

Written evidence submitted by Jazz Services Ltd [WAC0056]

Executive Summary

Jazz Services Ltd (JSL) is an umbrella organisation largely funded by Arts Council England (ACE), which provides support, advice and information for UK jazz, promoting the growth, accessibility & development of this important art form in the UK and abroad. Although JSL's small administrative office is based in London, 85% of JSL's direct expenditure is in the regions, reflecting the fact that jazz is flourishing throughout the UK.

Our vision is:

- To increase and widen the audience for jazz and to extend its reach to all parts of Britain.
- To bring about more live performances of high quality jazz than would otherwise take place, supporting promoters with a corresponding benefit for musicians through an expected increase in the sales of recorded jazz.
- To support the career development of British jazz musicians, in the UK and beyond, focusing on excellence, emerging and re-emerging artists.
- To give exposure to new and innovative jazz music
- To support jazz education and provide help and guidance to the National Youth Jazz Orchestra in achieving its aim of becoming the national pinnacle for all young British jazz musicians and to evaluate its progress.
- For Jazz Services to be the first contact point for all who have an interest in the jazz sector providing information, advice and support.

The remainder of this report provides detailed data for each of JSL's main activity streams, showing how each is spread throughout the UK. Appendix 1 provides more details of JSL's history and structure.

1 Jazz Services Ltd

Jazz Services is a National Portfolio Organisation 78% funded by Arts Council England. We provide support, advice and information for UK jazz, promoting its growth, accessibility and development in the UK and abroad. Whilst we are based in London our 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 2011/13:

- Jazz Services, through its touring, promoters and showcase schemes reached a live audience of 57,784 people. (2011/12)
- Jazz Services toured 53 bands playing 490 gigs(2011/2012) and 50 bands playing 466 gigs (2012/2013)

"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.

- 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
- With the help of partners, Jazz Services showcased 16 UK bands abroad in 2011/12 and 15 UK bands in 2012/13
- Jazz Services listed c. 2,500 live jazz gigs in each issue of Jazz UK over the two years.
- Jazz UK with a print run of 25,000 was distributed bi-monthly through 445 outlets nationwide.
- The National Youth Jazz Orchestra played 46 gigs and held 150 open rehearsals in 2011/12.

Please see appendix 1 for further details on Jazz Services.

2 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.

2.1 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	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
Total	7,331	100%

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

2.2 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
Number of Events/Gigs	3,795
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
Total Investment From Jazz Services	£400,000
Average Investment Per Seat From Jazz Services	£1.71
Total Investment Per Seat	£4.36

Table 2 Source: Jazz Services Ltd

2.3 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.

2.4 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.

2.5 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

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.

3 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 has £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.

4 The needs of the jazz community in the UK

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 are 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.

February 2014

Appendix 1

Jazz Services Ltd

1 Background

Jazz Services Ltd (JSL) was originally set up on the 20th January 1969 as the London Jazz Centre Society. The name was changed to the Jazz Centre Society on 17th November 1969 (JCS).

JCS ran as a promoting and touring organisation with the main aim of establishing a national centre for jazz. In the 70s the JCS expanded and developed a subsidiary organisation Jazz Centre North and obtained the lease for a National Jazz Centre in Floral Street, London. Jazz Centre North had also established itself at the Band on the Wall, Manchester. In 1984 the JCS was split into three separate organisations – the National Jazz Centre, Jazz Centre North and Jazz Services Ltd. The National Jazz Centre went into liquidation in 1987.

JSL was established in 1984 by the Arts Council of Great Britain as an umbrella organisation. Jazz Centre North was wound up in 1984 and a number of regional organisations had been set up with representatives on the Board of Jazz Services – Jazz Central, Jazz South, Eastern Jazz, South West Jazz, Jazz North West and Jazz Action (North East development organisation funded by Arts Council Regional Arts Board for the North East) which had observer status.

By the late 1990s, with the exception of Jazz Action, the regional organisations had had Arts Council funding withdrawn and been wound up.

In 2005, NWJazzworks received ACE funding as the agency for the development of jazz in the North West and in 2004 Jazz Yorkshire was formed and received funding from ACE. Jazz Yorkshire, NWJazzworks and Jazz Action all made bids to be part of the ACE National Portfolio funding programme for 2012/15. They did not receive NPO status but received additional funding to the middle of 2012 to bridge the gap whilst an organisation/consortium selected to fulfil the ACE brief for a development organisation for the North.

In 2009/10 Jazz Services responded positively to the ACE request to take over the funding role for the National Youth Jazz Orchestra and invested £9k of its own resources to this effect in 2009/10. The two grants for JSL and NYJO were merged in 2010/11. Jazz Services and NYJO made a successful application to the ACE National Portfolio Funding Programme. In the latter half of 2011 and early part of 2012 Jazz Services has undergone a restructuring exercise to deliver a structure best suited to deliver its plans for 2012/15 as a National Portfolio Funding Organisation.

2 JSL is a registered charity and a Company limited by guarantee

Until June 1994 the Company's board had been comprised primarily of nominees from the Regional Jazz Organisations (RJOs) with nominees from the then Arts Council of Great Britain (ACGB), the Council of Regional Arts Boards and the Musicians' Union. With the closing down of many RJOs and with the benefit of the advice of the ACGB's appraisal of the Company in June 1993 the Company restructured and made changes to its Memorandum of Articles of Association. These changes were adopted at the Annual General Meeting in June 1994. There were subsequent amendments in March 2001, July 2006 and July 2007

3 Jazz Services – the Vision for the Future

“Jazz Services is a fantastic resource that really helps established and up and coming

jazz musicians and singers. I've called on their services many times in the past."

Jamie Cullum

3.1 Where we are now

Our mission

We provide support, advice and information for UK jazz, promoting its growth, accessibility and development in the UK and abroad.

Our vision

- To increase and widen the audience for jazz and to extend its reach to all parts of Britain.
- To bring about more live performances of high quality jazz than would otherwise take place, supporting promoters with a corresponding benefit for musicians through an expected increase in the sales of recorded jazz.
- To support the career development of British jazz musicians, in the UK and beyond, focusing on excellence, emerging and re-emerging artists.
- To give exposure to new and innovative jazz music
- To support jazz education and provide help and guidance to the National Youth Jazz Orchestra in achieving its aim of becoming the national pinnacle for all young British jazz musicians and to evaluate its progress.
- For Jazz Services to be the first contact point for all who have an interest in the jazz sector providing information, advice and support.

"I've been repeatedly bowled over by the talent, nuance, and skill of British jazz artists. But their financial survival and that of smaller, intimate venues is always on a knife edge, and these folks need all the help they can get! Jazz Services provides that help where it's needed. To support British jazz, support Jazz Services."

Lionel Shriver

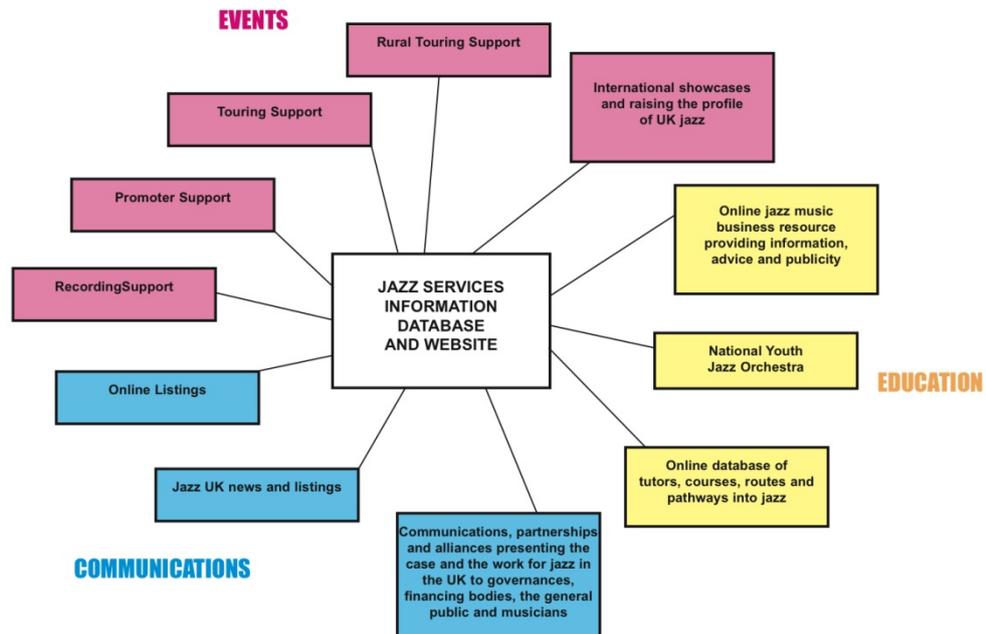
3.2 The Challenges ahead

- The reorganisation of local authority music services and replacement with music hubs.
- The squeeze on disposable income may mean fewer gigs and will mean promoters and musicians will have to work harder to achieve profitability on gigs
- Developmentally as an organisation, we face the challenge of having to operate with significantly less funding from ACE. This means we will need to diversify income at a time of increased competition for funding, but with little funding to invest in fundraising systems
- Secure National Portfolio status for 2015/2018

"For jazz to prosper in Britain it always needs good friends; an organisation like Jazz Services is the very best friend it can have."

Jay Rainer

3.3 How we propose meeting them



We will:

- Maintain our commitment to supporting excellence in jazz education at a time of change by continuing with our annual awards scheme rewarding excellence in jazz education from local authority music education services or their replacement music education hubs.
- Continuing to seek opportunities to showcase UK jazz artists at key international events
- Increase opportunities for audiences to hear new and innovative jazz from emerging and re-emerging musicians by increasing financial support to our Touring Scheme, and fundraising for a Rural Touring Scheme
- Utilise our newly developed website as a channel for broadcasting (podcasts)
- Support voluntary endeavour by increasing our financial contribution to the volunteer promoter scheme we run with the PRS
- Support new artists through match funding for jazz musicians' First Recording scheme
- To seek and to raise funds from donations, trusts, grants, sponsors and to work in partnership to achieve this.

“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.

4 What we do and how we do it.

Jazz Services provides a range of services to the jazz constituency in England and further afield. The perennial question that is asked is “what does Jazz Services do?” If the term financial services or double glazing services is mentioned most people have an immediate idea what these services do and head for the hills. To the casual observer Jazz Services appears to provide a diffuse and seemingly unconnected range of services – this is about as far from the truth as you can get. The simple diagram above explains what Jazz Services does.

JSL's service falls into three connected work areas:

- Events – touring, recording, promoters support and international
- Communications – spreading the word
- Education – facilitating and creating information access into jazz education; training and the development of business skills and professional development

A good example of how it all works is touring (Events). The band or musicians, using the information supplied by the website and database, secure a minimum of 6 dates and receives financial support from Jazz Services. Jazz Services then delivers press releases with additional support through Jazz UK and online support in terms of listings and so forth (Communications). Many of the bands on the scheme will have accessed the self-help manuals such as "Marketing Your Band" on the Jazz Services Online Music Business Resource (Education)

4.1 Touring Support

The National Touring Support Scheme has proved itself to be a cost effective means of enabling more jazz musicians to perform more gigs throughout the country, giving more people the opportunity to enjoy the live art form, helping to build the audience for jazz. It is greatly valued by jazz musicians.

4.2 Rural Touring Support

The Rural Touring Support Scheme in conjunction with the Rural Touring Forum will follow the same basic model as the NTS taking jazz to the more rural and remote areas of Britain, reaching new audiences and new promoters.

4.3 Voluntary Promoter Support

The PRSF/JSL Jazz Promoters Scheme provides financial incentive to voluntary promoters to encourage them to put on performances of new, fresh and exciting music to new and existing audiences.

4.4 Recording Support

The Recording Support Scheme provides grants of up to £1500 as matched funding to enable talented jazz musicians to record their music or for the first time, encouraging their musical progress and developing their business acumen. A crucial part of the recording scheme is that the bands are also awarded National Touring Support funding for a promotional tour.

4.5 International Showcasing Of British Musicians

Jazz Services plays an important role in promoting British jazz overseas and in supporting and advising artists, managers and agents as they look to develop their careers in international markets. We do this by partnering with funders and industry experts. The bands showcased are of the highest quality and reflect our rich and diverse jazz scene. For all of these projects JSL has successfully secured funding from outside sources.

4.6 Jazz Education and National Youth Jazz Orchestra

JSL's **Education Panel** is the only forum that brings together jazz education practitioners, animators and organisers from a range of contexts to share ideas, problems and solutions, developing a shared understanding of the relationship between teaching, learning and performing. Feedback from attendees makes it clear they find that the forum enhances their individual activity and fosters partnership and collaboration within jazz education. The Panel will continue to meet 3 times a year, and subject to funding will oversee the development of resources for the class room.

The Education Panel also organises a wider annual seminar in collaboration with the Barbican, involving a high level speaker/presentation. The year 2011/12 focused on the 'Ellington Project'; the focus for 2012/13 was the National Education Plan for Music and what it means for jazz. This year's focus is the marketing of jazz into the Music Hubs. Jazz Services will be working with Soundstorm and Music Mark on this project.

We organise the annual **Will Michael Awards Scheme** to reward and encourage excellence and outstanding commitment to jazz education from local authority music education services and their replacement music education hubs. This is carried out in partnership with the National Music Council and the Music Education Council

Jazz Services' "Advice & Guidance" relationship with **NYJO** since 2009 has been a demonstrable success. Jazz Services will continue to liaise closely with NYJO both formally and informally, to help ensure that NYJO's plans and strategies are in tune with national trends in jazz education, and that NYJO's relationships with the jazz sector remain positive and open

4.7 Website, Communication with the Jazz Sector and Audience Development

JSL' website, 'The Jazz Site', is central to all our work. It promotes all the schemes we operate; the bands, gigs, recordings and international events we support; and our education activities.

It provides one stop information and advice, continuing professional development services and audience developing services to the jazz sector and the public. It has to be maintained, developed and updated daily. The website is a unique comprehensive resource covering everything from business to business to comprehensive gig listings provided free of charge to venues/promoters helps to increase jazz audiences. In a world of scarce resources the Online Music Business Resource helps musicians manage their careers, including information and advice on finance, law, marketing, digital marketing, copyright, tour organisation. International section, including information on visas, work permits, tax and other international challenges; guides to countries, venues, festivals and media.

Jazz Services work hard to empower and enable dedicated music making, gig sand education initiatives for the enrichment of our communities. Please support their campaign and help make a positive difference to our music scene."

Julian Joseph

5 The Trustees

Jazz Services Ltd is managed and led by volunteers – our board of trustees who are also directors of the company. Our trustees are vital to the success of Jazz Services and will be crucial in fulfilling our work at present and our ambitions for the future.

The Board of Trustees continue to support Jazz Services through their knowledge and experience of jazz and the wider music sector. This may include an understanding of the cultural sector be it from a political, financial, business or artistic perspective.

"All of us who love jazz need to support Jazz UK and British jazz musicians by donating to Jazz Services' campaign!"

Charlie Watts

"Jazz Services is a fantastic resource that really helps established and up and coming musicians."

Liane Carroll

“I completed my first UK tour to promote my debut album in 2003 with funding support from Jazz Services, since then I've toured 3 more times with their help. Many jazz clubs run by volunteers have little money so this extra financial top-up for touring expenses is invaluable.”

Juliet Kelly

Appendix 2

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:

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**

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**

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**

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**

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.**