

NATIONAL HERITAGE  
COMMITTEE

FUNDING OF THE PERFORMING  
AND VISUAL ARTS

MINUTES OF EVIDENCE

Thursday 7 December 1995

**Jazz Services Limited**

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**Association of British Concert Promoters**

*Mr Aidan Plender, Mr Antony Lewis-Crosby, Mr Robert Sanderson, Mr Howard Raynor and  
Mr Kim Sargeant*

**Musicians' Union**

*Mr Dennis Scard, Ms Sian Edwards and Mr Bob Wearn*

**Sadler's Wells**

*Mr Ian Albery and Mr Nigel Hinds*

**English National Ballet**

*Mr Richard Shaw*

**Northern Ballet Theatre**

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**Scottish Ballet**

*Mr David Williams*

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Members present:

Mr Gerald Kaufman, in the Chair

Mr Anthony Coombs  
Mr Michael Fabricant  
Sir John Gorst

Mr Toby Jessel  
Mr John Maxton  
Mr Roger Stott

Memorandum submitted by Jazz Services Ltd

JAZZ—THE CASE FOR BETTER INVESTMENT

1. Summary

(i) How does jazz survive on a shoestring?

- Jazz musicians love playing jazz.
- But as everyone knows you can't survive on love alone.
- Bills have to be paid, instruments have to be maintained and musicians and singers have to eat.
- Quite simply, jazz survives because of the relatively low fees paid to musicians and singers and the generosity of many volunteer promoters.
- The point is, over 3,000,000 people in Britain enjoy the music, yet jazz is forced to do without the funding and benefits other art forms enjoy.
- The subsidy that jazz receives amounts to just 84p for every person that attends a jazz concert or event.

Audiences for British jazz have grown by 20 per cent over the past decade, many British musicians have gained international reputations and there are many promising student players being trained to the highest standards on jazz courses at the Guildhall, the Royal Academy of Music and the City of Leeds College of Music who are waiting to follow in their footsteps.

Most British cities now have a thriving jazz scene and a network of national jazz festivals has grown from ten in 1980 to 39 in 1992, bringing economic benefits to host towns.

(ii) If jazz had proper financial support just imagine the benefits to Britain:—

- Like France, we could have a National Jazz Orchestra.
- Our internationally respected musicians would have greater opportunities to play here as well as abroad.
- There would be a surge of creativity.
- We could provide better rehearsal facilities.
- More performances for the attender, leading to increased marketing and a much higher profile for jazz in Britain.
- More venues throughout the UK.
- Musicians could enjoy proper touring support.
- The Arts Council's reputation would be enhanced.
- We could provide more training and education.

2. Foreword

"...jazz is most definitely an art form and a very great one..." Lord Palumbo, Chair, Arts Council of Great Britain—Any Questions? October 1992.

This document presents the case for a fair share of arts funding for jazz.

The case for an equitable slice of the "arts cake" should not be seen or interpreted as an attack on the worth and excellence of opera, classical music, ballet, contemporary dance or public sector broadcasting.

The cost of printing and publishing these Minutes of Evidence is estimated by HMSO at £2,060.

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## 1 SUMMARY

### 1.1 *The Music and Performance*

Jazz plays a vital part in the cultural life of the United Kingdom. World class British performers have emerged during the eighties.

### 1.2 *Jazz and the Nineties*

Growth of the leisure market, expanding jazz audiences in the last decade and handling the harsher climate of the nineties.

### 1.3 *The Market*

Jazz is examined in terms of audience size, demand and attendance levels compared with other arts.

### 1.4 *Resources*

Jazz receives low levels of funding—just under 8½ pence subsidy per attender. The audience for jazz grew by 20 per cent between 1986 and 1991, however the funding of jazz fell from 0.91 per cent to 0.72 per cent of a total music allocation which rose from £24 million to £32 million between 1987 and 1991.

### 1.5 *The Jazz Constituency*

The “stakeholders” in jazz are examined from touring to archives. A small but dedicated infrastructure has played a major part in the success of jazz in the eighties with the help of an active, generous volunteer section.

### 1.6 *Funding Jazz into the 21st Century*

The UK needs a long-term commitment to jazz with a review that will examine the choices available in terms of resources and activity.

### 1.7 *Increased Investment for the Future*

This section shows how increased investment can be deployed in broadening access to jazz.

## 2. THE MUSIC AND THE PERFORMANCE

2.1 Jazz music is a unique art form. Whilst poetry, art, classical music, drama and dance have, on occasion, been 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.

2.2 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 now a significant and vital music that has developed beyond its relatively humble origins to become a sophisticated art form which speaks an international language.

2.3 The word *jazz* has a variety of meanings, encompassing a broad, changing stream of originally 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 judgment 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 for improvisation.

2.4 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

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who have extended the normal range of the trumpet, trombone and saxophone. 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 1920s.

2.5 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.

2.6 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 centre, village halls, ballrooms, restaurants, coffee houses and public houses.

2.7 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—almost 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.”

### 3. JAZZ AND THE NINETIES

#### 3.1 *Recent History*

3.1.1 The eighties saw a strong growth in the cultural leisure market, a market that attracts 5 per cent of total consumer expenditure per annum<sup>1</sup>.

3.1.2 In 1988 the total leisure market was worth £65 billion<sup>2</sup> and central and local government spending support for the arts, museums, galleries and libraries exceeded £1 billion annually by the beginning of the 1990s<sup>3</sup>.

3.1.3 Since 1986 the Arts Council of Great Britain has included two questions on arts attendance in the Target Group Index (TGI) survey conducted by the British Market Research Bureau. The resulting data demonstrates the increasing popularity of jazz in that the five years from 1986 to 1991 saw a substantial increase in attendance for jazz by 20 per cent<sup>4</sup>.

3.1.4 The buoyant market for jazz was highlighted in the winning of the Independent Broadcasting Authority's franchise for the new radio station for London by Jazz FM, who within six weeks of going on air in March 1989 achieved a 14 per cent reach of 1 million listeners<sup>5</sup>.

3.1.5 The 1980s has seen the growth of education at conservatory level with the introduction of jazz courses at the Guildhall and the Royal Academy of Music, and jazz and improvised music have been included in the National Curriculum for schools.

3.1.6 There has been a marked increase in the number of annual jazz festivals in the UK from 10 in 1980 to 39 in 1992<sup>6</sup>.

#### 3.2 *Present and Future Developments*

3.2.1 The success of jazz in the 1980s has been achieved at the expense of remuneration for musicians, quality of venues for the listener and stretched administrative resources which would be wholly unacceptable in the majority of other art forms.

3.2.2 The reassuring trends of the 1980s have subsided. The funding climate of the nineties is gloomier and “the decade seems poised to embark on an unprecedented crisis in the financial circumstances of the arts in Britain.”<sup>7</sup>

3.2.3 The nineties will be a more demanding environment for the arts. The main factors that will influence this environment are:

- “less consumer spending since borrowing will be subdued.

<sup>1</sup>Myersonough J. (1988) *The Economic Importance of the Arts Policy Studies Institute*, p12.

<sup>2</sup>Brewers Society (1989) *The Brewing Industry—A Special Report The Brewers Society*, p3.

<sup>3</sup>Arts Council of Great Britain (1993) *A Creative Future HMSO*, p13.

<sup>4</sup>Verwey P. (1987-1991) *Target Group Index—Summary of Results Arts Council of Great Britain*.

<sup>5</sup>Kavanagh M. (26th April 1990) *Jazz FM Gives a Good Performance Marketing*, p60.

<sup>6</sup>Wood C. (1992) *The Jazz Musicians Guide Jazz Services*, p139.

<sup>7</sup>Anita Horwich, Charles Morgan, Cecilia Michelangeli (April 1993) *Facts About the Arts—An Introduction to Arts Funding in Britain National Campaign for the Arts*, p16.

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- more consumer spending directed to services which were previously publicly provided (education, health).
- a reduced 'core' of affluent consumers as the number of poor households grows.
- a 'cannier' consumer chastened (somewhat) by the recession.
- the impact of low inflation on pricing.
- the fact that many costs have already been squeezed out of companies—there is little fat left.<sup>18</sup>

3.2.4 In the early 1990s a policy shift in music funding became apparent. Funding bodies were lumping all musics other than Western classical music into one funding trough. This trend ignores the distinct musical idioms that make up the rich living music scene in the UK. Each musical idiom—African, roots, folk, reggae, bhanga etc—needs to be assessed on its own merits and funded accordingly. If this trend continues then "the public subsidy advances made over the past two decades, profile raising that has contributed, in its way to the expansion of jazz practitioners and a 20 per cent audience rise in five years will simply ebb away"<sup>19</sup>.

#### 4. THE MARKET

##### 4.1 Audience Size and Demand

4.1.1 TGI figures for the year 1991–92 show the audience for jazz who attended live jazz events annually of 5.9 per cent of the sample, with 2.1 per cent attending more than one a year<sup>19</sup>.

4.1.2 The audience for jazz at live events extrapolated from the 1991–92 TGI figures is 2.74 million adults, and providing all things remain equal will rise to 2.75 million in 1996 and 2.78 million in 2001<sup>11</sup>.

4.1.3 A separate study into the leisure market (RSL Leisure Monitor January 1989 to December 1990) confirms that there are four to five times as many people again with a definable interest in jazz<sup>12</sup>.

4.1.4 The most recent study (RSGB 1991) indicates that as many people watch jazz on television or listen on the radio as actually attend. For example the figures for attendance of jazz events in the UK in the RSGB survey is six per cent, however those people who do not attend events but who listen to jazz on the radio is seven per cent<sup>13</sup>. This indicates that six million adults have a definable interest in jazz.

4.1.5 This is backed up by the 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<sup>14</sup>.

4.1.6 The TGI figures for 1991–92 show that 21.1 million people currently attend the live arts. Jazz, like opera, has a 13 per cent market share or one in seven arts attenders.

##### 4.2 Attendance Levels Compared with Other Arts Forms

4.2.1 Set out below is a table that highlights the levels of attendance for jazz compared to opera, classical music, ballet and contemporary dance<sup>15</sup>.

	Per cent of all adults who currently attend 1991–92	Per cent of all adults who attend more than once a year 1991–92	Adults who currently attend in millions 1991–92
JAZZ	5.9	2.1	2.74
OPERA	5.9	1.8	2.74
CLASSICAL MUSIC	11.7	4.8	5.4
BALLET	6.3	1.4	2.92
CONTEMPORARY DANCE	3.1	0.6	1.44

Jazz is as well attended as opera and more so than contemporary dance.

<sup>18</sup>Henley Centre (July/August 1993) *Metamorphosis in Marketing Marketing Business*, p12.

<sup>19</sup>John Fordham (Jan/Feb/Mar 1992) *Jazz in Jeopardy Jazz in.....*, p11.

<sup>12</sup>Ibid 4.

<sup>11</sup>CSO (1990) *Annual Abstract of Statistics HMSO*, p12.

<sup>13</sup>Peter Walsh: Millward Brown International (1993) *Research Digest for the Arts Council of Great Britain*, p4.

<sup>14</sup>Research Surveys of Great Britain (1991) *Arts and Cultural Activities in GB Arts Council of Great Britain*, pp7 and 135.

<sup>15</sup>Ibid 12, p16.

<sup>16</sup>Ibid 4.

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## 4.3 Audience Profile

4.3.1 TGI-II figures for 1991-92 show that the prime features of the audience for jazz are:

- 6.4 per cent of men and 5.4 per cent of women currently attend jazz. Ballet is more female biased and jazz more male—the ratio of men to women for jazz is 100:64.
- 7.4 per cent of the current attenders will be aged between 15 and 34. In comparison to other art forms, jazz and contemporary dance have audiences that are younger than those for the theatre, whilst audiences for ballet, opera and classical music are older.
- Jazz, along with the other art forms, are attended by higher-educated people. 14.3 per cent of the current attenders will have taken full time education beyond 18 with 11 per cent still studying.
- 9.3 per cent of ABC1 arts attenders enjoy jazz.

4.3.2 However from the research digest for the arts dealing with jazz<sup>16</sup> it is seen that those interested non attenders are much more similar in profile to the population as a whole, whereas the current jazz attender's profile is younger, more up market and is more likely to be male. The table reproduced below demonstrates this and it should be noted that C2DEs are interested to a significant degree which is contrary to the widely accepted view that the arts are only for the ABCs<sup>17</sup>.

	(Adult Population) per cent	Total Jazz attendance per cent	Interested but do not attend per cent
Under 35	(37)	45	33
35 to 54	(30)	34	34
55 plus	(33)	21	33
Male	(49)	57	53
Female	(51)	43	47
ABC1	(40)	62	45
C2DE	(60)	38	55

## 5. RESOURCES

## 5.1 The Funding of Jazz

5.1.1 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 84 pence 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.

5.1.2 Table 1 below strikingly illustrates this:

Art form	% of all adults who currently attend 1991-92	% of all adults who attend more than once a year 1991-92	Amount allocated from ACGB opera/music allocation 1991-92 (£)	Adults who currently attend in millions 1991-92	Subsidy per attender 1991-92 (£)
Jazz	5.9	2.1	230,400	2.74	0.084
Opera	5.9	1.8	21,795,200	2.74	7.95
Classical Music	11.7	4.8	8,640,000	5.4	1.66
Ballet	6.3	1.4	15,976,250	2.92	5.47
Contemporary Dance	3.1	0.6	2,258,750	1.44	1.56

Source: ACGB Report & Accounts 1991-92; TGI, 1991-92

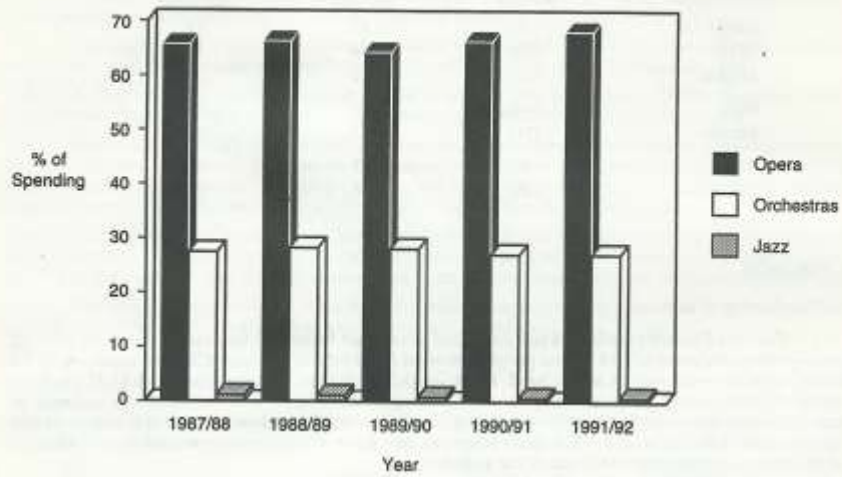
5.1.3 Table 2 below illustrates the disparity of funding between jazz, opera and classical music.

<sup>16</sup>Ibid 12, p16.

<sup>17</sup>Ibid 12, p16.

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Table 2<sup>18</sup>**ACGB MUSIC ALLOCATION:  
PERCENTAGES OF SPENDING**<sup>18</sup>Source: ACGB Report and Accounts 1987-88 to 1991-92

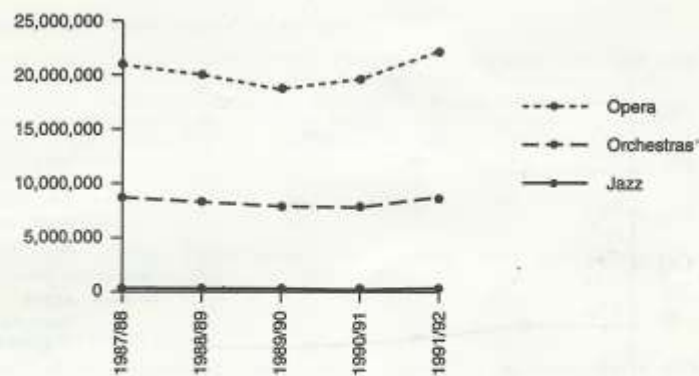
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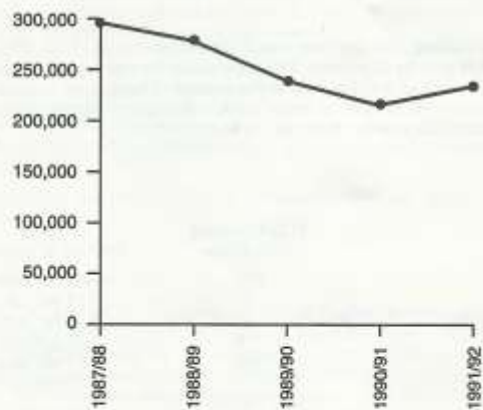
5.1.4 The RPI adjusted figures in Table 3 illustrates the treatment of jazz in relation to other musics. Opera and classical music have both gained over the years 1987-92 whilst funding for jazz has remained static.

Table 3<sup>19</sup>

ACGB EXPENDITURE - RPI ADJUSTED  
(Base Year 1991) (£)



JAZZ (ENLARGEMENT)

<sup>19</sup>Ibid 18



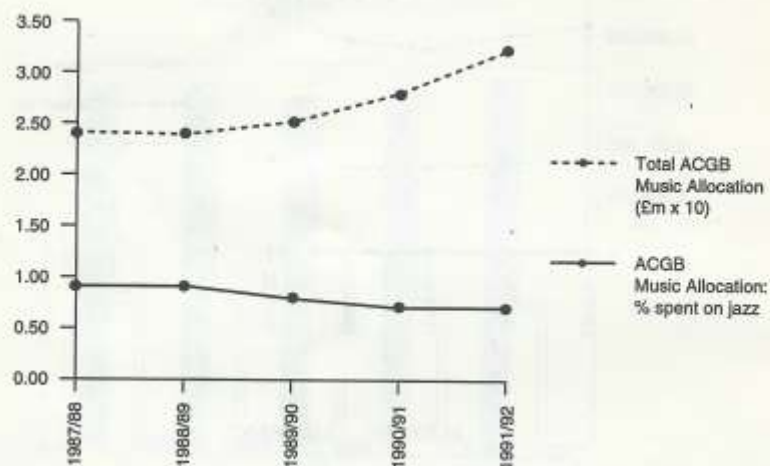
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5.1.5 Table 4 graphically illustrates the level at which jazz finds itself. The Arts Council Music Allocation can be seen to rise from £24 million to £32 million whilst the amount of money spent on jazz from ACGB music allocation falls from 0.91 per cent to 0.72 per cent.

Table 4<sup>20</sup>

ACGB MUSIC ALLOCATION IN £m x 10  
WITH JAZZ AS A PERCENTAGE



In spite of this inadequate level of funding, jazz has been one of the success stories of the '80s and '90s. Audience figures between 1986 and 1991 grew by 20 per cent. This is no reason for continuation of inadequate support funding. The success achieved, such as it is, has been at the expense of inadequate remuneration of musicians, over-dependence on voluntary effort and, in many cases, substandard venues: circumstances which in combination would be unacceptable in other major art forms.

Table 5<sup>21</sup>

Type of spending	ACGB spending 1991-92 £m	Change 1987-88 to 1991-92
Total ACGB spending	200	+47 per cent
Total music allocation	32	+33 per cent
ACGB spending on opera	22	+38 per cent
ACGB spending on orchestras	9	+31 per cent
ACGB jazz grant—current money	0.2	+5 per cent
ACGB jazz grant—in real terms		-20 per cent
Jazz share of total ACGB spending	0.1 per cent	
Jazz share of all ACGB music allocation	0.6 per cent	-21 per cent

<sup>20</sup>Ibid 18.<sup>21</sup>Ibid 18.

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5.1.6 Jazz has clearly been denied its fair share of Arts Council funding. Total ACGB spending is up nearly a half over the last five years. The music budget as a whole has risen by a third, with orchestras gaining 31 per cent and opera nearly 40 per cent. Jazz has been given just 5 per cent more. Which means that in real terms it is much worse off: if we allow for inflation the jazz grant is down 21 per cent.

5.1.7 Yet jazz is not exactly generously endowed in the first place. Its slice of total ACGB spending amounts to little more than 0.1 per cent. So it would be wrong to think that fair treatment of jazz would rob other activities of significant funds. To restore jazz to the position it held in ACGB priorities five years ago would cost less than £100,000. Even if its budget were then increased seven-fold it would still take less than 1 per cent of all ACGB spending.

#### 6. THE JAZZ CONSTITUENCY

Currently the UK constituency for jazz is made up of a diverse range of individuals and organisations each having a "stake" in jazz in the UK. Set out below is a list of the "stakeholders" in jazz in Britain.

##### 6.1 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 the Black Music Industry Association to direct promoting organisations, Jazz Umbrella, London Musicians' Collective, Grand Union and the Creative Jazz Orchestra.

##### 6.2 Agents/Management

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

##### 6.3 Promoters and Venues

As a result of the under-funding of jazz spelt out in paragraph 5.1, 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. In complete contrast the amount of administrative support backing up classical orchestras average 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. For the first quarter of 1993 (January/February/March) *Jazz In...* lists 628 such venues for England and Wales.

##### 6.4 Festivals

There were 39 annual jazz festivals in the UK in 1992. 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 and Glasgow.

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

##### 6.5 Development Organisations

In 1990 there were regional jazz organisations in England covering the South, South West, East, Midlands, North West and Yorkshire and the North; in Wales the Welsh Jazz Society; in Scotland the Scottish Jazz Network; in Northern Ireland a Jazz Administrator. For the UK as a whole there is Jazz Services, the national development organisation for jazz with responsibilities for touring, information, education, publishing and marketing and communications. The company also owns Jazz Newspapers which publishes the largest circulation jazz publication in Europe. Due to the restructuring of the Regional Arts Associations, by 1992 there were only four regional jazz organisations left (South West Jazz, Jazz Action, Jazz North West and the Welsh Jazz Society) plus Northern Ireland, Jazz Services and Assembly Direct Ltd replacing the Scottish Jazz Network.

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## 6.6 Jazz Societies

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

## 6.7 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, which was effective from October 1991. This, along with the Arts Council's role of becoming more "strategic" was meant to devolve responsibility and funding away from the Arts Council to the regions.

On 1 April 1994 the present structure of the Arts Council of Great Britain with Welsh and Scottish Arts Councils was devolved into separate Arts Councils for England, Wales and Scotland.

## 6.8 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 and the employment of a Jazz Animateur.

## 6.9 Jazz Archives

The National Sound Archive safeguards recorded jazz music but there is no nationally funded archive for printed sources. An important facility, the National Jazz Foundation Archive at Loughton Central Library was established in 1988 as a result of the efforts of members of the jazz community and the enlightened support of a local authority, the Essex County Council. Uncertainties surrounding the outcome of Local Government Review would indicate a need for the Arts Council to consider again its own position in respect of this archive and reflect on the possibility of identifying funding. There are also a number of specialist archives such as the Women's Jazz Archive in Swansea (a University project dedicated to the collection of the history of women in jazz in the UK), the American Music Archive at Exeter University and the Popular Music Archive (Leeds College of Music).

## 6.10 Media

6.10.1 Currently there are a number of magazines dealing specifically with jazz: *Jazz In...*, *Jazz Journal*, *Crescendo*, *Jazz Rag*, *Jazz: The Magazine*, *Jazz On CD*, *Jazz Express*, *Straight No Chaser*, *The Wire*. There are also more specialised magazines covering one area of the music eg *Big Bands (Big Bands International)*, *Vintage & New Orleans Jazz (Jazz Times, Kings Jazz Review)*, individual jazz organisations (*News from NYJO, Quarternotes*), instrumental magazines (*The Trombonist, CASS*). Jazz also figures in certain listings magazines and leaflets.

6.10.2 With a handful of honourable exceptions, coverage in regional weekly and national newspapers compared to other art forms is at best sparse.

6.10.3 There are two commercial radio stations—*Jazz FM* and *Jazz FM North West*—where some 30 per cent of the airtime is allotted to jazz, BBC radio run a few jazz programmes primarily on *Radio 2* and *Radio 3*, and usually in late night slots, with occasional magazine programmes on *Radio 4*.

6.10.4 Coverage of jazz on television both in the commercial and public sectors is at best sporadic. The current position with regard to public sector broadcasting's treatment of jazz is set out below.

6.10.5 Research Surveys of Great Britain Ltd prepared research for the Arts Council on Arts and Cultural Activities in Great Britain<sup>21</sup>. Their research produced the following figures on the percentage of the population who listen to opera, classical music and jazz.

Music	% Who Listen on the Radio Nowadays
Opera	4%
Orchestral Music	13%
Jazz	7%

The amount of music in these three categories broadcast in a typical week on BBC Radios 1, 2, 3 and 4 includes:<sup>22</sup>

<sup>21</sup>Ibid 13, p.135.

<sup>22</sup>Radio Times, week beginning 4 September 1993.

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<i>Music</i>	<i>Hours Broadcast</i>
Opera	10.75
Orchestral Music	88.75
Jazz	8.25

If these hours are expressed as a percentage of the total time:

<i>Music</i>	<i>% of Total Time</i>
Opera	9.98%
Orchestral Music	82.37%
Jazz	7.45%

Clearly, the jazz listener is least well catered for. Stuart Nicholson, author of *Jazz: The Modern Resurgence*, argues in the attached Annex that public sector broadcasting has 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. This Annex is included with a view to stimulating further debate. Its dealing in detail with one specific area should not preclude other areas of bias being examined.

6.10.6 Currently the BBC Radio Big Band is under threat of closure and this will affect work opportunities for musicians and the jazz output of BBC Radio.

#### 6.11 *Record Companies and Distributors*

With the exception of the larger recording companies—eg 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.

#### 6.12 *Education*

6.12.1 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.

6.12.2 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.

6.12.3 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.

6.12.4 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.

6.12.5 Jazz education is happening at all levels, primary and secondary level in schools, tertiary level (BTEC, NVQs and SVQs) and at University Degree course level (at the Royal Academy of Music, the Guildhall School of Music—post-graduate—and Leeds College of Music, among others, offering the first BS Hons course in jazz studies), not forgetting Further and Adult Education (community music, rehearsal bands, improvisation workshops, Workers Education Association).

6.12.6 Jazz education is now world-wide and has developed a common methodology, a *twentieth century* methodology. Since it is now being taught in the major universities and conservatories of the world, it is fairly obvious that it will soon become part of all general courses in music in all educational establishments within the next few years.

6.12.7 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.

#### 6.13 *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 (British Gas) and the Young Jazz Competition (Daily Telegraph). Little of this sponsorship has filtered through to support the baseline of jazz activity in the UK.

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6.14 *The End User*

Target Group Index Surveys (TGIs) for 1991-92 show that the attender for jazz has several significant features:

- Attendances for jazz are well above average for age groups 15-19, 20-24 and 25-34 compared to other art forms.
- Above average attendance for AB and C1s.
- High attendance for people who took their full-time education beyond the age of 18 and higher than average attendance for people receiving full-time education.

From Jazz Services' own 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 per cent of the audience will be aged between 16 and 35.
- 30 per cent of the audience will be full-time students.
- 50 per cent of the audience will be ABC1.
- The audience is above average in educational attainment of whom 40 per cent are professionally qualified.

## 7. FUNDING JAZZ INTO THE 21ST CENTURY

7.1 Clearly jazz in Britain needs a long-term strategy that embraces the stakeholders in jazz with realistic levels of funding truly reflecting audience size.

7.2 *The National Review*

7.2.1 There are a number of issues that should be addressed by the National Review for Jazz. These are: where is jazz currently and where should jazz be in the future? The Review should examine the choices in terms of levels of funding, activity, distribution and returns in terms of quality and the diversity of the music.

7.2.2 Whilst not wanting to pre-empt the process of arriving at a strategy for jazz, Mike Paxton of the Research Practice and a Director of Jazz Services outlined a suggested method for a professional review of jazz in the UK<sup>24</sup>.

## 8. INCREASED INVESTMENT FOR THE FUTURE

If time and resources do not allow for the development of a long-term strategy for jazz through a thorough review procedure then there are two obvious options for change. The first is standstill funding. The second and preferred option concerns itself with investing in the future by broadening access to jazz and implies sensible levels of funding commensurate with that aim.

8.1 *Stand-still Funding*

One of the great benefits of the funding of venues and performances is the wide choice made available to the general public. Stand-still funding in the gloomier economic climate of the 1990s would restrict choice. Furthermore this option would ignore the success of the past 10 years in the growth of jazz in the UK. This option would also seriously undermine the enormous amount of hard work that has been undertaken by the public, volunteer and private sectors who work in jazz.

8.2 *Broadening Access With Increased Investment*

The second option—with funding that reflects audience size—would concern itself with broadening access to jazz, building on the volunteer sector, mobilising venues, encouraging musicians, managers, promoters and continue the process of building audiences and increasing the accessibility of jazz to the different groups in the community. This option will produce greater levels of activity, cultural returns and access.

<sup>24</sup> Mike Paxton, *A Review of Jazz in Britain prepared for the Arts Council of Great Britain, The Research Practice*.

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### 8.2.1 *Touring*

The setting up of a National Touring Fund—"Jazz For All"—to facilitate the greater availability of touring in the following areas:

- Small-scale touring—funds to enable the volunteer sector and venues to receive bands on tour and for musicians/managers/promoters to tour small-scale venues whether they are situated in towns, conurbations or rural areas.
- Medium-scale to large-scale touring—to enable organisations, whether from the private or public sector, to tour national and international bands and musicians.
- Identifying a network of regional venues that with specific funding would take responsibility for programming and touring an agreed number of bands per year. The network of venues would be properly equipped in terms of PA, lighting and pianos and would embody best practice in promotion, marketing, education and programming to reflect the wide range of jazz performed in the UK.
- Large ensemble touring—funds to assist the touring of big bands and the commissioning and rehearsal of new work.
- International touring fund to enable UK musicians to exploit their reputations abroad by exporting their talents and helping them to establish an international presence.

### 8.2.2 *Venue Development Fund*

This fund would enable venues to upgrade or replace their premises to better standards of accessibility and ambience and include sound systems, pianos, lighting, seating arrangements, disability access and creating an environment friendly to women. These would all help to attract new audiences.

With the help of various sources including the Arts Council, Regional Arts Boards and the National Lottery, a fund could easily be established and administered.

### 8.2.3 *Marketing Schemes*

Marketing and advice schemes to enable musicians to promote and sell themselves effectively.

Marketing and advice schemes to give venues where necessary access to training in marketing, promotion, selling and programming.

### 8.2.4 *Recording*

The establishment of a recording fund that would enable bands and independent record producers to record and market their work. This fund is seen essentially as a "pump priming" exercise. To ensure the effectiveness of funding the independent record producers must be assisted so that their work is co-ordinated to ensure better marketing and distribution.

### 8.2.5 *Development Organisations*

The funding of a national development agency to work in the following areas: national information and advice (and by working with similar organisations publishing international directories), touring, education, publishing, advocacy, marketing and communications with appropriate development schemes established in each Regional Arts Board area.

### 8.2.6 *Education*

- The funding of schemes to train musicians to work in the classroom.
- Investment in a database comprised of willing subscribers—ie educationalists, teachers and musicians. The database would allow for the exchange of information and ideas, the dissemination of best practice, marketing for jazz in education and as an advocate for jazz in the education system. The database would be used to communicate the network of regional venues thereby enabling an effective educational element to be included in the touring packages.
- The continuation of jazz in education schemes that have been successfully commissioned by the Arts Council over the past ten years by the clear earmarking of education monies to invest in pilot projects both at national and regional levels.
- Funding of jazz courses, youth jazz orchestras, rehearsal bands and the National Youth Jazz Association.

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## 8.2.7 Media

Continue to lobby radio and the media so that they adequately reflect the audience for jazz in the UK which is presently uncatered for.

## 8.2.8 Festivals

Funds to assist in the development (and consolidation) of the important range of jazz festivals in the UK.

## JAZZ SERVICES LTD

This document was produced by Jazz Services Ltd.

Jazz Services was formed over ten years ago, funded by the Arts Council to promote the growth and development of jazz within the UK. Jazz Services works closely with other UK organisations to give a voice to jazz in terms of providing services in advice, touring, education, information, publishing, communications and marketing.

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## ANNEX

## Jazz in the UK—Public Sector Broadcasting

1.1 Within the cultural climate of the UK jazz has been and is still treated as the poor relation. There are specific reasons for this. It is helpful, therefore, to examine these reasons and their consequences for the development of jazz within the United Kingdom.

1.2 The origins of the music and its evolution alongside popular culture have proved an obstacle to both artistic and cultural acceptance. This has slowed recognition of its intrinsic values and worth within Western Europe. However, it is worth noting that, broadly speaking, such recognition in Europe has been more forthcoming from within European Community and Scandinavian countries than it has in the UK.

1.3 In Britain jazz has been shaped by forces unique to this country. Their roots are in the period immediately following the Great War. Considering the cultural situation of this country, F R Leavis bemoaned, "The American stage of our developing industrial civilisation was upon us".<sup>1</sup> He, like many of Britain's intellectuals, feared Americanisation. Its spectre involved the impact of mass culture on all levels of society, with Hollywood dominating the cinema, American advertising agencies transforming the etiquette of selling, newspapers adopting the tabloid format and popular music becoming synonymous with American popular songs. Mass communication and mass media—"The imported heathendom (of) Americanised stuff"<sup>2</sup> as Rudyard Kipling put it—were forms of cultural production that were met with open hostility, bafflement and fascination. Britain's intellectuals were, in Bernard Bergonzi's words, "the first literary generation in England to have to face mass civilisation directly"<sup>3</sup>.

1.4 This is the background against which the BBC was formed. Its stance reflected that of its first Director General, John Reith, and involved, primarily, a response to the fear of Americanisation. Reith himself always thought of mass culture in terms of the United States. In his eyes, the development of a popular press, for example, had "subverted the role of the printed word as an instrument of religious, cultural and social and political enlightenment", and so left the British vulnerable to the influence of American films ("silly, vulgar and false") and, more importantly in the context of this document, music. So hostile was he to the advancement of "American" values that in 1929 he commissioned a report on *The Ramifications of the American Octopus*. Reith found its findings grim: "It is even possible that the national outlook and with it, character, is becoming Americanised," the report argued.

1.5 The very intensity of Reith's hostility to mass culture allowed the BBC's programme makers to direct a mass medium in accord with their own serious purposes. His principles generated the paradox of a mass medium with explicitly anti-mass cultural ideals. Jazz, vibrant and explicitly American, certainly fell within this definition and quickly became a *de facto* victim of cultural censorship. He was delighted when the Nazis banned hot jazz and was sorry that "we should be behind in dealing with this filthy product of modernity."<sup>4</sup>

<sup>1</sup>F R Leavis (ed.) (1976) *Towards Standards of Criticism* Lawrence & Wishart, p.16.

<sup>2</sup>Peter Bailey (1986) *Music Hall—The Business of Pleasure* Open University Press, p.14.

<sup>3</sup>Bernard Bergonzi (1978) *Reading the Thirties* Macmillan, p.143.

<sup>4</sup>Ian Macintyre *The Expenses of Glory: A Life of John Reith* Harper Collins.

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1.6 During the thirties and forties the influence of jazz was diluted in the popular dance orchestras whose repertoires often contained strong elements of the music. In 1927 the Fred Elizalde Band tried playing "real American music" and was soon off the air and his experience became that of any bandleader who wanted to "swing" his tunes. Jack Payne, leader of the BBC's first in-house dance band, wrote in 1932, "no one wants to listen to jazz seriously".

1.7 In 1935 "hot music" (jazz) and "scat singing" were formally banned from the airwaves.

1.8 With a token one to one and a half hours airtime for jazz on the country's monopoly radio network, the audience for jazz was effectively confined "to a fugitive minority interest"<sup>5</sup>. In 1948 the BBC broadcast almost two hours of jazz per week. Today it is on average, just over eight hours across four radio networks.

1.9 Even during the 1950s to early 1960s traditional jazz "boom", jazz programmes *per se* were not increased to represent the upsurge of interest in the genre. Jazz bands were slotted into programmes like *Workers Playtime* or *Two Way Family Favourites* but any attempt to cater for the large following jazz was then attracting was minimal in proportion to the popularity the music enjoyed. However, with the rock boom of the sixties, the BBC did react to popular taste. However, Hebdige suggests that the BBC initially attempted to neutralise pop's subversive language by elaborate framing procedures, such as by using already established presenters like David Jacobs and Pete Murray to give pop respectability. What is interesting is the high predominance of British groups that emerged in the 1960s (Beatles, Rolling Stones, Animals, Dave Clark Five etc) made possible the emergence of a "British" pop culture; ultimately served by the creation of Radio 1; as Hebdige and Chambers both have pointed out, in terms of the BBC's middle class ideology, a European sensibility was more important to the creation of mass culture in the UK than an "American way of doing things". In this the BBC can claim to have been successful. One example among many might be that of the four main broadsheets in the United Kingdom today, all customarily cover rock events in their Arts pages, but seldom jazz.

1.10 Over the year, the limited amount of airtime given to jazz involves a self-fulfilling argument: little or no jazz is played so the audience remains small, a small audience can only expect a limited amount of airtime. In 1988 Radio 3 played, on average, two and a half hours of jazz per week, "We feel we have got the balance of jazz about right," said Piers Burton-Page, the station's Presentation Editor.

1.11 However, the problem for jazz within the UK is not simply the amount of airtime allocated to it on the BBC. This is merely a symptom of a far deeper problem. Since the BBC became a corporation it has played an increasingly dominant role in defining both art and culture within the UK. One of its first moves, for example, was its support for the Proms and the establishment of regional orchestras. Today the BBC spends £12 million a year on its five orchestras and £50 million per year on its transmission of classical music. Actors, dramatists and designers would be lost without the BBC. Literature has been well served by the poets and novelists on its full-time payroll. There are those who regard Radio 3 as the official outlet for the British musical establishment, as promoter of British composers, a protector of British orchestral players and a notice board for what those on the inside like to call the "living tradition" of British music. The role of the BBC is now such that Alan Yentob has claimed, not unreasonably, that it is the "natural home" of "high culture" in the UK.

1.12 It is hardly surprising therefore that the perception of jazz in the UK has been profoundly affected by this institution. Over the years its attitude towards the music has sent an all too clear signal to the arts community of this country and has shaped the climate in which the artistic standing of jazz has remained equivocal.

1.13 Jazz within the UK today is thus forced to work within a climate shaped by decades of hostility, ignorance and neglect that has gradually evolved into what now may be described as a kind of patronising indifference. This has militated against the music in matters of public funding.

<sup>5</sup> Philip Larkin (1970) *All What Jazz* Faber & Faber, p.1.



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## Examination of Witnesses

Mr MAURICE HEALY, Board Director, Mr CHRIS HODGKINS, Managing Director, and Mr IAN CARR, Jazz trumpet player, arranger, author and broadcaster, Jazz Services Ltd, examined.

## Chairman

302. Good morning, gentlemen, and thank you very much for attending the Committee. We have got an extremely busy morning, but we will invite you if you care to make a brief opening statement and then we will go straight into questions.

(Mr Healy) Thank you very much, Chairman, and thank you very much for inviting us to give evidence today. I think you have had notes about who we are. I am a member of the Board of Jazz Services, Chris Hodgkins is the Director and we thought it would be helpful for the Committee to have a real live musician to talk to, so Ian Carr has kindly consented to come along. Of course besides being a distinguished musician, he has also written widely and broadcast widely on the subject. So I hope you find that useful. Artistically, we believe that jazz in Britain is in very good shape. We have distinguished senior musicians and we have exciting young musicians. The vigour and creativity of British jazz musicians is recognised widely throughout the world and particularly perhaps in Continental Europe. Any city in this country which wishes to advertise its cultural identity and cultural vitality puts on a jazz festival. And I think it is a welcome sign to see that some cracks are appearing in the wall of hostility and indifference which has characterised the attitude of the British cultural establishment towards jazz. We were particularly grateful for the parliamentary support for the early day motion supporting our campaign, *Jazz on a Shoestring*. This brings me to what is not right. Economically the situation in which jazz musicians work in this country is extremely unsatisfactory and that is in spite of the fact that there is a sizeable audience for jazz. The Arts Council figures show that it is roughly the same size as the audience for opera. The music is being sustained by musicians working for fees which are often pathetic and there is reference to that in the Arts Council's Review of jazz, which I think you have had. This shows that one well-respected musician of international standing working in London who did 197 engagements in 1991 received £8,000 as his income for the year from that. Moreover, the infrastructure for jazz, the promotion of it, is often done by volunteers and volunteers only have so much energy in the face of declining funds. Venues are under-resourced and the contribution that jazz musicians can make to musical education is not being properly tapped. I think we have to ask why this is. All art forms have to compete for audiences and that means a basis, an infrastructure of promotion and administration. For virtually all other art forms in this country, that is largely paid for out of public money and it simply is not in jazz. The Bournemouth Symphony Orchestra gets more public money than the whole of public support for jazz in this country and we believe that the case for investment for jazz, which was set out in a document which I think you have also had, is undeniable. We believe that

investment in jazz would produce both economically and culturally substantial returns. I think that is all we would like to say to start with, thank you.

## Mr Fabricant

303. I enjoy jazz, particularly trad jazz, and I am very pleased that Jazz FM is on the air, although Jazz FM has recently not concentrated as much on jazz as perhaps it ought to, but supposing I say to you that all you are doing is special pleading. You compare yourself with the Bournemouth Symphony Orchestra, but the operational costs of that are far greater than they are for jazz, so why should jazz get it? If jazz is going to receive a subsidy, should not a band like Queen get a subsidy or is the difference that they are financially viable and you are not?

(Mr Healy) I do not want to argue the case for jazz as against other art forms. It is simply an interesting fact that society makes the choice to give more money to the Bournemouth Symphony Orchestra than it does to jazz. That is a cultural fact about the society we live in. I absolutely also do not want to get into arguments about the artistic work of jazz as compared with other art forms, but the fact remains that we have to compete on equal terms.

(Mr Carr) I would like to add something to that. The problem with jazz in this country is that it has never been a matter of life and death. It was banned in Germany in the late 1930s by Goebbels who gave a very specific instruction for only eight bars of a certain rhythm, that the trumpet should not be muted because it should not turn the noble sound of the instrument into a Jewish or negroid whine, et cetera, and it was also banned during the war in Japan. The result was that it became part of the resistance in all the countries in Europe and that includes the countries that became Eastern Europe afterwards. One of the reasons that it was banned was not just because it was a racially prejudiced action, but also because small group jazz is the most perfect metaphor for democracy that you can ever envisage. First of all, you have got a central control where all the people who work within it have a stake artistically in the music and their freedom, their creativity is of great value and the more individual they are, the greater is the group and so all the qualities that are needed for jazz, which are spontaneity, individuality, faith in and loyalty to your chosen associates, all of those qualities are anathema to totalitarian regimes. After the war what happened was that the two countries who had banned it, Japan and Germany, now promote more jazz than anybody else and all the other countries have as much jazz on radio and TV every week as we had on Radio 3's National Jazz Week about two or three weeks ago. Now, that was one week in the year when we had probably as much on radio only as there is every week in the rest of Europe. The other thing that I would say is that most of the people who do not understand the value of jazz do not know very much about it and this is one of our great problems. The other thing is that nobody seems to feel embarrassed

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[Continued

**[Mr Fabricant Cont]**

by their ignorance. I have debated on television and various other places with people where eventually you say, "Well, what do you know about jazz?" and they say, "Well, it is a kind of dance music, isn't it?" Well, all music is a kind of dance music and it depends on what kind of dance and what kind of music. So these are our basic problems.

304. But could one not argue that Germany and Japan are motivated by guilt? Britain has no such guilt. In fact one could argue that the American GIs did a lot for jazz in the 1940s in the United Kingdom. I still ask you why should jazz get subsidy when other art forms do not get subsidy?

(Mr Healy) I think the important point is that there should be level competition in the market for persuasion and there is not. The public subsidises other art forms in order to enable them to find an audience or to find the audience that is there. There is an audience for jazz, which is 3 million people roughly, and in order to bring the supply, which is splendid, together with the demand which is there, wheels have to be oiled. They are oiled for other art forms and so persuasion exists there and it blocks out the market. I think that is the basic economic case for support for jazz.

305. Lichfield, although it is a city, is not a very big city (it is one of the cities in my constituency) and it has a jazz festival where it receives some public money from the local council, but it does not need national funding. The reason why it is a successful jazz festival is because of the very thing that you pointed out, that there is a demand for it and for that very reason I am not so sure why you are pleading there should be national subsidy.

(Mr Hodgkins) That is rather a fallacious argument. I deal with Lichfield in my job. I think we are all rather tired of having to defend one of the only major new art forms in the 20th century. I could, for instance, say, why don't you immediately, using your argument, privatise the Royal Opera House and have done away with it?

306. Because the operating costs of that are much greater.

(Mr Hodgkins) That is besides the point.

307. Is it?

(Mr Hodgkins) Yes, costs are costs. I could easily cut costs at the Opera House by getting rid of all their ridiculous costumes and stage sets and much else. I could reduce Isaacs' rather, I have to say, grand salary down to a level which is more in keeping with the rest of the arts and cut it by half. Believe you me, I could cut costs at the Royal Opera House, so I think these arguments are fallacious and they do not really help any of us. I could talk about, for instance, an opera festival in the borough where I live in Ealing which is funded by some chap who sets up a marquee in his back garden and all is tickety-boo. The fact of the matter is unfortunately the actual opera itself is pretty dire.

Chairman: This sounds like the competition between Judy Garland and Deanna Durbin in the mid-1930s films.

**Mr Maxton**

308. Is not one of the problems with jazz that the link between it and, if you like, the popular music scene is considerably closer than that between orchestral music, opera, et cetera, and therefore people tend to look at it and say, "Really it is just another form of pop music, is it not?" It so happens that I am a great jazz fan and I am on the Board of the Glasgow Jazz Festival, but we have had B B King and we have had Ray Charles at our festival and these are both popular artists who attract big audiences in their own right.

(Mr Carr) The point is that jazz is a very broad church. Its vitality is enormous. It developed from, let us say, 1900 to 1960 from the equivalent of early music, classical music, to abstract avant-garde music in that short period of time. The thing is that some of the events are not possible to put on without subsidy if they involve large orchestras, which they sometimes do, and also composing commissions and things like that. Without subsidy, they would not exist. Even with a full house, some jazz concerts would not make money on a festival and so it has money coming in all over Europe, it is subsidised all over Europe in this sort of way and things go very much better for the musicians over there.

309. Can I go on to say that one of the other problems you have with jazz, which is why I think my friend, Mr Fabricant, is wrong, is that the level of musicianship required in jazz and, therefore, if you like, the training, the rehearsal, et cetera, is closer to orchestral music than it is to popular music. Would that be right?

(Mr Carr) That is absolutely true, yes. Keith Jarrett is one of the best, greatest classical piano players and he is also one of the handful of the greatest jazz musicians of all time.

**Chairman**

310. And Wynton Marsalis is another one and Benny Goodman.

(Mr Carr) Yes, Benny Goodman also and Wynton Marsalis, and many others. The thing is that you find jazz musicians are steeped in the classics and they are also bilingual. Our own Julian Joseph was an ex-student of mine and he is thoroughly versed in classical music and also a very good composer in the jazz manner. I think that the idea that jazz musicians are lacking in any kind of technical excellence is absolutely absurd, it is absolutely absurd. The thing is that most of the best jazz musicians in England, or many of them, are subsidised by their work abroad and that being the case with myself, in particular, that we have received patronage from other countries has saved our bacon again and again. John McLaughlin, one of the most influential guitar players in the world, classically and jazz-wise, lives in France. John Surman, one of our greatest musicians, composing and playing, and a big influence worldwide, spends half his life in Norway and half his life in England and so this is the kind of situation we are meeting here. The point is that these musicians have a lot to offer, particularly in educational circumstances. I was asked to do a workshop in a music school in the west country in the 1970s and I

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[Continued]

**[Chairman Cont]**

went there and the students were all about 18, I suppose, or 20 and the principal was there and I talked to him for a moment and I turned to the principal and said, "They have never improvised" and he said, "Well, I tell them not to improvise until they learn to read". I said to him, "Did you refrain from talking until you learned to read?" There is a natural way to come to music and it is the way that jazz musicians come to it, which is that we make sounds before we make words, we make words before we make sentences, we make sounds before we make notes and we make notes before we make phrases. I am improvising now and anybody who talks to me is improvising as well, so it is the same thing as in conversation.

**Mr Maxton**

311. Can I move on to the funding because you say that the Bournemouth Symphony Orchestra gets more, but if you calculate the public funding which includes the funding that local authorities put into a jazz festival or into their jazz orchestras, presumably the sums of money increase quite substantially, do they not?

(Mr Carr) I am not sure that local jazz orchestras, if they exist, exist in any subsidised way whatsoever.

312. I am sorry, but Strathclyde region runs a jazz orchestra which is funded by the local council.

(Mr Hodgkins) Our case has been focused on the amount of subsidy emanating from the Arts Council. I have to say that extracting figures out of the Regional Arts Boards and other arts bodies is a rather tortuous procedure. But of course Glasgow City Council puts a lot of money into the Glasgow Jazz Festival because they recognise the economic importance of jazz to Glasgow. In terms of the youth orchestras which flourish in this country, a lot of it is down to the volunteer help of peripatetic teachers, the few that are left, music teachers, who give of their time for nothing and they take a begging bowl round to the local authority and they get a bit of money for instruments and so forth, but basically it is the volunteer sector at work again. I suppose the best thing that has happened is the Lottery fund because at least they can get some instruments and the only professional, if you like, youth orchestra in Britain is the National Jazz Youth Orchestra and that gets a sum of money, I think, of £8,000 from the Arts Council.

**Chairman:** Could I just intervene here to say that it will be understood that this inquiry is a much broader inquiry than simply dealing with Arts Council funding. We are dealing with all forms of public funding together with all forms of private sponsorship and funding, so any additional figures that you have, I recognise the great difficulty in accumulating them, but nevertheless if you do have any more and you can let us have them in writing, that would be useful.

313. Can I then shift to that because first of all I think there is local government funding, but certainly my experience is that it is more difficult to get sponsorship for a jazz concert than it would be for a classical concert because it is somehow not seen as quite as respectable as classical music.

(Mr Hodgkins) Trying to raise sponsorship for jazz, I have to say I take a very businesslike view on this and I go from one business to another presenting market research data on the audience figures and so forth and it is incredibly hard to raise sponsorship, it is a very long haul. Again, I have to say, despite what ABSA says, sponsorship is in decline and it is extremely difficult because there is no help. I only have myself. I will give you an example. For instance, I dealt with a PR company who had arranged a sponsorship deal with a hi-fi instrument manufacturer — I will not give out names because I think that is unfair — and this is how it went. I had six meetings at no cost to them, and after every meeting they lost the correspondence because they could not file it and would not let me talk to the sponsor direct.

**Chairman**

314. Are you sure you have not been corresponding with Manchester City Council's Housing Department?

(Mr Hodgkins) No, this is a PR company, a public relations company and every so often they said, "Could you fax through the correspondence?" and after a year and a half I am no further ahead of frankly getting about £10,000 and that, I am afraid, is the sponsorship racket.

(Mr Healy) Can I come back to the point I think behind the point you are making, which is that somehow jazz is not thought of as being respectable. I am sure that is an attitude which still does exist. There is the classic quotation from Lord Reith who said he was extremely pleased that the Nazis had banned jazz "to get rid of this horrible modernism". I think there has been a long incomprehension of jazz in the British cultural establishment. I think that is beginning to break and I think partly that is because people see the economic advantages of it as a cultural art form and also because of those who have grown up having listened to jazz in their youth who are in positions of more influence than was the case 60 years ago, so I think that is beginning to break, but I think that is extremely hopeful. I think that is a good thing because our perception is that the reason behind the fact that jazz is not properly equipped to take part in the competition of persuasion is that there has been no interest in the music as an art form for some of the reasons that Ian has mentioned. It is extremely helpful that that can be changed and it is extremely helpful that the Arts Council in their Review of jazz have actually drawn attention to it as a problem. That is a very good place to be thinking of it as a problem and the more that we can concentrate on that, the better.

**Mr Maxton**

315. Could I turn to the point about the Lottery because I think again although you may be able to get some money for instruments for a jazz orchestra, very largely jazz will lose out in the Lottery because of course it does not have the big capital expenditures on which very largely the Lottery is going to go.

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[Continued

[Mr Maxton Cont]

(Mr Hodgkins) Funnily enough, I take the opposite view. The Lottery is a major chance for jazz to set up, if you like, businesses that will self-generate and produce income that can be ploughed back into the music, so Jazz Services has a business plan for a chain of jazz-themed restaurants and pubs where—

316. I am delighted you are doing it, but I do not know whether you will get the money from the Lottery to do it.

(Mr Hodgkins) Well, we will get the money from the Lottery, of course we will. We will make an application to the Lottery and the Lottery is quite clear, that you can phase things over five or six years, so it is not a case of plucking ten venues out of the air. Sir John Harvey-Jones, for instance, has actually looked at this business plan and has made some critical comments and says that it is okay. So there are these opportunities. The jazz pub chain will produce an income stream that can be then ploughed back into Jazz Services because we will own the company and the monies will go back to education which is a virtuous cycle which I am sure all of us want to see. Whatever your politics, the Lottery, I think, is good news.

Mr Maxton: Well, I wish you the best of luck with it.

Chairman: Before I call Mr Jessel, could I, on behalf of the Committee, congratulate him on his dazzling performance of Schumann's Piano Concerto on Monday evening, the great success of the concert and the £40,000 that he raised for the NSPCC that evening.

## Mr Jessel

317. That is extremely kind of you. On jazz, of course what we were told about what Goebbels did and did not ban was, was it not, emotive irrelevance because we are discussing funding of the arts and not the banning of any art?

(Mr Carr) We are actually talking about the status of the art, as a matter of fact, and we are really concerned about the fact that all over Europe and elsewhere in the world it has a very high cultural standing and is an integral part of the culture of those countries. In France this is the key. France was the first European country to embrace jazz absolutely wholeheartedly which they did in the 1920s and 1930s. One of the reasons was because the Harlem Hellfighters, which was the 369th Infantry Regiment of New York which was a black regiment, was not allowed to fight in the First World War alongside Americans, but they were allowed to fight alongside the French and had a brilliant orchestra led by quite a famous man now, called Jim Europe and "Bo-Jangles" and Bill Robinson, the tap dancer, was the drum major and several of the musicians settled in France after the war and that is why we had Django Reinhardt and Stephane Grappelli and all that kind of cultural activity there. Here I always say that if you want to be a jazz musician in England, you have to have a criminal intent to make music because you never have enough money to survive exactly and you have to do anything legal or illegal just to pursue your art form and that is a very sad state of affairs.

318. Could I ask Mr Healy whether he accepts in principle the possibility that some art forms might be superior to others, for example, Shakespeare might be superior to Enid Blyton, and, if so, whether such a difference in principle in cultural status ought to be considered as a factor for public funding which is, after all, compulsorily demanded of our fellow citizens to make them pay taxes?

(Mr Healy) I am absolutely not in the business of saying that X is better than Y. There is good music and there is bad music and what we need is more good music. I think that jazz is good music and that is why we need more of it.

319. But, you see, we do have to be in that business because we have to vote money for the Arts Council which has to make decisions and if they make the wrong decisions, they get criticised and then we get approached because we fund, Parliament funds the Arts Council.

(Mr Healy) But then the answer to your question is that I believe that jazz is a superior art form and deserves treatment as such. If you are going to have a hierarchy of art forms, jazz is towards the top of the hierarchy.

Chairman: With folk music perhaps at the very bottom.

320. The tables here with which you have kindly provided us and your own evidence shows a very low provision for jazz from the Arts Council, but is not the cost often lower than, say, providing for a symphony concert?

(Mr Healy) Well, the reality of it is that these are all perceptions. There is one whole jazz form which hardly exists simply because it is expensive and that is the big band. Big bands originated in the 1920s and 1930s when labour costs were small. Now labour costs are high and it is very difficult to put on and to sustain jazz big bands. The answer is there is a perception — and it is a chicken and egg thing — we have this perception that jazz does not cost very much, it is played by semi-criminals in smoky basements and they do not need much money, do they? That just simply is not true. If there was more money, there would be more jazz. In this country it would be of very high artistic quality and it would also be economically important in developing the attractiveness of this country to people from other countries.

(Mr Carr) Can I say one final thing and that is that there are British musicians who have worldwide reputations and their compositions and their transcribed solos which are improvised are studied in conservatoires all over the world and they are not known very well here, but they are actually studied here too in the Guildhall, the Royal College of Music, the Royal Academy of Music, this is true, and so the standard is extraordinarily high.

Chairman: Gentlemen, we are highly obliged to you. That was a most instructive and enjoyable session. Thank you.