

Briefing Paper to Kelvin Hopkins, MP
And the All Party Parliamentary Jazz Appreciation Group

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EXECUTIVE SUMMARY

1. This briefing paper is presented on behalf of Jazz Services (paragraph 1.1).
2. Jazz is an important part of the UK contemporary music scene. It makes a significant contribution to the UK's cultural life and to its reputation abroad (paragraph 2.1).
3. That contribution is not properly recognised by public funding (paragraphs 3.1, 3.2, 3.3 and 3.4).
4. Under the "2 in a bar rule", whereby only two musicians can play on licensed premises which are not licensed for public entertainment, jazz musicians are being denied employment and the public is being denied access to the live performance of jazz (paragraphs 3.5.1 and 3.5.2).
5. Jazz is also making a serious contribution to the cause of music generally. Jazz Services is pioneering a generic music education website which will open up access to all forms of music for young and old and teacher and pupil alike. (paragraphs 3.6.1 to 3.6.5).

1 Introduction

1.1 Jazz Services Ltd

Jazz Services Limited (JSL) was formed over 16 years ago to promote the growth and development of jazz within the UK and is funded by the Arts Council of England. JSL works closely with other UK organisations to give a voice to jazz in terms of providing services and advice in the areas of communications, marketing, information, education, publishing, touring and advocacy. Jazz Newspapers Limited, a subsidiary company of JSL, provides a publishing and marketing service to the jazz community in the UK. It publishes a free bi-monthly magazine 'Jazz UK' which has the largest circulation of any jazz publication in Europe.

2 Jazz in the UK today

2.1 The music

Today, jazz is played by musicians throughout the country. Many UK jazz musicians have developed international reputations and have committed their work to recordings that are eagerly sought by a world-wide audience. There is no major city in the UK without a jazz scene. Both mature musicians of established reputation and young musicians, many with great flair and originality, seek a serious audience who can understand and enjoy their music. They perform in a variety of settings from concert halls, arts centres, village halls, ballrooms, restaurants, coffee houses and public houses.

Every summer there is a profusion of jazz festivals all over the country, many attracting some of the finest jazz musicians in the world. One of the features of the jazz audience in the UK is its size – some three million people patronise these events.

Please see appendix 1.

2.2 Characteristics and market size for jazz in the UK.

In 1997/98 the audience for live jazz events in the United Kingdom was 3.3 million people and there are 4-5 times as many people again with a definable interest in jazz.

Jazz Services marketing research highlights the prime features of the jazz audience at a typical small scale venue which are:

- A 3:2 ratio of males to females
- 70% of the audience will be aged between 16 and 35

- 30% of the audience will be full-time students
- 50% of the audience is from the ABC1 social groupings

Jazz, like opera, has a 16% market share or 1 in 6 arts attenders.

Market research has demonstrated that C2DE social groupings are interested in jazz to a significant degree which is contrary to the widely accepted view that the arts are only for the ABC1 social groupings.

Please see Appendix 2.

2.3 The UK Jazz Community

The UK Jazz Community is made up of a diverse range of individuals and organisations each having a “stake” in jazz in the UK. The “stakeholders” range from musicians; trade and professional organisations; promoters and venues, to jazz archives, jazz festivals, record companies and jazz educators.

Please see Appendix 3.

3 Issues affecting a healthy UK jazz scene

3.1 The Arts Council of England’s policy for jazz in England and public funding.

From 1993 Jazz Services (JSL) has advocated for increased public support for jazz in the UK. JSL published *Jazz: The Case for Greater Investment* as its submission to the first National Review of Jazz set up by the Arts Council of England. The Jazz on a Shoestring Campaign was launched in 1995 and an early day motion attracted the support of over 100 MP’s for the Campaign. A 10,000 signature petition organised by Ken Purchase MP in support of the Jazz on a Shoestring Campaign was presented to the then Chair of the Arts Council of England, Lord Gowrie by Humphrey Lyttelton, John Dankworth and Ken Purchase MP.

JSL made representations to the National Heritage Select Committee and their first report on the Funding of the Performing and Visual Arts in February 1996 stated:

“We do not believe that the different level of overheads in the performance of jazz and opera explains the massive discrepancy between the subsidy per member of the audience in the two forms of music; the Arts Council should look again at the funding of live jazz played by British musicians, in particular the National Youth Jazz Orchestra and local youth jazz orchestras (paragraph 60).”

The Arts Council of England’s *Policy for Jazz in England* was published in November 1996. In the summary, it says:

“The policy will be delivered by a combination of Grant in Aid funding (for service organisations, large ensembles, individual artists, promoters and producers), the new Arts for Everyone programme (for the creation of original work and the development of audiences for it), the Capital Programme (for improved venue facilities and equipment for musicians) and, in time, it is hoped through a dedicated recording scheme funded by the Lottery”.

3.2 Public Funding for Jazz

In summary, the public funding of jazz from 1995 to 2000 is set out below:

Year	Arts Council and RAB Funding for Jazz	Actual or Budget	Increase or (Decrease) on previous year	% increase or (decrease) on previous year
1995/96	962,164	Actual spend	-	-
1996/97	1,526,240	Actual spend	564,076	58%
1997/98	1,874,423	Actual spend	348,183	22%
1998/99	1,343,100	Budget	(531,323)	(28%)
1999/2000	1,030,500	Budget	(312,600)	(23%)

Table 1 – Public Funding of Jazz 1995 - 2000

3.3 Conclusion

It is regrettable that when the Arts Council of England ratified the jazz policy in 1996 with objectives (albeit unquantified) and strategies, they failed to allocate explicit resources. The Arts Council of England should have earmarked sufficient resources to enable the Arts Council Music Department to expedite the Council’s policy. Furthermore, the Arts Council unfortunately failed to realise the immense opportunity costs incurred in securing relatively modest sums of money from Arts for Everyone Express and Main Schemes which in any event only provided a two year funding opportunity. Although much good has been achieved far more would have and can still be made possible with an increased and ‘earmarked’ revenue funded budget.

See Appendix 4.

3.4 Arts Council of England subsidy per head for jazz, opera and classical music.

The table set out below shows Arts Council of England subsidy per head for jazz, opera and classical music. Despite the good intentions of the jazz policy, jazz – with the same size audience as opera – received subsidy of 0.15 pence in 1995/96 rising to 0.29 pence per head in 1996, falling to 0.25pence

per head in 1999/2000. Whilst not wanting to rob Pavarotti to pay Courtney Pine, this discrepancy, where subsidy per attender of opera of 12.07 in 95/96 rising to 12.75 per head in 99/2000 cannot be justified, and still requires urgent adjustment.

Art Form	ACE subsidy per attender 1995 –2000				
	1995/96 £	1996/97 £	1997/98 £	1998/99 £	1999/2000 £
Jazz	0.15	0.29	0.27	0.23	0.25
Opera	12.07	12.23	12.00	12.03	12.75
Classical Music	1.97	2.21	2.16	2.11	2.26

Table 2 - ACE subsidy per attender 1995-2000

Please see Appendix 5.

3.5 Public Entertainment Licensing and the “2 in a bar” rule

3.5.1 The 2 in a bar rule

The current state of play is bedevilled by inertia. Under the “2 in a bar rule” whereby only two musicians can play on licensed premises without a public entertainment licence, jazz musicians are being denied employment opportunities and the public is being denied access to the live performance of jazz. The jazz community would be grateful if prompt action was secured that removed the current iniquitous state of affairs that denies jazz musicians the right to seek employment and the licensed trade the business opportunities and benefits to their trade of the performance of live jazz on licensed premises.

3.5.2 Venues

Furthermore, under the “2 in a bar rule”, all styles of music suffer, but jazz has been hit particularly hard. Over the last decade all the major music colleges (RA, Guildhall, Leeds, Royal Northern, Trinity) have launched jazz degrees. The UK is now bursting with talent, but there has been no corresponding increase in the (small) number of venues for bands.

Please see Appendix 6.

3.6 Jazz in Education

3.6.1 Jazz is helping music generally.

Jazz is also making a serious contribution to the cause of music generally. With the support of:

- The Department for Education and Employment;
- The British Education Communications and Technology Agency;
- The Qualifications and Curriculum Authority;
- The National Music Council';
- The Musicians' Union.

3.6.2 An all music education website.

Jazz Services is pioneering a generic music education website, which will open up access to all forms of music for young and old and teacher and pupil alike. While the site will be of direct assistance to classroom teachers, non-specialist as well as specialist (and to the school pupil who has achievement targets to meet under the National Curriculum), it will aim to put all who visit the website at ease with the fact that music is something everyone can do and enjoy.

3.6.3 The Site

Through featured material, the site will:-

- Encourage the de-mystification of music – something at which jazz, historically, has excelled;
- Give equal access to and promote all forms of music, and
- Provide material for use in school, out of school and lifelong learning situations and for music-making for fun.

3.6.4 Encouraging the youth of today

Of all the art forms, music is the one which, particularly through youth and local authority music service outlets, disaffected youth taps into most often and most creatively. That is one of the reasons why Jazz Services is discussing with the National Foundation for Youth Music the most appropriate form of and basis for partnership in the running of this website.

3.6.5 Looking Ahead

This Jazz Services' initiative is a first rate example of the importance and outward looking nature of jazz in the music family, notwithstanding the

offensive disparity in public funding levels as between jazz and opera (which happens to serve a similar sized audience).

Please also see Appendix 3.12

4 Appendices

1. The Music and the Performance
2. Characteristics of the Market for Jazz and Market Size
3. The UK Jazz Community
4. The Arts Council of England's Policy for Jazz in England and Public Funding
5. Arts Council of England subsidy per attender for jazz, opera and classical music
6. Public Entertainment Licensing on the "2 in a bar" rule.

APPENDIX 1

1 THE MUSIC AND THE PERFORMANCE

- 1.1 Jazz Music is a unique art form. Whilst poetry, art, classical music, drama and dance are, on occasion, expressed spontaneously, jazz stands alone by its use of improvisatory practices as the focal point of the music. Within this context there is great scope for individuality and creativity. The engaging vitality of the music stems from the spontaneity of the improvising musician.
- 1.2 Jazz, although still not fully recognised as a fine art in the United Kingdom, has influenced the development of new styles of popular music and the work of symphonic composers. The work of the greatest jazz musicians is played and analysed in universities and conservatories throughout the world. Some of the finest moments of recorded jazz also number among the finest moments of recorded twentieth century music. Jazz is a significant and vital music which has developed beyond its relatively humble origins to become a sophisticated art form which speaks an international language.
- 1.3 The word *jazz* has a variety of meanings, encompassing a broad, changing stream of originally North American styles. Within these styles, each jazz performance represents an original and largely spontaneous creation, because an essential element of jazz is improvisation: what jazz artists say and how they say it, how they reconcile their ideas, concepts, technique and emotion against rhythm, harmony and melody, is what decides a successful jazz performance. This process is often misunderstood and misrepresented, and because of the wide range of styles encompassed in the word "jazz", the uninformed listener often mistakes one part for the whole and forms a judgement on this misconception. Another common myth is that improvisation is an act of inspiration beyond the control of the performer. Jazz is an extraordinarily disciplined music requiring rigorous theoretical and technical training to participate at the highest level. To improvise is to perform and compose simultaneously, and the greater the musicians' knowledge, the greater the scope of improvisation.
- 1.4 A jazz musician today is usually able to read at sight complex music, has a sound knowledge of theory and harmony and a highly developed technical facility. To achieve the theoretical and technical proficiency required to participate at the top of the jazz profession takes years of dedicated study. It is jazz musicians who have extended the normal range of the trumpet,

trombone and saxophone family. Today, for example, composers and arrangers will customarily include passages for trumpet that are written an octave higher than would have been the norm for the instrument up to the 1920's.

- 1.5 There are many intellectual rewards to be gained by listening to jazz. It demands a thoughtful response to follow the inventive thinking of improvisers and the moment-to-moment changes their accompanists make. There is a general raising of standards of musical appreciation among those people who experience the musical challenges of jazz.
- 1.6 Today, jazz is played by musicians throughout the country. Many British jazz musicians have developed international reputations and have committed their work to recordings that are eagerly sought by a world-wide audience. There is no major city in the UK without a jazz scene. Both mature musicians of established reputation and young musicians, many with great flair and originality, seek a serious audience who can understand and enjoy their music. They perform in a variety of settings from concert halls, arts centres, village halls, ballrooms, restaurants, coffee houses and public houses.
- 1.7 Every summer there is a profusion of jazz festivals all over the country, many attracting some of the finest jazz musicians in the world. One of the features of the jazz audience in the UK is its size - some three million people patronise these events. One commentator has called it "probably the largest single-interest group in the country to be virtually ignored by government funding and public service broadcasting."

NOTE

This section was contributed by Stuart Nicholson, author of *Jazz: The Modern Resurgence* and books on Billie Holiday; Ella Fitzgerald; and Duke Ellington.

APPENDIX 2

2 CHARACTERISTICS AND MARKET SIZE FOR JAZZ IN THE UK

2.1 Market Size

TGI figures for the year 1997/98 show the audience for jazz who attended live jazz events at least once a year to be 5.8% of the sample, with 0.6% attending at least once every 3 months.¹

The audience for jazz at live events in the United Kingdom extrapolated from the 1997/98 TGI figures is 3.3 million adults, of which 1.49 million are ABC social groupings.²

An earlier separate study into the leisure market (RSL leisure monitor Jan 1989-Dec 1990) confirms that there are 4-5 times as many people again with a definable interest in jazz.³

The RSGB (1991) study indicates that as many people watch jazz on television or listen on the radio as actually attend. Please note there is no jazz on national terrestrial television. For example the figures for attendance of jazz events in the UK in the RSGB survey is 6%, however those people who do not attend events but who listen to jazz on the radio is 7%.⁴ This indicates that 6 million adults have a definable interest in jazz.

This is supported by the earlier leisure market study (RSL Leisure Monitor 1989/90) that points to 8.6 million people having an interest in jazz but do not currently attend; of this 8.6 million, 4.1 million watched on TV and didn't attend, and 4.5 million listened on radio and neither attended nor watched on television.⁵

TGI figures for 1995/96 show that of all adults who receive cable or satellite TV, 4.7% (0.5 million) currently attend jazz events. Of all adults who listen to commercial radio at least once a week 6.5% (1.84 million) currently attend jazz events.⁶

2.2 The End User

From JSL marketing research the prime features of the jazz audience at a typical small scale venue are:

- A 3:2 ratio of males to females.
- 70% of the audience will be aged between 16 and 35.
- 30% of the audience will be full time students.
- 50% of the audience is ABC1.

The audience is above average in educational attainment 40% are professionally qualified.

Less than 20% belong to an established jazz society.

¹ Verwey P (1997-1999) Target Group Index - Summary of Results. Arts Council of England

² Ibid 1.

³ Peter Walshe: Millward Brown International (1993). Research Digest for the Arts, Arts Council of Great Britain. P4

⁴ Research Surveys of Great Britain (1991) Arts & Cultural Activities in GB. Arts Council of Great Britain pp7 & 135

⁵ Ibid 3 p16

⁶ Ibid 1

2.3 Market Share

The TGI figures for 1997/98 show that 20.8 million people currently attend the live arts. Jazz, like opera, has a 16% market share or 1 in 6 arts attenders.⁷

2.4 C2DE's Show Strong Interest

From the Research Digest for the Arts (RDA) dealing with jazz⁸ it is seen that those interested non-attendees are much more similar in profile to the population as a whole, whereas the current jazz attendees' profile is younger more up market and is more likely to be male. The table from the RDA reproduced below demonstrates this and it should be noted that C2DE's are interested to a significant degree which is contrary to the widely accepted view that the arts are only for the ABC1's.⁹

THE JAZZ ATTENDEE'S PROFILE			
	ADULT POPULATION	TOTAL JAZZ ATTENDANCE %	INTERESTED BUT DO NOT ATTEND %
UNDER 35	37	45	33
35-54	30	34	34
55+	33	21	33
MALE	49	57	53
FEMALE	51	43	47
ABC1	40	62	45
C2DE	60	38	55

Table 1

⁷ Ibid 1.

⁸ Ibid 3 p16

⁹ Ibid 3 p16

APPENDIX 3

3 THE UK JAZZ COMMUNITY

Currently the UK jazz community is made up of a diverse range of individuals and organisations, each having a "stake" in jazz in the UK. The market can be analysed into the following market segments.

3.1 Musicians' Trade and Professional Organisations

There are a number of organisations that exist to promote and assist in the work of jazz musicians. They range from professional organisations such as the Musicians' Union with an active Jazz Section, Performing Right Society Ltd, Mechanical Copyright and Phonographic Society, Phonographic Performances Ltd to lobbying bodies such as the Association of British Jazz Musicians and Music Alliance to direct promoting and touring organisations, Jazz Umbrella, London Musicians' Collective, Grand Union and Serious Productions.

3.2 Agents/Management

A small number of agency and management companies exist. Most of these agencies concentrate on commercially "viable" bands and musicians.

3.3 Promoters and Venues

As a result of the under-funding of jazz, the infrastructure for the promotion and distribution of jazz is almost non-existent when compared to other art forms. The enormous amount of jazz activity is a tribute to the exceptionally generous efforts of a volunteer sector, a few publicly subsidised and private organisations, and to musicians who often subsidise their own playing. For example, the effectiveness of Jazz Services depends critically on a network of dedicated volunteers throughout the UK. In complete contrast the amount of administrative support backing up classical orchestras averages 15 administrators/marketing people/press people etc to service around 70 orchestral players.

The type and range of venues varies enormously and includes arts centres, theatres, local authorities, concert halls, leisure centres, hotels and pubs. Jazz Services with the PRS and the Musicians' Union launched a scheme to assist promoters (see attached). Jazz Services National Touring Support Scheme gives a 'snapshot' of jazz touring in the UK. (Please see attached).

3.4 Festivals

There are around 39 annual jazz festivals in the UK. These differ in policy and size from the Ealing Jazz Festival featuring musicians living in the Ealing area to major international festivals in Brecon, Birmingham, Glasgow and Cheltenham.

Additionally, a growing number of non-specific arts and music festivals are including jazz in their programmes.

3.5 Development Organisations

Currently there are three regional jazz organisations in England covering the South West, North West and Yorkshire & the North, and in Wales there is the Welsh Jazz Society. For the UK as a whole there is Jazz Services, the national development organisation for jazz with responsibilities for information, education, publishing marketing & communications and touring. The company also owns Jazz Newspapers which publishes Jazz UK, the largest jazz publication in Europe. The setting up of the Jazz Development Trust with its complimentary and additional activity is potentially a welcome addition.

3.6 Jazz Societies

There are a number of active specialist jazz societies relying on volunteer help and self funding.

3.7 Arts Councils and Regional Arts Boards

In 1990, in response to the Wilding Report, a major reorganisation of the arts funding structure was announced. This included the replacement of the twelve Regional Arts Associations with ten Regional Arts Boards (RABs), which was effective from October 1991. This, along with the Arts Councils' role of becoming more "strategic" was meant to devolve responsibility and funding away from the Arts Council to the regions.

On the 1st April 1994 the present structure of the Arts Council of Great Britain with Welsh and Scottish Arts Councils will be devolved into separate Arts Councils for England, Wales and Scotland and from 1st April 1999 responsibility for a major part of financial support for the arts is devolved to the RABs. Currently the Arts Council is again undergoing restructuring and a strategic review.

3.8 Local Authorities

Through their Arts and Leisure departments, some local authorities fund a variety of jazz events ranging from festivals to concert programmes, youth orchestras and club events. For example, Essex County Council has a strong commitment to jazz demonstrated by its funding of the National Jazz Foundation Archive at Loughton. Through their music services local Education Authorities play an important role in introducing school pupils to jazz.

3.9 Jazz Archives

Set out below are the existing jazz archives in the UK.

British Institute of Jazz Studies: 2,500 books, 16,500 periodical issues, a few thousand brochures and press cuttings.

The Stables: 6,000 LP's, 800 CD's, many reel to reel recordings, covering 1980's to 1950's, all catalogues; primarily US artists on UK labels.

National Sound Archive: part of the British Library. The major national collection of recordings, plus many oral histories of relevance.

Women's Jazz Archive: It encourages and fosters the understanding, knowledge and appreciation of jazz and its associated forms, with particular emphasis on the contribution of jazz women and their influence on popular culture in the UK.

Essex County Libraries: Holds National Jazz Foundation Archive at its Loughton branch; 1038 books, many magazines (167 bound volumes plus 352 loose issues) and a large collection of ephemera, including programmes, photos, etc. Books are catalogued within Essex County Libraries' system, and the magazines on a card catalogue.

Jazz Services Ltd: The most comprehensive UK database of current jazz contacts; over 7,000 contacts, including musicians, bands, promoters, venues education contacts, media contacts, marketing contacts, etc. These are available through public access computer, in book form (The Jazz Book), and soon on CD ROM and through the Internet. Their subsidiary, Jazz Newspapers, publishes the largest circulation jazz magazine in the UK, Jazz UK. Their Web site not only provides comprehensive information on the company, but also has links to over 1,700 jazz sites internationally.

John Dankworth: Personal collection of a few thousand books plus a substantial record collection.

City of Leeds College of Music Popular Music Archive: 65% of collection is jazz, 2,000 singles, 5,000 LP's Crescendo and Jazz Journal, 1948 – date, plus other journals; dance band charts; extensive collection of sheet music; Duke Ellington tape collection.

University of Liverpool Institute of Popular Music: 3,000 post 1945 records, some discographies, back issues of *The Wire* and *Jazz Journal*.

John R.T. Davies Vintage Jazz Archive: 100,000 jazz recordings from 1898 to date with an emphasis on the inter-war period.

Exeter University: American music collection with an emphasis on jazz and blues. 5,000 records, 3,000 cassettes, 250 CD's, books, music periodicals and a clippings file covering 1950 to date.

National Database of Jazz Archive Materials: A number of the UK-based jazz archives are committed to the establishment of a national database of jazz archive materials.

3.10 Media

Currently there are a number of magazines dealing specifically with jazz; Jazz UK, Jazz Journal, Crescendo, Jazz Rag, Straight No Chaser, The Wire, Jazzwise. There are also more specialised magazines covering one area of the music. e.g. Big Bands (Big Bands International), New Orleans jazz, contemporary music (Avant), individual jazz organisations (News from NYJO, Quarternotes), instrumental magazines (The Trombonist, CASS). Jazz also figures in certain listings magazines and leaflets.

With a handful of honourable exceptions, coverage in regional weekly and national newspapers compared to other art forms is at best sparse. However, The Guardian has just started a weekly diary column on Wednesdays by John Fordham.

There are two commercial radio stations - Jazz FM and Jazz FM North West - where some 30% of the airtime is allotted to jazz. BBC radio runs jazz programmes primarily on Radio 2 & Radio

3 with very occasional magazine programmes on Radio 4. There is also the launch of Music Choice Europe which has three jazz channels.

There is currently no coverage of jazz on terrestrial television both in the commercial and public sectors and in the past coverage has been at best sporadic. The current position with regard to public sector broadcasting's treatment of jazz is set out below. Recently an American TV company, BET on Jazz International, has been marketing its cable jazz channel in the UK and mainland Europe. BET On Jazz International embraces all forms of jazz and is designed to entertain the jazz aficionado as well as the novice with music performances, international and national jazz festivals, jazz music videos, interviews with premiere jazz artists, concerts and biographical features.

Research surveys of Great Britain Ltd prepared research for the Arts Council on Arts and Cultural Activities in Great Britain. ¹ Their research produced the following figures on the percentage of the population who listen on the radio to opera, classical music and jazz in Table 2 below.

Opera	4%
Orchestral Music	13%
Jazz	7%

Table 2 - Radio Listeners

The amount of music in these three categories broadcast in a typical week on BBC Radios 1, 2, 3, 4 and 5 is shown in Table 3 below.

MUSIC	HOURS BROADCAST	
	Week beginning 4 th September 1993	Week beginning 1st May 1999
Opera	10.75	7
Orchestral Music	88.75	106.25
Jazz	8.25	9.5

Table 3 - Hours Broadcast

If the above hours are expressed as a percentage of the total the result is Table 4 below.

¹ Research Surveys of Great Britain (1991) Arts & Cultural Activities in GB. Arts Council of Great Britain p135

MUSIC	% of TOTAL TIME	
	Week beginning 4 th September 1993 ²	Week beginning 1st May 1999 ³
Opera	9.98%	5.7%
Orchestral Music	82.37%	86.56%
Jazz	7.65%	7.74%

Table 4 - Percentage of Total Air Time

Clearly, the jazz listener is less well catered for. Stuart Nicholson, author of *Jazz: The Modern Resurgence*, argues that public sector broadcasting appears to have in many instances set out to stifle jazz. This in turn, he argues, reflects itself in the low esteem in which jazz is held by the arts funding bodies. However, Radio 3 has made great efforts in 1997/1998 to brand its jazz output, a move that is welcomed in its explicit recognition of the importance of jazz.

3.11 Record Companies & Distributors

With the exception of the larger recording companies - e.g. Sony, BMG and EMI, the recording and distribution of jazz is carried out by independent record labels, specialist distribution companies and specialist retail outlets. There is no jazz network for mainstream distribution. This is compounded by no new jazz releases in the Woolworths, John Menzies and W H Smiths chains. Therefore one third of the market is missed.

3.12 Education

The world of music education tends to see jazz as one of many styles of music (World Musics) which have an equal appeal as an educational resource.

While agreeing that the broad vista of world music has a large contribution to make to our previously purely European based music education system, with all its advantages and faults, it is apparent that jazz has special qualities which make it particularly important as an educational resource for educating all musicians.

As well as its intrinsic qualities, it also has an important role as a base music for much of the popular music of the twentieth century. This gives it a "street credibility" and a broad appeal for young people, an important feature in education. Hence jazz is a "user-friendly" system for educating musicians of all abilities and persuasions.

Music education has obviously recognised this to some extent by including jazz in the National Curriculum, and GCSE examination requirements; the relevant works being composed and performed by British jazz musicians.

Jazz education is happening in all sectors, primary and secondary schools, further education colleges and universities and other higher education institutions including of course the schools of music which are also fruitful settings for a range of jazz activities.

² Radio Times. Week beginning 4th September 1993

³ Radio Times. Week beginning 1 May 1999.

With the growth of jazz in education there has been a corresponding rise in the numbers of music publishers and companies offering materials and textbooks for the jazz education market.

3.13 Commercial Sponsorship

The pattern of sponsorship has been haphazard and the focus has been on festivals, tours (featuring predominantly international bands), product promotion and youth such as the National Youth Jazz Orchestra (Unison) and the Young Jazz Musician of the Year (Sun Alliance), Perrier Young Jazz Awards. Little of this sponsorship has filtered through to support the baseline of jazz activity in the UK.

APPENDIX 4

4 THE ARTS COUNCIL OF ENGLAND'S POLICY FOR JAZZ IN ENGLAND AND PUBLIC FUNDING

4.1 Background

In November 1993 Jazz Services (JSL) published an in-depth report on the state of jazz in the UK *Jazz: The Case for Greater Investment* as its submission to the Arts Council of England's first National Review of Jazz that was due to report in March 1994.

In January 1995 JSL – with funding from the Musicians' Union – launched a campaign *Jazz on a Shoe String*, aimed at ensuring the Arts Council of England heard the voice of the jazz community urging them to address the massive imbalance in funding between jazz and opera. It was fervently hoped that the first National Review of Jazz – due to report early in 1995 – would address the inequality of funding.

In February 1995 an Early Day Motion was put down that attracted the support of over 100 MP's:

That this House congratulates Jazz Services on its campaign, Jazz on a Shoestring supported by leading British jazz musicians, aimed at informing the Arts Council that over 3,000,000 people in Britain enjoy world class British jazz and that the audience for British jazz has grown by 20 percent over the past decade, draws a comparison with the measly subsidy of 8½ pence per person attending a jazz concert to the millions of pounds given to subsidise opera and symphony concerts and calls on the Arts Council to recognise the enormous contribution to both enjoyment and national culture made by the many existing and aspiring British jazz musicians by substantially increasing financial support.

On the 4th July 1995 Lord Gowrie the Arts Council of England (ACE) Chair was presented with a 10,000 signature petition, organised by Ken Purchase MP in support of the JSL campaign *Jazz on a Shoe String*, by Ken Purchase, Humphrey Lyttelton and John Dankworth. The Arts Council of England was still compiling the first National Review of Jazz which was expected to shape future policy for jazz including funding.

Following representations by JSL to the National Heritage Committee, the first report on the *Funding of the Performing and Visual Arts* (28/02/96) stated:

We do not believe that the different level of overheads in the performance of jazz and opera explains the massive discrepancy between the subsidy per member of the audience in the two forms of music; the Arts council should look again at the funding of live jazz played by British musicians, in particular the National Youth Jazz Orchestra and local jazz orchestras (paragraph 60).

The Arts Council of England's *Policy for Jazz in England* was published in November 1996. In the summary, it says:-

The policy will be delivered by a combination of Grand in Aid funding (for service organisations, large ensembles, individual artists, promoters and producers), the

new Arts for Everyone programme (for the creation of original work and the development of audiences for it), the Capital Programme (for improved venue facilities and equipment for musicians) and, in time, it is hoped through a dedicated recording scheme funded by the Lottery.

4.2 Resourcing the Jazz Policy

In the Arts Council of England's business plan 1997/1998 (published in February 1997) the section on page 35 *How the Grant was Allocated* says:

Where a national policy had been agreed, or a strategy for developing a particular area of work, plans showed how these would be implemented. For instance, in the case of New Music and Jazz, both the subject of recently published policies, a three year funding strategy was drawn up, showing how the policies could be implemented through existing budgets managed by Rabbis and the Arts Council's Touring and Music departments.

In the policy document the ACE and the Regional Arts Boards (RABs) unequivocally committed themselves to the policy and its objectives. In summary, the policy outlined the priorities for the support of jazz in England:

- The development of strong networks of promoters around the country with commitment and expertise in presenting jazz.
- The development of experienced producers of jazz.
- Support for the process of bringing jazz and its audience together: from the inception of the original project to its dissemination, including recording.
- Opportunities for voluntary organisations and young people to engage as participants and audiences in jazz.
- Investment in improved conditions for jazz musicians, allowing for proper rehearsal and artistic development of bands and of individuals.
- Investment in a network of venues of all sizes which are suitably equipped for jazz performances and offer a congenial atmosphere to jazz audiences.
- Support for a range of agencies and contact points that can assist individual jazz musicians and promoters throughout the country.

However, the financing of the policy was and still is dependant on the resources available which are a mix of revenue funding the Arts for Everyone (Express and Main Scheme) and lottery capital funding and the initiatives shown by producers, promoters, practitioners and ACE & RAB funded organisations with a remit for jazz and its development. It should be noted that Arts for Everyone both Express and Main Scheme ran from late 1996 to 1998 and could at best provide a two year window of opportunity for applications.

4.3 The ACE and RABs: Priorities

Starting in the financial year 1997/98, the ACE and RABs commenced working towards achieving the priorities of the Jazz Policy in a number of ways.

4.3.1 Fixed Term Support for Ensembles

ACE with RABs are supporting four jazz ensembles, one of them a big band, over a period of two to three years and an allocation of £45,000 up to 1998/99 has been made. Alongside this, the *Creative Jazz Orchestra* has also received £150,000 from the Arts for Everyone main programme and a further £10,000 towards a Composer in Residence scheme, the first time ever for a jazz orchestra to receive such funding in England.

4.3.2 Promoters Development fund/Producers Support Scheme

These are currently managed by the Touring Department. However from budgets of £565,480 for 1997/98 only £27,750 was allocated to jazz.

4.3.3 Creating Work: Performance, touring and recording

This was to be achieved through the Arts for Everyone Main Programme (which finished in 1998) as well as the Lottery Capital Programme and Arts Council funds for touring. Over the past years a number of jazz recordings have been assisted. The recording scheme is now on "hold".

4.3.4 Touring

£400,000 has been set aside for the touring of large ensembles (Music and Touring Department budget) and support for small ensembles is carried out by Jazz Services.

4.3.5 Regional Jazz Organisations

These are supported by RABs for the promotion and development of jazz. There are currently three: Jazz Action, South West Jazz and Jazz East, which received £100,000 from the Arts for Everyone Main Scheme, Jazz North West Ltd is currently being wound up but the monies that would have been allocated to Jazz North West have been apportioned to Jazz schemes, touring and projects in the North West area.

4.3.6 Jazz Festivals

£20,000 was allocated towards special festival initiatives and through the Arts for Everyone main programme. Support also went to the launch of two major jazz festivals, the Bath European Jazz Weekend and Cheltenham International Jazz Festival.

4.3.7 Professional Musicians Development

The jazz policy indicated that room should be made for the professional development of musicians, to which £15,000 was spent in 1997/98 with a further £20,000 per annum allocated to 1999/2000.

4.4 Funding the Jazz Policy

4.4.1 ACE/RAB Funding of Jazz 1995/96

Set out below is the total funding of jazz by the Arts Council of England for the financial year 1995/96. The total amount of funding will act as a base line figure on which increases or decreases in funding in subsequent years can be measured.

Table 1 - ACE/RAB Funding of Jazz 1995/96				
Type of funding	Organisation	Funding £	Increase /Decrease	% Increase/ Decrease
ACE regularly funded organisations	Jazz Services	127,500	-	-
	National Youth Jazz Orchestra	7600		
ACE African/Caribbean music	Fish Krish Agency	3000	-	-
	Jazz Jamaica	5000	-	-
	Jazz Services	2000	-	-
ACE Artists Research & Development Fund	Iain Ballamy	1500	-	-
	Peter Cusack	1250	-	-
	David Jean-Baptiste	2000	-	-
ACE Improvised Music Touring		70500	-	-
ACE Music Commission	Birmingham Jazz Services	3400	-	-
	Serious	2500	-	-
ACE Recording	33 Records	8500	-	-
	Slam Records	2510	-	-
ACE Strategic Initiatives	Blow the Fuse	3220	-	-
	Jazz Umbrella	2070	-	-
	South West Jazz	5000	-	-
	Tomorrow's Warriors	3000	-	-
ACE Contemporary Music Network		129150	-	-
Venue & Promoter Development	Birmingham Jazz	500	-	-
Total	-	380200	-	-
ACE Lottery Capital Funding	Jazz Services	15602	-	-
	National Youth Jazz Orchestra	100,000	-	-
	Inner City Music	59142	-	-
	Presteigne Folk & Jazz Association	7220	-	-
Sub Total	-	181,964	-	-
Total ACE	-	562,164	-	-
RAB Expenditure	-	400,000	-	-
TOTAL	-	962,164	-	-

Source ACE Report and Accounts 1995/96

Notes:

- 1) CMN expenditure is estimated at £125,000 plus £4150 for jazz organisations mentioned in touring department expenditure under CMN heading.
- 2) Estimated expenditure based on Jazz Green Paper expenditure on jazz RAB for 93/94 . (Please see Appendix 3A of the ACE Green Paper for Jazz). In any event it is difficult to extract funding for jazz by the RABs as their accounting systems deal with all musics.
- 3) The base line total for jazz in 95/96 is £962,164.

4.4.2 ACE/RAB Funding of Jazz 1996 to 1997

In November 1996 the Jazz Policy for England was published. Even before the publication date the Jazz Policy had begun to have a favourable impact on the funding of jazz in England as Table 2 demonstrates.

Table 2 - ACE/RAB Funding of Jazz 1996/97				
Type of funding	Organisation	Funding £	Increase /Decrease on 95/96	% Increase/ Decrease on 95/96
ACE regularly funded organisations	Jazz Services	127,500	-	-
	National Youth Jazz Orchestra	7600		
ACE African/Caribbean music	Caribbean Jazz Convention	4000	-	-
	Fish Krish Agency		-	-
	Gail Thompson	1000	(2000)	(66%)
		4000	-	-
ACE Artists Research & Development Fund	Creative Jazz Orchestra	10000	17950	377%
	Gary Crosby	3000		
	Tony Haynes	1500		
	Ken Hyder	2000		
	Mark Lockhart	1700		
	Will Menter	2500		
	Gail Thompson	2000		
ACE Improvised Music Touring		68990	(1510)	(2%)

ACE Music Commission	David Murray	2000	29150	494%
	Milan Ladd	2000		
	Brian Abrahams	3000		
	Ian Gardiner	2500		
	Jean Toussaint	2000		
	Annie Whitehead	5000		
	Huw Warren	1500		
	Stan Tracey	2250		
	Paul Dunmall	2800		
	Eddie Parker	3000		
	Iain Ballamy	2000		
	Carla Bley	3000		
	Jason Yarde	4000		
ACE Recording	33 Records	5500	8448	77%
	Blow the Fuse	3958		
	Inner City Music	10000		
ACE Strategic Research Projects	Bath Festival	5000	1710	13%
	Cheltenham Jazz Festival	10000		
ACE Contemporary Music Network	Creative Jazz Orchestra	49881	182099	141%
	Blackheath Concert Halls	54050		
	Cambridge Modern Jazz Club	3000		
	Joyful Noise	11838		
	Nod Knowles Productions	77834		
	Serious	84146		
	Steve Martland Band	30000		
	Triangle Creative Productions	500		
ACE Venue & Promoter Development	Birmingham Jazz	10000	19500	3900%
	Nod Knowles Productions	10000		
ACE International Initiatives Fund	Bath Festivals Trust	10000	48880	-
	Como No	13880		
	Joyful Noise	3000		
	Leo Records	10000		
	LMC	5000		
	Oyorthey Zagba	7000		
Sub Total	-	685427	305227	80%
ACE LotteryCapital funding	Grand Union	48623		
	London Musicians Collective	75581		
	Crissy Lee Big Band	63000		
	Birmingham International Jazz Festival	16083		
	Jazz Coventry	4675		
	Wigan Youth Jazz Orchestra	85931		
Sub Total (see note 1 below)		293893	111929	61%
ACE A4E Express	35 successful applicants	146920	146920	-

First Round (see note 2 below)				
Sub Total		1126240	564076	100%
TOTAL RAB Expenditure (estimated)		400000	-	-
TOTAL See note 1 below		1,526,240	564,076	58%

Source: ACE Report and Accounts 1996/97

NOTES:

1. ACE revenue funding of regularly funded organisations remained static. However combined with project, touring, commissioning funds etc there was an increase of £305,227 to £685,427 giving an 80% increase on 95/96. The overall increase on 1995/96 was 58%.

2. Arts for Everyone Express Rounds 1 and 2

Jazz Services welcomed the idea of the Scheme and in conjunction with South West Jazz, Jazz Action, Jazz North West, Equator International and the Musicians' Union actively promoted the scheme to the jazz constituency in England. Jazz Services circulated information – via the Arts Council of England – to around 6000 musicians, promoters, managers etc. The success rate of applications to date of Arts for Everyone is set out below.

In the first round Jazz Services advised and signed 29 applications by 31st January 1997. The applications totalled £132,235. Nine applicants were successful to the tune of £41,398.

In the second round (see 4.4.3 below) successful applications totalled £317,858. Half of the applications (38) totalling £172,32 were actively assisted by Jazz Services. Of the £2.173 million allocated to music, jazz received 14.6%. Of the total projects (3082), jazz had a success rate of 2.46% and of the total amount awarded (£12.5 million) a success rate of 2.5%.

The grand total that Jazz Services helped secure was £213,724 from 47 successful applications.

4.4.3 ACE/RAB funding of Jazz 1997/1998

The figures for 1997/98 demonstrate the continuing impact of the policy on the allocation of resources to jazz. Although the overall increase has reduced 22% on the previous year's figures. Revenue funding increased by only 0.8%

Table 3 - ACE/RAB Funding of Jazz 1997/98				
Type of funding	Organisation	Funding £	Increase /Decrease On 1996/97	% Increase/ Decrease on 1996/97
ACE regularly funded organisations	Jazz Services	127,500	20000	15%
	National Youth Jazz Orchestra	12600		
	Grand Union Orchestra	15000		
ACE Jazz and New Music Ensembles Formerly Research & Development Fund	Creative Jazz Orchestra	12000		
	Jazz Moves	5000		
	Jazz Umbrella	7000		
	Tomorrow's Warriors	6000		
	Ultra Sound	6000		
ACE Production and Distribution Funds	Jazz/Improvised Music Touring	108300	62810	91%
	Caribbean Jazz Convention	5000		
	African Miles	4500		
	Croydon Clocktower	3000		
	Cambridge Modern Jazz Club	5000		
	Meltdown	6000		
	ACE Music Commission			
ACE Contemporary Music Network		276386	(34863)	(11%)
ACE International Initiatives Fund		60000	11120	22%
Composer in residence	Creative Jazz Orchestra	10000	10000	-
Sub Total		690286	5483	0.8%
ACE A4E Express second round)	76 successful applications	317858	170938	116%
A4E Main Scheme rounds 1 and 2 (see note 1 below)	Birmingham Jazz	94879	466279	-
	Creative Jazz Orchestra	150000		
	Jazz East	100000		
	Take Twenty	5400		
	Powerhouse Project	36000		
	Improv Integrated Music Project	80000		
Total		1,474,423	348,183	31%
RAB Expenditure (estimated)		400,000	-	-
TOTAL		1,874,423	348,183	23%

Source ACE press release 16.1.98 – Allocation of Grants & ACE Annual Report 1998.

NOTES:

1. Arts for Everyone Main Scheme – First Round
 - In the first round 112 projects were funded.
 - The value of grants made totalled £18.991 million.
 - 22 projects totalling £2.338 million were awarded to music.
 - Of the 22 projects, three were awarded to jazz totalling £324,879 – i.e. 13.8% of the total music awards.

4.4.4 ACE/RAB Funding of Jazz 1998/99

Table 4 - ACE/RAB Funding of Jazz 1997/98				
Type of funding	Organisation	Funding £	Increase /Decrease On 1997/98	% Increase/ Decrease on 1997/98
ACE regularly funded organisations	Jazz Services	127,500		
	National Youth Jazz Orchestra	12600		
	Grand Union Orchestra	15000		
ACE Jazz and New Music Ensembles	Creative Jazz Orchestra	12000		
	Jazz Moves	5000		
	Jazz Umbrella	7000		
	Tomorrow's Warriors	6000		
	Ultra Sound	6000		
ACE Production and Distribution Funds	Jazz/Improvised Music Touring	105000	(3300)	(3%)
ACE Music Commission See note (1)		21000		
ACE Contemporary Music Network (See Note 2)		276000		
Sub Total		593100	(97186)	(14%)
ACE A4E Main Scheme Round 3	Jazz Services	90000	(116279)	(25%)
	Serious	160000		
	Manchester Jazz Festival	70000		
	Brighton Jazz Club	30000		
A4E Main Scheme Round 4	-	-	-	-
SubTotal		943100		
RAB Expenditure (estimated)		400000	-	-
TOTAL		1,343,100	(531323)	(28%)

Source: Arts Council Press Release and Budgets. Friday 16th January 1998.

NOTES:

- (1) Assume level of ACE Music Commissions for 1998/99 is the same level as for 1997/98 i.e. £21000.
- (2) Assume level of monies committed to jazz from the Contemporary Music Network for 1998/99 is the same level as 1997/98 i.e. £276,000.

4.4.5 ACE/RAB Funding of Jazz 1999/2000

Table 5 - ACE/RAB Funding of Jazz 1999/2000				
Type of funding	Organisation	Funding £	Increase /Decrease On 1998/99	% Increase/ Decrease on 1998/99
ACE regularly funded organisations	Jazz Services National Youth Jazz Orchestra Grand Union Orchestra	147,500 20000 15000	27400	17%
ACE Jazz and New Music Ensembles Fixed Term		46000	10000	28%
Total Development Funds (See note 1)		126000	-	-
Contemporary Music Network		276000	-	-
Sub Total		630500	37400	6%
RAB Expenditure (estimated)		400,000	-	-
TOTAL		1030500	(312600)	(23%)

Notes:

- (1) Assume some level of jazz and improvised music touring funding as 1998/99 and includes £21000 music commissioning for jazz.
- (2) Contemporary Music Network dealing with jazz touring is assumed at the same level for 98/99.

4.4.6 In summary, the public funding of jazz from 1995 – 2000 is set out below.

Table 6 - Funding of Jazz 1995 – 2000				
YEAR	ARTS COUNCIL AND RAB FUNDING FOR JAZZ	ACTUAL OR BUDGET	INCREASE OR (DECREASE) ON PREVIOUS YEAR	% INCREASE OR (DECREASE) ON PREVIOUS YEAR
1995/96	962,164	ACTUAL SPEND	-	-
1996/97	1,526,240	ACTUAL SPEND	564,076	58%
1997/98	1,874,423	ACTUAL SPEND	348,183	22%
1998/99	1,343,100	BUDGET	(531,323)	(28%)
1999/2000	1,030,500	BUDGET	(312,600)	(23%)

4.4.7 Conclusion

It is regrettable that when the Arts council of England ratified a policy for jazz with objectives (albeit unquantified) and strategies they failed to allocate explicit resources. The Arts Council of England should have earmarked sufficient resources to enable the Arts Council Music Department to expedite the Council's policy. Furthermore, the Arts Council unfortunately failed to realise the immense opportunity costs incurred in securing relatively modest sums of money from Arts for Everyone Express and Main Scheme which in any event only provided a two year funding opportunity. Although much good has been achieved far more would have and can still be made possible, by an increased 'earmarked' revenue funded budget.

APPENDIX 5

5 ARTS COUNCIL OF ENGLAND SUBSIDY PER ATTENDER FOR JAZZ, OPERA AND CLASSICAL MUSIC.

In "The Case for Better Investment" published by Jazz Services in November 1993 it was reported that:

"The Arts Council's funding of jazz compared to other art forms is at best unfavourable. In 1991/92 opera – with attendances of 2.74 million people – received £7.95 subsidy per head. Classical music – with 5.4 million attenders – received £1.66 per head. Ballet – with 2.92 million attenders – received £5.47 per head subsidy. Contemporary Dance attenders received £1.56 per head. Jazz – with the same size audience as opera – received just under .8½pence per head. This massive discrepancy cannot be justified in any terms and requires urgent adjustment; after all, jazz attenders pay their share of taxes and are entitled to a fair share of the arts cake commensurate to the size of the audience."

The tables set out below show the cake from 1995 to 1999 in terms of ACE revenue and fixed term funding for jazz in England. Despite the good intentions of the jazz policy, jazz – with the same size audience as opera, received subsidy of 0.15 pence in 1995/96 rising to 0.29 pence per head in 1996/97 falling to 0.25 pence per attender in 1999/2000. Whilst not wanting to rob Pavarotti to pay Courtney Pine, this discrepancy where subsidy per attender of opera of 12.07 in 95/96 rising to 12.75 per head in 99/2000 cannot be justified and still requires urgent adjustment.

5.1 ACE – Subsidy per attender for jazz opera and classical music for 1995 to 1996.

Table 1				
ART FORM	% OF ALL ADULTS WHO CURRENTLY ATTEND	AMOUNT ALLOCATED FROM AC OPERA/MUSIC ALLOCATION 1995/96 £	ADULTS WHO CURRENTLY ATTEND IN MILLIONS	SUBSIDY PER ATTENDER £
JAZZ	6.5	380,200	2.5	0.15
OPERA	6.5	31,397,300	2.6	12.07
CLASSICAL MUSIC	12.7	9,887,600	5	1.97

Source: ACE Budget. 1995/96 and ACE Report & Accounts 1995/96

5.2 ACE Subsidy per attender for jazz, opera and classical music for 1996/97.

Table 2				
ART FORM	% OF ALL ADULTS WHO CURRENTLY ATTEND	AMOUNT ALLOCATED FROM AC OPERA/MUSIC ALLOCATION 1995/96 £	ADULTS WHO CURRENTLY ATTEND IN MILLIONS	SUBSIDY PER ATTENDER £
JAZZ	6.1	685,427	2.3	0.29
OPERA	6.3	30,590,300	2.5	12.23
CLASSICAL MUSIC	12.2	10,609,400	4.8	2.21

Source: ACE Budgets and Target Group Index, Summary of Results for 1996/97

5.3 ACE Subsidy per attender for jazz, opera and classical music for 1997/98.

Table 3				
ART FORM	% OF ALL ADULTS WHO CURRENTLY ATTEND	AMOUNT ALLOCATED FROM AC OPERA/MUSIC ALLOCATION 1995/96 £	ADULTS WHO CURRENTLY ATTEND IN MILLIONS	SUBSIDY PER ATTENDER £
JAZZ	6.2	690,286	2.5	0.27
OPERA	6.5	31,225,300	2.6	12.00
CLASSICAL MUSIC	12.3	10,609,400	4.9	2.16

Source: ACE Budget 1997/98 and ACE Report and Accounts 1997/98.

5.4 ACE Subsidy per attender for jazz, opera and classical music for 1998/99.

Table 4				
ART FORM	% OF ALL ADULTS WHO CURRENTLY ATTEND	AMOUNT ALLOCATED FROM AC OPERA/MUSIC ALLOCATION 1995/96 £	ADULTS WHO CURRENTLY ATTEND IN MILLIONS	SUBSIDY PER ATTENDER £
JAZZ	6.2	593,100	2.5	0.23
OPERA	6.5	31,298,330	2.6	12.03
CLASSICAL MUSIC	12.3	10,382,400	4.9	2.11

Source: ACE Budget 1998/99. The table assumes the same numbers of attenders as 1997/98.

5.5 ACE Subsidy per attender for jazz opera & classical music 1999/2000.

Table 5				
ART FORM	% OF ALL ADULTS WHO CURRENTLY ATTEND	AMOUNT ALLOCATED FROM AC OPERA/MUSIC ALLOCATION 1999/2000 £	ADULTS WHO CURRENTLY ATTEND IN MILLIONS	SUBSIDY PER ATTENDER £
JAZZ	6.2	630,500	2.5	0.25
OPERA	6.5	33,165,615	2.6	12.75
CLASSICAL MUSIC	12.3	11,117,300	4.9	2.26

Source: ACE Budget 1999/2000. The table assumes the same numbers of attenders as 1997/98.

APPENDIX 6

6 PUBLIC ENTERTAINMENT LICENSES AND THE "2 IN A BAR" RULE.

6.1 Background

- 6.1.1 If greater access to music and a variety of entertainment is to be provided at local level the regulations covering the granting of entertainment licences need to be drastically reformed. Under the Miscellaneous Provisions Act 1973, there is a partial exemption to Section 182 of the Liquor Licensing Act 1964 which allows venues to be exempt from applying for an Entertainment Licence provided that no more than two performers are engaged. In 1982 the power to licence premises was taken from the justices and placed in the hands of local authorities. As a result of the squeeze on local authority financing and different licensing requirements, there are wide discrepancies, both in terms of cost and local regulation in applying for a licence.
- 6.1.2 This has provoked numerous anomalies where two performers (with all the technology required to launch a cruise missile with about the same sound levels) can play in a local pub without the need for an Entertainment Licence, but if a licensee or promoter wishes to engage a jazz band or a palm court trio, an Entertainment Licence with all the necessary additional costs and regulations, is needed. The Musicians' Union and Equity have copious examples of the difference in costs between neighbouring Local Authorities and of some of the more absurd regulations. A recent example is Milton Keynes Council, which stated that any venue requiring an entertainment licence must have two door security staff. For a local pub putting on a folk night, jazz group or string quartet this local requirement is patently absurd and has already had the effect of music venues in the town stating they will no longer continue to engage musicians.
- 6.1.3 Whilst recognising the public safety requirements of venues whose prime purpose is for the provision of entertainment, i.e. concert halls, theatres, discos etc., needs to be protected, the view of the Musicians' Union, Equity, The Writers' Guild, Jazz Services Limited and the Association of British Jazz Musicians is that if the licensed premises have been granted a Liquor Licence and a Fire Certificate and entertainment is secondary to the main function of the premises, then the matter of the number of entertainers to be engaged can best be left to the licensee or the promoter. Many venues who wished to put on entertainment on either a regular or casual basis using more than two performers, are put off from doing so because a whole new range of additional regulations and bureaucracy is required, to say nothing of the payments, just because three performers are to be engaged instead of two.
- 6.1.4 A similar problem exists on a much larger scale regarding outdoor concerts of all types. One major pop promoter gave an example of an entertainment licence costing £8,000 in one area for a large outdoor concert and, for the same concert, £42,000 in another. There are also examples of classical concerts that are staged outdoors being subjected to a wide disparity of fees and regulations in relation to obtaining entertainment licences.
- 6.1.5 Both Jazz Services and the Association of British Jazz Musicians replied to the Home Office Consultation Paper on Entertainment Licensing in May 1996. Jazz Services also wrote to the Home Office on 3rd April 1997 to ascertain progress and received an anodyne reply. Ken

Purchase, MP on the 20th April 1998 tabled a written question. Jazz Services and the Association of British Jazz Musicians are concerned at the lack of progress on the review. Musicians' livelihoods are seriously affected by the current licensing legislation.

- 6.2 Summary of key research findings on the two in a bar rule. Hamish Birchall – Monday 11th October 1999.
- 6.2.1 The Government has failed to grasp the significance and scale of the impact made on grass-roots music-making by the “two in a bar” rule, now 35 years old.
- 6.2.2 Section 182 has been described as “absurd and irrational” by the Arts Council of England (Rajan Hooper), the Restaurant Association (Ian MacKerracher), the BLRA (Dr Martin Rawlings, author of the recent BLRA Home Office submission for reform of the Licensing Act) and, of course, the Musicians' Union.
- 6.2.3 Rowena Fletton, of the Home Office Licensing Review team, wrote as recently as 30th July 1999: “local authorities were firmly opposed to any relaxation [of public entertainment licensing]”.
- 6.2.4 Rowena Fletton was unaware that David Chambers, Head of Licensing Policy at Westminster City Council and a nationally recognised authority on PELs, had already concluded: “The view of the Council [Westminster] is that Section 182(1) needs repealing” (letter 26th July 1999). In a telephone conversation with Hamish Birchall he said Section 182 was “a very blunt instrument” and urgently in need of reform.
- 6.2.5 David Chambers' letter was copied to Rowena Fletton, Dennis Scard (General Secretary, MU), Chris Hodgkins and to Mike O'Brien, the Home Office Minister with responsibility for this review.
- 6.2.6 Ms Fletton acknowledged receipt of David Chambers' letter, adding that his proposals were “very interesting” and that she would shortly be discussing them with colleagues. Her most recent letter, 4 October 1999, implies a shift: “I think we all now agree that the present law, including the way in which it distinguishes between live and recorded music for entertainment licensing purposes is unsatisfactory.”
- 6.2.7 An MA dissertation at City University, written by David Roberts in 1997, entitled Public Entertainment Licensing – A Concise History and Critique”, comes to an important conclusion: “... the current law in respect of Public Entertainment Licensing is discriminatory and that its administration engenders a conflict of interests. I believe that there are adequate grounds to repeal the legislation and that suitable protection as it exists for all parties under the current Act is available within the existing provisions incorporated in alternative Acts of Parliament.”
- 6.2.8 Mr Roberts also makes important observations about the social consequences of Section 182. “It may also be socially and culturally divisive. This is because it appears to hinder, at first in a seemingly arbitrary manner, performances of particular styles of music and at particular types of venue.” This surely runs counter to Government Arts policy, such as it is.

- 6.2.9 All styles of music suffer but jazz has been hit particularly hard. Over the last decade all the major music colleges (RA, Guildhall, Leeds, Royal Northern, Trinity) have launched jazz degrees. The capital is now bursting with talent, but there has been no corresponding increase in the (small) number of venues for bands.
- 6.2.10 In October 1999, the DfEE launched the "New Deal for Musicians" aimed at getting young musicians off the dole. The success or failure of this project depends on their being able to form or join bands and find venues in which to play. They will naturally turn to pubs and clubs and perhaps to restaurants, for potential outlets. But this is precisely the environment in which Section 182 is most oppressive. Statistics are hard to come by, but when you consider that something like 80% of pubs, clubs and restaurants do not have a PEL, that means that there are about 100,000 venues where duos only are legal. Even if only 10% of that number were suitable for larger groups, that would mean 10,000 additional venues.
- 6.2.11 The DCMS have commissioned a number of detailed reports on the state of the "music industry" in Britain: by Comedia, Spectrum Strategy Consulting and others. They have even published their own reports highlighting the essential role of the arts, including music, in the Government's strategy for the regeneration of run-down communities (Report to the Social Exclusion Unit, by Policy Action Group 10). Nowhere in any of these documents is Section 182 mentioned, let alone identified as a problem.
- 6.2.12 Surely, in order to judge the performance of any Government initiative whose aim is to improve employment for musicians, the DCMS needs to have some idea of the present extent of live music venues in the UK. Hamish Birchall asked Mark McGann, Secretary to the Music Industry Forum, if the DCMS had any data like this. He confirmed that the DCMS has only done this research for classical venues.