

Written Evidence to the Culture, Media & Sport Select  
Committee's enquiry into the Performing Right Society  
and the abolition of the Classical Music Subsidy.  
Submitted on behalf of Jazz Services Limited and the  
Association of British Jazz Musicians

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## **EXECUTIVE SUMMARY**

1. This evidence is presented on behalf of Jazz Services and the Association of British Jazz Musicians (paragraphs 2.1 and 2.2).
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 3.1).
3. That contribution is not properly recognised by public funding (paragraphs 3.4, 3.5 and 3.6).
4. Jazz Services Ltd and the Association of British Jazz Musicians support the Performing Right Society's proposals for the reform of its arrangements for subsidy to classical music. There is no justification for transferring money from under-represented genres of music, without the knowledge or consent of Performing Right Society's members in general (paragraphs 5.1 to 5.4).
5. Jazz Services Ltd and the Association of British Jazz Musicians believe that it is appropriate to open its subsidy fund to applications on equal terms from all genres of music. Quality, not privilege, should determine allocation (paragraph 5.5).

# **Written evidence to the Culture, Media & Sport Select Committee's enquiry into the Performing Right Society Ltd and the abolition of the Classical Music Subsidy on behalf of Jazz Services Limited and the Association of British Jazz Musicians.**

## **1 Terms of Reference**

“The Culture, Media and Sport Select Committee wishes to consider the impact of the Performing Rights Society's (PRS) decision to abolish the classical music subsidy on classical music and on other genres of contemporary music and related matters. The Committee also wishes to consider the impact of the Society's decision to use the money saved from the abolition of the subsidy to increase the fund it distributes in support of all genres of contemporary music.”

## **2 Introduction**

### **2.1 Jazz Services Ltd**

Jazz Services Limited (JSL) was formed over 15 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.

### **2.2 Association of British Jazz Musicians**

The Association of British Jazz Musicians (ABJM) was set up to represent the interests and needs of jazz musicians in the UK who are members of the Musicians' Union. The ABJM has spearheaded several campaigns and instigated a variety of initiatives relevant to the needs of the profession.

The aims of the Association are to find ways to expand the opportunities for the performance of jazz music in the UK; generating increased awareness and understanding of jazz music in all appropriate ways by encouraging and fostering more extensive and informed coverage of jazz music in the media and representing the case for jazz music to Members of Parliament and local government. Also, to increase awareness among jazz musicians of the need to establish and observe satisfactory union rates and conditions and assisting

jazz musicians in the development of their careers through the acquisition of administration and marketing skills.

## **2.3 Declaring an interest**

It should be noted that the Director of JSL was a member of the Advisory Group set up by the Performing Right Society (PRS) in response to the recommendation by the Monopolies & Mergers Commission (MMC) that the PRS seek advice from different music genres. The work of the Advisory Group was recognised to have been so useful and constructive that the Board of the PRS have invited the group to continue its work under a new guise; the Specialist Music Group. The Director of JSL is a member of this group.

Please see Appendix 6.

## **3 Jazz in the UK today**

### **3.1 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.

### **3.2 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.

### **3.3 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.

### **3.4 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”.*

### 3.5 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*

### 3.6 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.

## 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 0.25 pence 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.

## **5 The Performing Right Society and the Classical Music Subsidy**

### **5.1 Background**

In its 1996 report, the MMC asked the PRS to test the way in which it makes the distribution of its income against a thorough survey of music use in the UK and to adapt the patterns of distributions accordingly where necessary. This entailed carrying out a benchmark study to examine all areas of the use of music in public. It also provided the PRS with an opportunity to look closely at their policy in a number of other areas. The benchmark study was an extremely complex piece of market research and the first such comprehensive study of its kind in the world.

The performance and broadcast data collected in the course of the research was used to:

- set a benchmark for defining the repertoire used by the PRS public performance licensees.
- evaluate current distribution methods.
- provide a basis for ensuring these methods are fairer and more accurate.

### **5.2 The results of the live performance survey**

Set out below in tables 3 and 4 are the breakdown of genres of all live performances of copyright music reported in Millward Brown survey of PRS licensed venues, April to July 1997.



This includes performances at venues licensed under the concert tariffs – the classical concert tariff and the ‘pop’ tariff (actually, any non-classical music), as well as ‘general’ live music in pubs, clubs, hotels, community halls etc.

The identity of the venues surveyed was kept confidential by Millward Brown, hence it is not possible to separate performances that would have been licensed under a concert tariff from (for example) performances in foyers or bars at the same venues.

The live performance survey showed the considerable diversity of works performed. Pop and rock music accounted for 50% of the performances. The other 50% was made up of a range of specialist performance styles and compositional genres including, jazz, folk, soul, country brass and windband, reggae, classical and latin. The biggest single specialist style was jazz.

	Number of Performances	Number of Performances as a Percentage
90's Pop & Rock	708	14.40%
Light Instrumental	681	13.86%
Popular & Light Vocal	628	12.78%
Insufficient to classify	429	8.73%
60's Pop & Rock	408	8.30%
Jazz	349	7.10%
70's Pop & Rock	276	5.62%
50's Pop/Rock and Roll	231	4.70%
80's Pop & Rock	212	4.31%
Celtic/Gaelic	157	3.19%
Soul	155	3.15%
Country	130	2.64%
Stage and Screen	104	2.12%
Folk English	77	1.57%
Devotional	68	1.38%
Novelty and Humour	50	1.02%
Reggae	42	0.85%
Classical	37	0.75%
Techno	28	0.57%
Latin	28	0.57%
Blues	27	0.55%
Brass & Windband	23	0.47%
House	16	0.33%
Folk N American	16	0.33%
Folk European	15	0.31%
Funk/Disco	11	0.22%
Hip Hop/Rap	6	0.12%
Heavy Rock	1	0.02%
African	1	0.02%
<b>Total Performances</b>	<b>4915</b>	<b>100.00%</b>

*Table 3 – Breakdown of Genres by performance*

Source: Millward Brown Survey 1997.

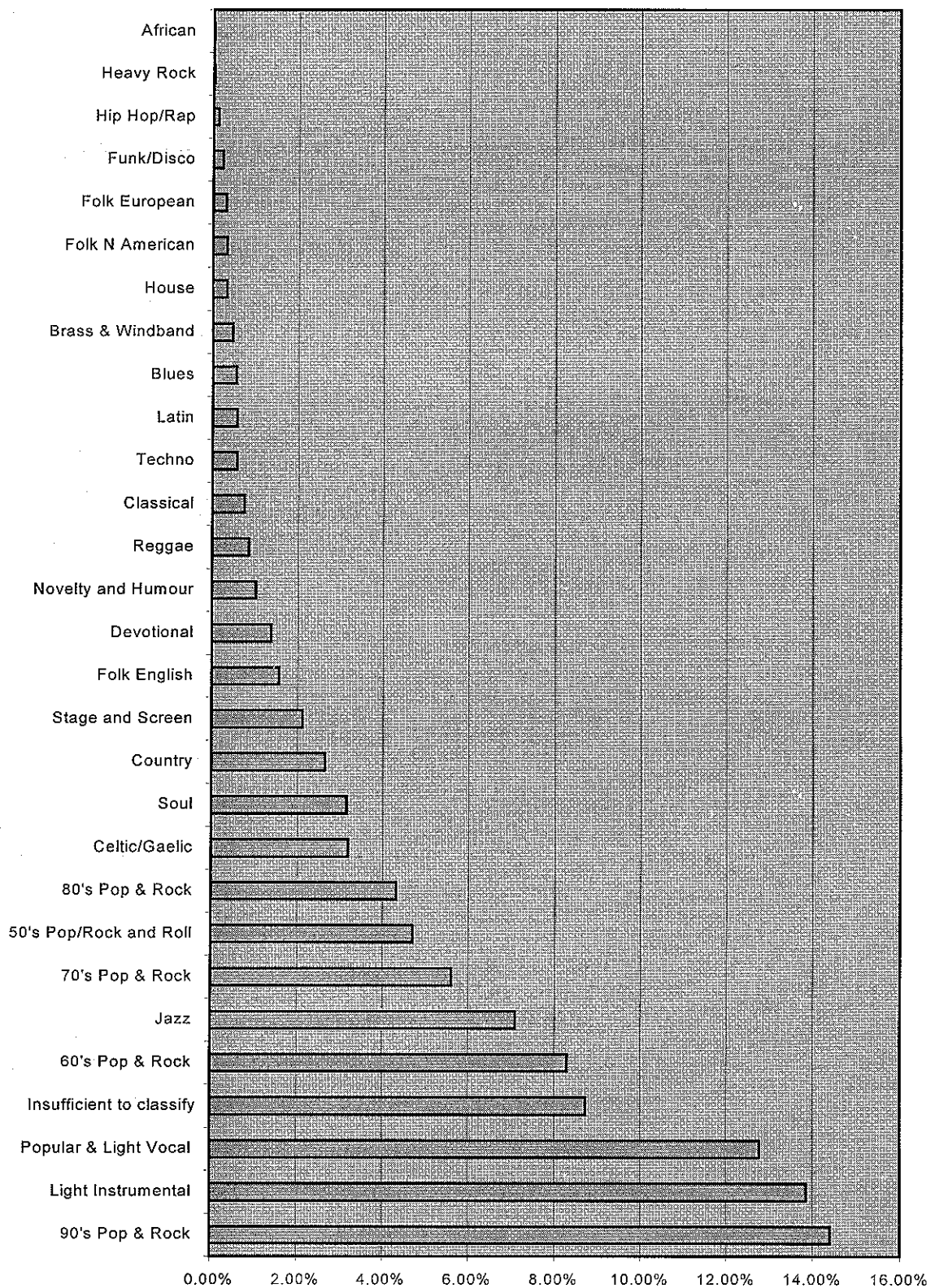


Table 4 – Breakdown of genres by performance

### 5.3 Classical Music Subsidy

- (i) The classical subsidy is the means by which the PRS adds to the royalty or revenue fund which is paid out in respect of formal classical music concerts, i.e. the live classical music tariff. In 1997 for example, the revenue collected

from live performance of classical music venues was £1,089,959 and added to this was £1,246,214 which was skimmed from the "general live" revenue fund.

- (ii) Over the years the PRS has used a variety of means to increase the amount of royalties paid to composers for performance of classical music, these "extra" payments were to offset a perceived decreasing market share and value. This perception has been compounded by the value judgement that classical music is somehow worthy of more support than other genres of music. The current classical music subsidy was started in 1989 and amended in 1992 and is just the latest in a long line of schemes for classical music.
- (iii) The classical music subsidy is "skimmed" from a fund of money called "general live" which is all the revenues for live non-concert performance of jazz, folk, rock, pop, bhangra, some classical, country and western etc which takes place in pubs, clubs, hotels, restaurants, village halls, schools, youth clubs etc. Classical music accounts for less than 1% of these performances yet 12% of the "general live" fund was appropriated to finance the classical music subsidy. The subsidy was then paid out on criteria such as duration of performance and the seating capacity of the venue, not, it is curious to note, the numbers of people who actually attended the concert or indeed the PRS licence fee.
- (iv) Furthermore, it was not just the high earning "pop" writers who pay for this subsidy but a substantial number of members who have low earnings. The words of Thomas Paine spring to mind, "no taxation without representation", as the subsidy is money deducted from the earnings of some members without their knowledge or consent.
- (v) To put it crudely under-represented genres of music and pop music subsidised performance under the live classical music tariff.
- (vi) The people who benefit from this subsidy are the writers and publishers of music performed live at formal classical music concerts. 11% of the subsidy goes directly to living PRS composers, 5% to living composers from other societies abroad, 44% to the estates of deceased composers and the remaining 40% goes to publishers.
- (vii) Set out below is Table 5 showing the amounts that have been transferred from the performances of under-represented music genres to finance the subsidy. Over seven years £9.78 million has been allocated to subsidise classical music.

Revenue Year	Live Classical Revenue Invoiced amount	Total including subsidy	Subsidy (£)	Subsidy (%)
1992	519,606	2,139,640	1,620,034	311.78
1993	722,942	2,087,012	1,364,070	188.68
1994	784,896	2,137,444	1,352,548	172.32
1995	794,092	2,211,609	1,417,517	178.51
1996	1,003,008	2,265,008	1,262,000	125.82
1997	1,089,959	2,336,173	1,246,214	114.34
1998	894,480	2,416,270	1,521,790	170.13

*Table 5 – Classical Music Subsidy 1992 to 1998*

## 5.4 The Outcome of Phasing Out Classical Music Subsidy

The impact of the removal of the classical subsidy is cushioned by the phasing out of the subsidy over a three year period starting late 1999. This phasing out means that 85% of composers receiving subsidy will lose £100 or less in subsidy over the 3 years. However, there are 30 members who between them receive more than £600,000 in subsidy as their annual PRS royalties will reduce by 6% and 7%. As the subsidy is being phased out over three years the annual effect on this group will be in the region of just 2% of their PRS royalties.

## 5.5 Conclusions

The work carried out by the PRS to satisfy requirements of the MMC ensures that revenues generated by the non-concert live music performance i.e. “general live” will be apportioned directly to music performances of any genre through the current sampling survey. This now means that the revenues will be distributed equitably for live music performance for the first time ever, which in effect leaves no “pool” of revenues from which the classical subsidy can be “skimmed”. The PRS Board and Management is mindful of the paucity of payments to under-represented musics and have agreed to set up an all genre fund of £1 million to be distributed in response to applications which comes into effect from 2000. JSL and the ABJM support this scheme by the PRS which will enable transparent and fair support of all types of music represented by the PRS.

## 6 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. Proposed future role of the Performing Right Society Advisory Group

### 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.<sup>1</sup>

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.<sup>2</sup>

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.<sup>3</sup>

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%.<sup>4</sup> 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.<sup>5</sup>

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.<sup>6</sup>

#### 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.

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

<sup>2</sup> Ibid 1.

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

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

<sup>5</sup> Ibid 3 p16

<sup>6</sup> 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.<sup>7</sup>

### 2.4 C2DE's Show Strong Interest

From the Research Digest for the Arts (RDA) dealing with jazz<sup>8</sup> it is seen that those interested non-attendeers 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.<sup>9</sup>

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

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<sup>7</sup> Ibid 1.

<sup>8</sup> Ibid 3 p16

<sup>9</sup> 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 an 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 (RAB's), 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 1<sup>st</sup> April 1999 responsibility for a major part of financial support for the arts is devolved to the RAB's. 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: <sup>1</sup> 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 <sup>th</sup> 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.

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

MUSIC	% of TOTAL TIME	
	Week beginning 4 <sup>th</sup> September 1993 <sup>2</sup>	Week beginning 1st May 1999 <sup>3</sup>
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.

<sup>2</sup> Radio Times. Week beginning 4<sup>th</sup> September 1993

<sup>3</sup> 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 4<sup>th</sup> 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 RAB's and the Arts Council's Touring and Music departments.*

In the policy document the ACE and the Regional Arts Boards (RAB's) 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 RAB's: Priorities**

Starting in the financial year 1997/98, the ACE and RAB's 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 RAB's 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 RAB's 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	-	-
<b>TOTAL</b>	-	<b>962,164</b>	-	-

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 RAB's 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	1000	(2000)	(66%)
	Gail Thompson	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	-	-
<b>TOTAL</b> See note 1 below		<b>1,526,240</b>	<b>564,076</b>	<b>58%</b>

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 31<sup>st</sup> 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			
RAB Expenditure (estimated)		400,000	-	-
<b>TOTAL</b>		<b>1,874,423</b>	<b>348,183</b>	<b>23%</b>

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		
	Orchestra	15000		
	Grand Union Orchestra			
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	-	-
<b>TOTAL</b>		<b>1,343,100</b>	<b>(531323)</b>	<b>(28%)</b>

Source: Arts Council Press Release and Budgets. Friday 16<sup>th</sup> 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**

<b>Table 5 - ACE/RAB Funding of Jazz 1999/2000</b>				
<b>Type of funding</b>	<b>Organisation</b>	<b>Funding £</b>	<b>Increase /Decrease On 1998/99</b>	<b>% Increase/ Decrease on 1998/99</b>
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	-	-
<b>TOTAL</b>		<b>1030500</b>	<b>(312600)</b>	<b>(23%)</b>

**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.**

<b>Table 5</b>				
<b>ART FORM</b>	<b>% OF ALL ADULTS WHO CURRENTLY ATTEND</b>	<b>AMOUNT ALLOCATED FROM AC OPERA/MUSIC ALLOCATION 1999/2000 £</b>	<b>ADULTS WHO CURRENTLY ATTEND IN MILLIONS</b>	<b>SUBSIDY PER ATTENDER £</b>
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 PROPOSED FUTURE ROLE OF THE PERFORMING RIGHT SOCIETY ADVISORY GROUP

#### 6.1 Introduction

In recognition of the fundamental role played by the Advisory Group in the D&D review, it has been proposed that a suitable ongoing mechanism should be put in place to retain the valuable contribution gained from the specialist representative body. The following proposal sets out the purpose and objectives of the new group in a format which is effective and flexible.

#### 6.2 Proposal

To disband the Advisory Group in light of the completion of its work on D&DR and to reconstitute a new group under new terms of reference. To establish a committee with representatives covering a range of minority and specialist music genres to meet on a quarterly basis with the appropriate PRS management with a view to ensuring PRS policy and procedure is adequately communicated, consulted, debated and views fed back to the management and Board.

#### 6.3 Terms of Reference

Name of Group: Specialist Music Group

The make-up, spectrum and views of the group are deemed adequately representative of identifiable and defined specialist and minority sectors of the membership. Representation to include (where possible) but not limited to:

Jazz	Brass	Dance	Classical
Folk	Rock/Pop	Country	Afro-Caribbean
R&B	Celtic	Indian	Small publisher/writer

#### 6.4 Criteria for Attendance

Members of the group must be generally representative of a specialist music sector as far as possible, for example:

- 6.4.1 a member of the society who is in a position to represent the views of a specialist interest group; or
- 6.4.2 a person who works (or is linked) to a body able to represent the views of a specialist interest group; or
- 6.4.3 a person that the group considers to be a suitable candidate.

Candidates would be expected to attend 3 of 4 meetings per annum.

## 6.5 Purpose

To provide an informal but effective forum which facilitates and encourages free discussion and debate in order to achieve the following:

- to provide a sounding board for PRS on policy, sponsorship and other appropriate issues;
- to provide defined specialist and minority membership involvement in specific issues;
- to inform on new developments, strategy, policy and performance and assess the business impact;
- to enable PRS management to better understand the minority and specialist genre representatives may express their views and for these views to be evaluated by the Director of Membership and fed where appropriate to the Board;
- to provide a forum by which members can provide issues to be addressed and discussed by PRS and their industry colleagues;
- To provide a mechanism which provides PRS with specialist advice and focus.

## 6.6 Scope and Output

To address issues concerning the policy, procedures and performance of the PRS. In addition, broader music industry issues may be raised by the group with a view to propose PRS involvement in education and facilitation with its membership and other industry bodies where considered appropriate.

Views and requirements are recorded and evaluated by the Director of Membership and the PRS Membership Division and will:

- be included in strategy and planning where appropriate;
- fed into management investigation and/or implementation where appropriate;
- fed into Board considerations to facilitate decision-making.

## 6.7 Structure

Chair	John Sweeney, Director of Membership
Agenda tabled	PRS/Members of Committee
Management Attendees	Presentation of agenda items
Frequency of Meetings	Quarterly
Length	Scheduled for 2 hours at discretion of group (roll over to next meeting or extent).

## 6.8 Operational Issues

Draft agendas will be sent to attendees 2 weeks in advance of meeting and will invite agenda items.

Agenda items to be submitted to PRS contact prior to meeting.

Meeting dates will be circulated for whole year.

Minutes will be circulated within 2 weeks of meeting including action plans and timescales.