2012.

Thank you for taking part in this survey

If you would like any more information, please contact us at needsresearchjazzservices@gmail.com.

This survey is being delivered with the volunteer help of the following: Steve French, Rosie Henley and Sophie Trott.

www.jazz90.co.uk/needs_survey/index.asp

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