

rhythm

changes

**STATISTICAL OVERVIEWS
OF FIVE PARTNER COUNTRIES**

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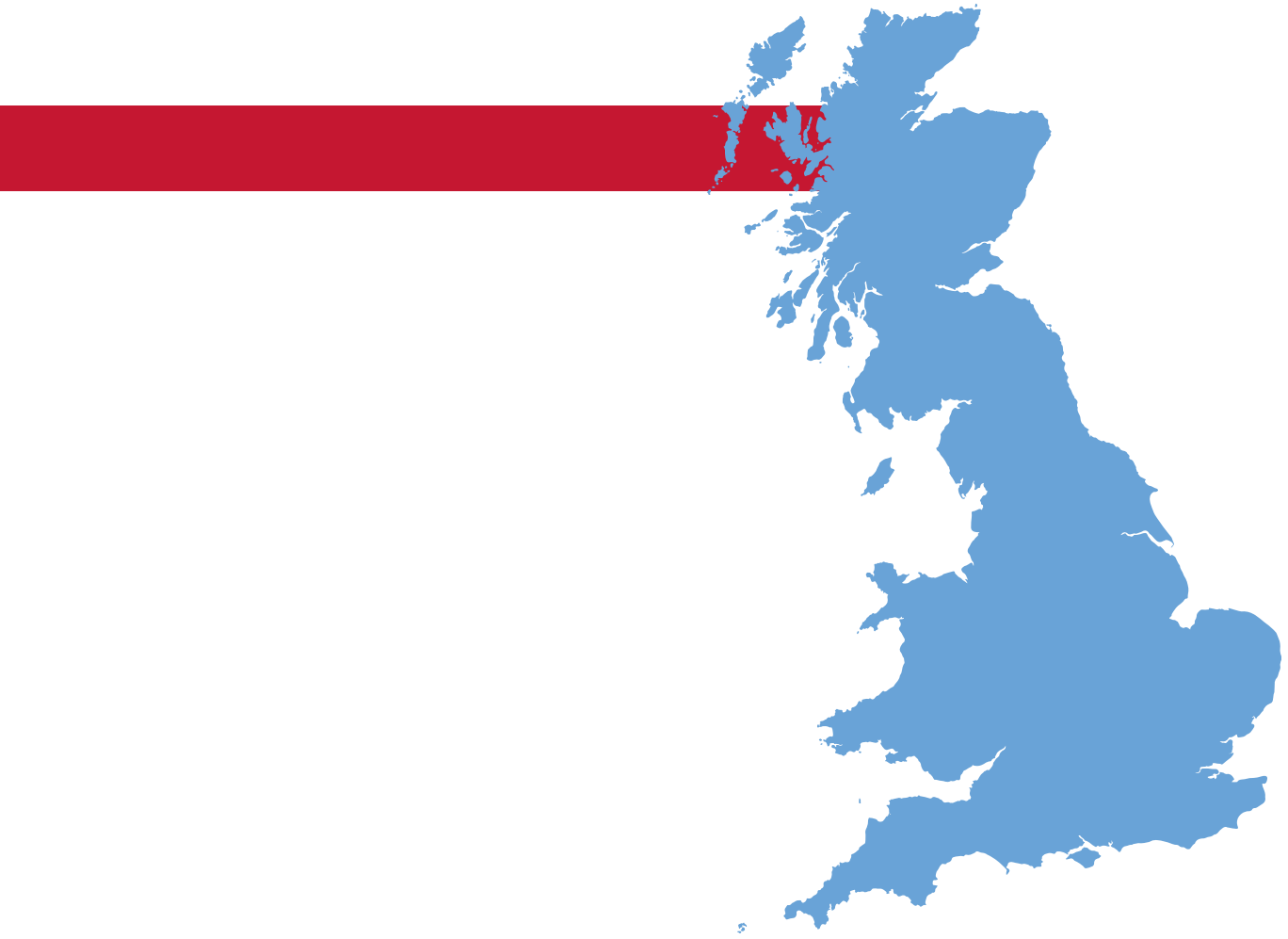
INTRODUCTION

Tony Whyton, Project Leader

Rhythm Changes: Jazz Cultures and European Identities is a 3-year transnational interdisciplinary research project which examines the inherited traditions and practices of European jazz cultures in Austria, Denmark, the Netherlands, Norway and the UK. *Rhythm Changes* seeks to develop new insights into cultural exchanges and dynamics between different countries, groups and related media. The project has been funded as part of the Humanities in the European Research Area's (HERA) theme, 'Cultural Dynamics: Inheritance and Identity', a joint research programme (JRP) funded by 13 national funding agencies to 'create collaborative, transnational research opportunities that will derive new insights from humanities research in order to address major social, cultural, and political challenges facing Europe'.

As part of a broad programme of research, *Rhythm Changes* developed a cross-disciplinary approach to explore the cultural dynamics of jazz in different European settings. One project strand examined the canonicity, history and ideology of jazz in different national settings. Within this context, the international research team and partners gathered data on jazz in each of the five partner countries and worked collaboratively with organisations from across Europe. The statistical overviews presented here are not designed to be definitive or to offer comparative data on jazz in each national setting. Instead, the following overviews present key data as produced by national agencies and other designated bodies, as well as publicly available information on jazz in each setting. The information provided here offers a snapshot of the way in which jazz is organised in each national setting, and an overview of the data that is maintained and stored within each partner country.

These overviews provide baseline statistics on jazz in each partner country which, in turn, can encourage readers to understand the changing relationship of jazz to cultural policy and national arts infrastructures. This report gives an important insight into how jazz is valued in different countries, as well as highlighting both similarities and differences in the work of national jazz agencies.





STATISTICAL OVERVIEW OF JAZZ IN BRITAIN

Compiled by Christophe de Bezenac

This present report primarily draws from and summarises two substantial mapping exercises which were conducted on behalf of *Jazz Services*¹ during 2005 and 2008: *The Value of Jazz in Britain* (Riley and Laing 2006), and *The Value of Jazz in Britain II* (Riley and Laing 2010). Utilising questionnaires and interviews, as well as reviews of relevant reports published by other agencies to generate a range of quantitative data, this research provides a snapshot of the socio-economic and cultural context within which jazz functions in the UK. Additional literature was consulted to fill in particular gaps in the surveys, as well as to provide more up to date information. These sources are referenced at the end of the text.

1 Musicians

UK Jazz musicians differ in the forms of jazz they play, the types of other genres in which they are involved, as well as the time they dedicate to each. Respondents to the 2005 *Jazz Services* survey described themselves as “all jazz” (33%), “mostly jazz” (54%) and “mostly non-jazz” (13%) players. The highest proportion of musicians in the “mostly jazz” category were based in London and North-West England, a finding that presumably reflects the musical opportunities available in these regions. Employment patterns also varied according to genre. The highest numbers of full-time musicians were found in Latin/Caribbean, free jazz, modern and mainstream genres; part time players tended to be in traditional and big band jazz scenes.

More generally, 68% of those questioned in 2005 claimed to work in music full-time and 28% part-time. Live performance provided the largest income source, representing almost half of the musicians’ income (49%), followed by teaching and other educational work (21%). The figures for 2008 indicated a slight shift in weighting from performance-based (45%) to teaching-based (24%) income streams. Broadcasting, recording and earnings from composing together amounted to less than 10% of earnings. While 40% of UK jazz performers also identified themselves as composers, the small sales of CDs of new jazz and its lack of airplay meant that these musicians earned relatively little from their original compositions.

When compared to other occupations the total monetary remuneration received by UK jazz musicians was relatively low. Both the 2005 and 2008 surveys revealed that the majority (80%) continued to be paid less than the national average wage of £22,248. Only 21% received more than £20,000 in 2004 with over half (53%) earning under £10,000. These figures were not significantly different in the 2008 survey once inflation was taken into account.

¹ See <http://www.jazzservices.org.uk>.

In terms of demographics, 53% of the 2005 respondents were located in London and South East England, with this figure dropping to 45% in the 2008 survey – perhaps indicating a rise in less centralized, more local jazz scenes. The majority of respondents were male. Only 14% were female, two-thirds of whom were vocalists. More than 95% described their ethnicity as white British or white European, with the remaining 5% classifying themselves as of Afro Caribbean, African, Asian and mixed race origins. The largest cohort was aged between 36 and 45 (24%), closely followed by the 46–55 and the 56–65 age groups (22% each). Only 14% were under 36 years of age. Figures for instrumental specialism reveal that most respondents were either keyboard players or saxophonists (17% each); this was followed by brass (13%), bass (12%), guitar and voice (11%), woodwind (7%), and other (2%).

2 Venues and festivals

The 2006 *Jazz Services* report estimated the live jazz sector to include: 550 residencies per year (where the same band has an ongoing contract with a particular venue); 350-plus jazz clubs and venues that regularly book different artists; and 100 arts centres, theatres and concert halls that include jazz performances within a more diverse mix of musics/art forms. Taking into account the numbers of venues for jazz and the frequency with which they present performances, the annual number of jazz gigs in the UK was calculated to be over 45,000. This estimate was reduced to 42,000 in the 2010 report.

2.1 Venues

The most frequently used venues by promoters responding to the 2005 *Jazz Services* survey were pubs (26%), but a considerable number also presented at art centres/concert halls (17%), jazz clubs (15%), theatres (12%), restaurants (10%) and other platforms (20%). The latter category included ballrooms, hotels, holiday centres, libraries, community centres, churches, museums, hospitals and grottoes. The 2008 survey revealed a number of changes: a fall in pub gigs (from 26% to 19%); a rise in jazz club performances (from 15% to 22%); and a greater use of “other” types of venues (20% to 27%). These changes may be due to the effects of the 2006 Licensing Act, which made it more difficult and costly for smaller venues to offer live music.

It was found that most jazz events had a relatively small audience, although this varies according to venue type. Pubs (66%), restaurants and hotels (80%), clubs (80%) and arts centres (50%) had audiences averaging less than 100, with the largest levels of attendance (between 150 and 200, in 2005 and 2008) found in theatres, larger arts centres and concert halls. Only one in seven (13%) of promoters put on events with audiences of over 200.

2.2 Festivals

It is estimated that there are over 200 jazz festivals held annually in the UK, with jazz included in at least a further 40 music/arts festivals. While these events vary greatly in size, they were shown on average to attract larger audiences than other types of events. Over half of jazz-promoter-respondents in 2005 put on a festival attended by over 1000 people and 44% organised an event for audiences of over 2000.

While most festivals are reliant on some combination of charitable donations, private sponsorship, state/local authority funding and volunteers, some of the largest are run by organisations in receipt of regular Arts Council funding such as such as *Serious (London International Jazz Festival)*, *Manchester Jazz Festival*, and *Birmingham Jazz (Birmingham International Jazz Festival)* (see section 7). According to both reports (Riley and Laing, 2006, 2010), festivals were much more likely to get subsidy or sponsorship than regular gig promotions: more than two-thirds of festivals (68%) attracted outside funding compared with less than half (41%) of club, pub and theatre events. Almost half of jazz festivals (48%) had some local authority subsidy, with 37% receiving money from an arts council and 18% from the PRS Foundation.

Over one-third (39%) of festival promoters had commercial sponsorship compared with only 8% of gig promoters. The range in the amount of funding received for festivals paralleled the size of the event. Despite the arrival of some high profile financial industry sponsors (e.g., HSBC bank for the Coventry and Brecon events in 2006 and by Starbucks at the Manchester festival in 2005), the reports show that the bulk of support came from public or charitable sources. More generally, the studies conclude that festivals remain an important growth area for local and UK economies (Riley and Laing 2006, 2010).

3 Education

The *Jazz Services* research concluded that Jazz continues to occupy a relatively small place in music education in the UK when compared to mainstream classical and popular musics, although provision does appear to have been increasing. The results of the 2008 survey revealed that there had been an increase in annual spending on jazz education and training from 12.07 million pounds in 2005 to 14.10 million pounds. Teaching was also found to constitute an important source of paid work for UK jazz musicians, with employment in the education sector making up 21% of an average jazz musicians' total income. Over half (58%) of those surveyed in 2005 undertook some form of teaching. Private tuition was the most frequently cited form of pedagogic activity, followed by work in schools (18%), higher education institutions (15%), peripatetic teaching across different establishments (14%), and further education colleges (10%). The majority of jazz musicians working in formal education settings were employed on part time contracts, either on a fractional basis or as visiting hourly paid staff.

3.1 Higher education

Specialist undergraduate and postgraduate jazz courses are currently offered at seven British conservatoires: *Guildhall School of Music and Drama*; the *Royal Academy of Music*; *Trinity College of Music*; the *Birmingham Conservatoire*; *Leeds College of Music*; the *Royal Scottish Academy of Music and Drama*; and the *Royal Welsh College of Music & Drama*. In the University sector, *Middlesex*, *Napier* and *Brunel* Universities were singled out in the 2006 report for their various undergraduate and postgraduate jazz programmes. The number of students enrolled on such courses appears to be increasing: 490 undergraduates were studying for an honours degree in jazz in 2004/05, with at least 600 registered on such programmes by 2008. Jazz also features as a smaller component in many general music degrees where it is offered as a specific unit of study or incorporated into broader modules. With reference to jazz in an academic context, Whyton notes (2010) that over 50 researchers have written about, or are working on, jazz related projects.

3.2 Further and continuing education

While jazz is included in some popular and commercial music courses offered at FE level in the UK, it seems only a few institutions provide more specialist provision to this age group: this includes *Chichester College*; *Liverpool Community College*; *Leeds College of Music*; and *Wakefield College*. The surveys also identified a flourishing continuing education scene in London, with numerous part-time and evening courses on offer covering a wide variety of instruments, jazz styles, ensembles and associated genre-specific competencies. Key institutions listed included: *Morley College*; *City Lit Institute*; *Goldsmiths College* (Professional and Community Education Dept.); and the *Richmond Adult & Community College*.

3.3 Private teaching and external music examinations

Results of the *Jazz Services* surveys indicated that private teaching is the most widespread form of teaching practised by jazz musicians, with 43% of respondents in 2005 and 49% in 2008 providing some form of one-to-one tuition each year. In addition, a significant minority also worked as examiners. Jazz is now a small but growing part of the UK music graded exams industry, with jazz musicians involved in assessing the longstanding jazz examinations of the *Guildhall Examinations Service* (now part of Trinity Guildhall) and the more recently introduced *Associated Board of the Royal Schools of Music* (ABRSM) jazz grades.

3.4 Residential courses and community initiatives

It was estimated that there are at least 25 summer courses and residential schools per year of significant size, with an array of short community-based jazz courses also offered throughout the country. This was deemed to be an evolving area of activity, with students often attracted by internationally renowned teachers and artists and, in some, instances, prestigious and/or attractive international locations. Some schemes, such as

the *National Youth Jazz Collective* (NYJC), specifically aim to prepare participants for further study, including higher education courses.

3.5 School music teaching

Jazz was found to have a small presence in formal music instruction in schools when compared to classical music. A report by the *University of Westminster* (2001) revealed that only 2.9% of secondary school classroom music teachers held a degree in jazz, pop or music technology (compared with 78.1% holding a classical music degree). It is likely this figure has subsequently risen in line with the increasing number of music graduates specialising in jazz and popular music genres. Jazz is also included in local authority music service provision. A report by Hallam, Rogers and Creech (2005) noted that 115 music services claimed to provide big bands and jazz ensembles for 6095 state school pupils. Over the past decade jazz education for school age students has also benefited from increased one-off projects and workshops supported by charities such as Youth Music.

4 Media

Jazz coverage in the media was shown to encompass: a small number of specialist magazines; limited coverage on radio and television; and reviews and articles in the national press. There is now also a growing and more significant jazz presence on the Internet.

4.1 Radio, television and newspapers

Jazz on BBC (British Broadcasting Corporation) radio was largely found to be confined to the stations Radio 2 and 3. In 2008, both stations featured a mix of jazz styles from the archives and new releases, as well as a certain amount of live performances. The majority (over 80%) was on Radio 3, which transmitted nearly six hours a week of regular jazz programming. While Radio 3 remains primarily a classical music station (research found that the share of airtime on Radio 3 for classical music was 88% as compared to 3% for jazz; Nicholson, Kendon & Hodgkins 2009), series such as “Late Junction” had a wide-ranging brief embracing jazz, world, new classical and electronica. Radio 2, with a more modest 3.5 hours a week, was reported as appealing to the more conventional jazz fan; only Courtney Pine’s programme focused on contemporary music. Outside of these two stations (for example, on Radio 1 and regional stations) broadcasts were much more infrequent with jazz tracks usually interspersed into more mixed programming.

The main television channels’ commitment to jazz was described as erratic. Programming includes occasional series, such as the BBC’s “Jazz Britannica” and Channel 4, “It’s A Jazz Thing” (2005), with one-off factual shows and filmed performances. According to the 2008 survey the only television channels likely to include one-off jazz shows in their schedules were Channel 4, the digital station BBC 4 and the satellite

subscription station *Sky Arts*. In the first week of the 2007 *London Jazz Festival*, *Sky Arts* broadcast 450 minutes of jazz compared with 1250 minutes of classical music programming while BBC 4 actually gave more airtime to jazz – 225 minutes against 175 for classical.

The research noted that the majority of articles featuring jazz in the press are published in “broadsheet” newspapers. During November 2004 (*London Jazz Festival* month), these averaged about 20 a week (including Sunday papers). The tabloid newspapers were seen to be only interested in more popular, crossover artists such as Jamie Cullum. As with airtime, the results of the 2008 survey revealed that classical music continues to have considerably more column inches than jazz. With the exception of *The Guardian*, the daily papers gave classical music at least three times as many column inches than they gave to jazz. The gap was even wider in the Sunday papers, which gave a weekly average of 270 inches to classical against only 27 for jazz, a ratio of 10 to 1. Broadsheets are also London-centric. It was found that few papers employed reviewers from the regions and London-based critics covered only large regional festivals or major tours that commenced outside the capital. Otherwise, reference to non-London events was basically confined to previews within the listings sections.

4.2 Specialist jazz press

At the time of the surveys, the specialist jazz press in the UK was found to consist of several periodicals available through subscription, at newsagents or at venues. In 2005, these included: *Jazzwise magazine* (1,600 subscribers and total sales per issue of about 6,000); *Jazz Journal International* (8,000 copies); *Jazz Review* (4,000 copies). Other publications such as *Jazz UK* provided 30,000 copies free of charge at venues and educational institutions, while *Jazz Guide* was a free listings magazine for the traditional jazz scene with a circulation of 12,000.

When questioned about their relationship with print and audio media, the jazz record labels reported that the specialist jazz magazines fulfilled an important function in reviewing most new jazz releases; albums from almost three-quarters of labels (72%) received one or more notices in these magazines. In contrast national and regional newspapers reviewed albums issued by less than half the labels. The specialist press was also the principal locus of advertising for jazz records. Very few labels could afford to use the national press, although almost half (45%) advertised their releases online.

4.3 Digital media

Notably, the *Jazz Services* reports (2006 and 2010) do not really explore the current growth in online material and resources, a topic that warrants further research. One example is the number of respected and influential blogs run by “expert fans” and jazz industry insiders that disseminate reviews of live performances and albums to potentially larger audiences: these include *London Jazz*, *John Fordham Guardian Blog*, *The Jazz Mann*, *The Jazz Breakfast*, *Birmingham Jazz*, *Bebop Spoken here*; to name but a few.

5 Audience

5.1 England

According to the 2005 *Taking Part* survey of culture, leisure and sport in England (Department for Culture, Media and Sport & Arts Council England), 6% of adults attended a jazz event in the previous 12 months. The results show that the jazz audience is greater than that for opera (4%) but smaller than that for classical music (8%). However, another survey conducted by the TGI company (commissioned by Arts Council England) in 2003 found that almost three-quarters of jazz audience members only attended one or two performances in the previous year, while 26% attended at least three jazz events; this is equivalent to about 1.6% of the adult population of England, or 500,000 individuals. On the same basis, the TGI figures give a core audience for classical music of about 400,000 and the core audience for folk of 100,000 and for world music of about 26,000.

5.2 Wales

Research from Wales shows slightly different results. The proportion of the adult population attending jazz events was higher at 10%, although this was less than the numbers for folk and world music combined. But although the categories for measuring the frequency of attendance were different, there was proportionally a similar “core” audience to that in England: half of the Welsh jazz audience attended more than one event a year as did 46% of the comparable English audience.

5.3 Scotland

The *Taking Part* survey of 2008 conducted in Scotland concluded that the audience for live jazz was made up of 5% of adults, unchanged from 2006 but slightly fewer than in 2004. As was the case in England, the jazz audience was slightly smaller than that for classical music but larger than the audience for opera.

5.4 Demographic

The Welsh research studied the demographic basis of the audience for each type of music. It found a relative bias in the jazz audience towards males (57% of the audience) and a socio-economic bias of “strong ABC1” (upper middle, middle, lower middle class). These results also showed that the jazz audience was also slightly younger than the overall Welsh population: 18% of those attending one or more jazz events were under 24 compared with 15% in the total population. Similarly, in England jazz was shown to have a higher attendance in the 15–24 age range than classical music or opera (Hodgkins, 2010). Recent data on the age distribution of people attending jazz events in the UK as a whole (BMRB Target Group Index survey of arts audiences and participation, 2008/9) also indicated a youthful audience: the jazz audience had a greater share of young people aged between 15 and 34 (35%) than did the general population (32%).

6 Recording and distribution

According to BPI (trade organisation of the UK record companies) figures, jazz recordings – including international releases and reissues – constitute only 2% of all CD sales; such sales account for over 90% of spending on recorded jazz in the UK. While 1,000 jazz CDs are released onto the UK market each, only 200 to 300 feature new music by British jazz musicians.

That said, over half (55%) the musicians participating in the 2008 survey reported having made recordings for sale to the public during the previous 12 months. About half of these were self-produced, mainly for mailing to promoters and for sale at gigs or as downloads from the artist's own website. The remaining 50% were issued on one of the 50-plus UK-based specialist jazz labels. On average, a band will sell between about 15 and 50 copies of their CDs to audience members at a gig or an average of between 200 and 300 a year. New UK jazz CDs may also be distributed to record shops and are increasingly sold from sites such as *Amazon* and *Jazz On CD*.

Further research is needed to consider the full impact of the internet on the UK jazz economy, both in relation to the rise in music downloading and file-sharing and role of electronic communication and social networking as a marketing tool.

6.1 Jazz agencies

Information about jazz agencies is included under the section 7.2 Regularly Funded Organisations (RFO's) and the section 7.4 Voluntary sector.

6.2 Record labels

The 2008 survey revealed that the majority of specialist jazz labels (56%) had been founded since 1990 and less than 10% before 1970. When asked about material, almost half (42%) issued albums by the label's owner and two thirds (63%) released material by other British musicians. One third of labels responding to the questionnaire had recordings by foreign musicians in their catalogue and almost half (48%) were involved in reissues of older material. Over 80 per cent claimed to distribute through record stores, while more than half of the labels stated their CDs are sold at gigs, including almost all musician-owned labels that issue their owner's recordings. Most jazz labels (70%) were also selling their releases online as downloads, almost all through iTunes, although one quarter could also sell directly from their own website.

In terms of the geographical spread of sales, about half (53%) of the jazz labels responding to the questionnaire stated that less than 10% of their sales came from outside the UK, while one third (36%) stated that more than one quarter of sales were made to consumers overseas.

7 Subsidy and funding

To date the majority of funding for jazz in the UK has come from public sector grants and charitable donations. In recent years the most important source of financial subsidy has come from the four national arts councils. *Jazz Services* estimated that the total annual spending on jazz by the UK arts councils in 2004/05 was approximately £3.3 million. Nevertheless, when understood within the wider context of state subsidised arts as a whole these figures are small and arguably disproportionate. For example, the published accounts of the Arts Council of Wales show that jazz received about £200,000 in 2004, equivalent to 5% of the £4 million-plus given to *Welsh National Opera* alone. A similar situation has been observed in the other regional councils.

7.1 Public sector funding

Government spending cuts – including cuts to the arts budget – mean that state funding for jazz is likely to decrease in the near future and, indeed, figures from the 2008 survey suggest that this was already the case at that time. While 41% of promoters who responded to the 2005 questionnaire claimed to have received some form of financial support over the previous 12-months, this figure had fallen to 35% for those responding in 2008. Overall the number of jazz promoters who stated that they got no outside support grew from 59% to 65%. Conversely, support from the local authorities sector grew in importance over this time, perhaps to make up for any shortfalls in arts council funding. Current cuts to local authority budgets may therefore have a particularly detrimental impact on local jazz scenes in the future.

Jazz Services survey results in 2005 and 2008 indicated that state subsidy privileges certain types of jazz performance. Certain venues – including pubs, restaurants and jazz clubs – were shown to be less likely to attract financial backing: in 2005 only 35% of pub gig promoters, 26% of club promoters and 31% of promoters of gigs in restaurants received any sort of sponsorship or subsidy. In contrast, jazz performances at half of the arts centres and over 70% of theatres included in the survey were subsidised, while almost all the jazz festivals received some form of state support. The survey also found subsidies tended to go to events with larger audiences: only one-third of promoters with events attracting less than 100 listeners received subsidy while the number rose to almost half for promoters whose events had average audiences of over 100. Another important factor is that funding attracts more funding, with existing support often a prerequisite to obtaining additional sponsorship from, for example, regional arts councils, local authorities or other charitable bodies. One instance of this identified in the 2005 survey was that the arts councils awarded funding to 71% of promoters already in receipt of some form of subsidy, a group which was made up of only 25% of all jazz promoters.

State funding was found to contribute to the “jazz economy” in a number of ways by, for example, supporting national and regional venues, festivals, record labels, and promoters, as well as in some instances ensembles, collectives and smaller projects. Monies were shown to be directly transferred to specific groups and/or projects, or channelled through larger scale development organisations and promoters such as *Jazz*

Services Ltd and *Serious*. In certain English regions, the Arts Council and, in some cases, local authorities, routed funding for jazz through specialist organisations which then provided support at a more local level.

7.2 Regularly Funded Organisations (RFO's)

The *Jazz in England* report published by *Jazz Services* in 2010 provided an overview of the 12 organisations specifically set up to promote jazz in England which received core funding from Arts Council England: *Birmingham Jazz*; *EMJazz*; *Inner City Music*; *Knight*; *Jazz Action*; *Jazz Services*; *Jazz Yorkshire*; *Manchester Jazz Festival*; *NW Jazzworks*; *National Youth Jazz Collective* (funded by Youth Music); *National Youth Jazz Orchestra*; *Serious*; and *Tomorrow's Warriors*. Collectively, the Regularly Funded Organisations (RFO's) dedicated to jazz encompass a number of business models (from private companies to not-for-profit organisations) and deliver a mix of commercial and not-for-profit activities. These activities range from promotion, advocacy, recording, publishing and sponsorship to running tours and festivals, as well as artist management, professional development schemes and a host of wider education-based initiatives.

The jazz RFO's received £1.87 million from Arts Council England for 2010/11, which only constituted 0.31% of ACE's total budget. Nonetheless, this represented an overall real terms increase in funding of 26.4% for these organisations between 2008/2011. A number of other Arts Council RFO's also included jazz as part of their wider programming remit, including: *Bath Festival Trust*; *Drake Music*; *Music Beyond Mainstream*; *National Centre for Early Music*; *Making Music*; *The Sage Gateshead*; *Barbican Centre*; *The Stables*; *Turner Sims and Youth Music*. These organizations received £5.53 million from the Arts Council in 2010/11.

The *Jazz in England* report cited the 12 RFO's for jazz as providing a useful example of the "mixed economy" in the arts. All of these organisations were shown to have developed a number of partnerships and alliances with other arts, media, and/or education-based organizations, as well as with the voluntary sector. For example, *Serious* have developed a longstanding relationship with the BBC and the *London Jazz Festival*. The report noted that the work of the voluntary sector explains why jazz has managed to stretch its subsidy and activity so much further than other art forms.

7.3 Business and private sponsorship

Business and private sponsorship was also found to contribute to the jazz economy in a number of ways, namely by supporting festivals, competitions and awards. Increasingly sponsors pay to have their name in the title of the event. A range of companies have been involved in funding such ventures, including banks and financial services companies, hotels, travel companies, coffeeshop chains and alcoholic drinks manufacturers. The national and regional media was also shown to support jazz festivals, although this help was often offered "in kind"; for example, by providing free advertising or recording and relaying performances as promotion.

According to *Arts & Business* (A&B), private investment in the arts increased by 12% in 2007/08, although this rise was mainly due to donations by private individuals; giving by businesses actually fell by a quarter. The picture for jazz remains mixed. While the 2005 survey recorded an increasing trend for businesses to sponsor jazz festivals, the 2008 research noted a fall in private income for both festival promoters (39% to 26%) and general jazz promoters (20% to 10%). That said, an overall rise in the commercial sponsorship of jazz from £600,000 in 2005 to approximately £750,000 in 2008, was attributed to the wider expansion of the festivals sector.

7.4 Voluntary sector

Acknowledging the important contribution of the voluntary sector to jazz in the UK, the *Jazz in England* report (2010) used the term “discretionary energy” to describe the input of the “thousands” of individuals who give their time, energy and expertise to organisations without any financial remuneration. This type of contribution comes in many forms: for example, as an unpaid committee or board member, an advisor/mentor, a volunteer at a festival or venue and so forth. Although difficult to accurately quantify the monetary value of this unpaid work the report noted that in 2009/10 seven of the 12 jazz RFO’s worked closely with the voluntary sector to generate an estimated £2,120,923 in “discretionary energy”, earned income and box office takings; this was in comparison to £733,624 awarded in arts council funding over the same period.

7.5 Charitable support

Over the last few years there has been an increase in the number of charities supporting the arts and funding jazz projects. Notable amongst these are the *PRS Foundation* (PRSF), the *Jerwood Charity*, *The Musicians Benevolent Fund* (MBF) and the *Esmée Fairbairn Foundation*. The 2005 survey estimated the annual value of such support to jazz to be approximately £250,000. Charities help in a number of ways; the PRSF, for instance, has specific pots of funding to help both small-scale jazz promoters and specific projects and ensembles. Other schemes focus on providing support to individual artists at different stages in their career. The “Take Five” project, funded by the *Jerwood Charity* with the PRSF and administered by *Serious*, was cited as one example, aiming, as it does, to provide established jazz musicians with an opportunity to focus on their career development (a scheme model which has recently been extended to the rest of Europe). Similarly, the *Jerwood Foundation* funds the “New Generation Jazz” programme for up-and-coming artists as part of the *Cheltenham Jazz Festival*, while the *Musicians Benevolent Fund* (MBF) has a jazz award which is given annually to an individual or group to develop and promote its work.

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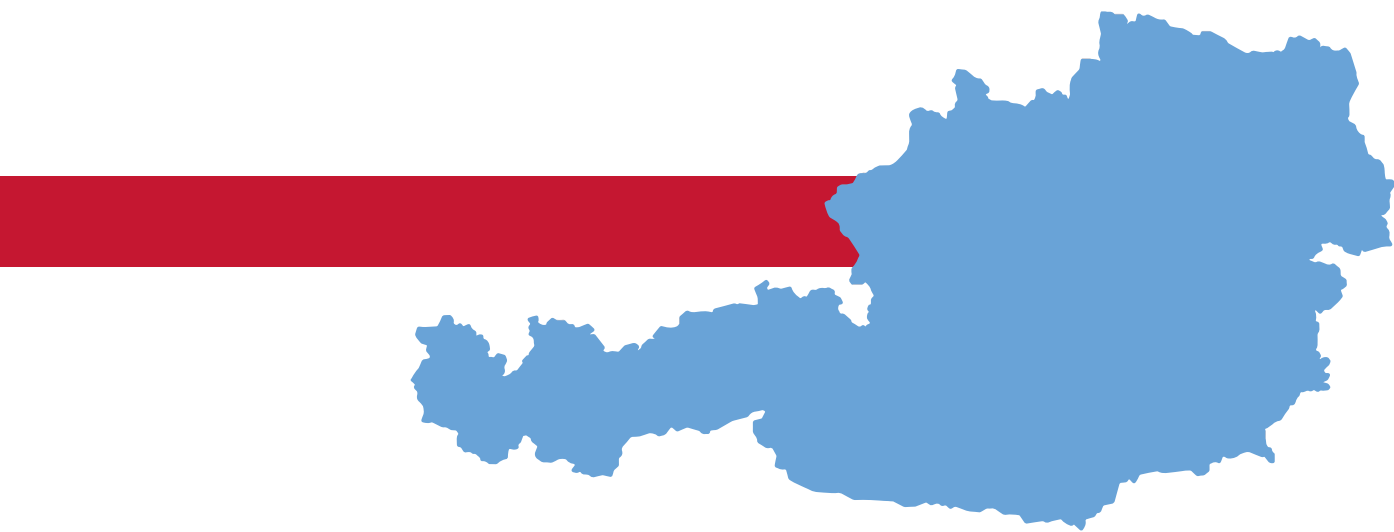
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II STATISTICAL OVERVIEW OF JAZZ IN AUSTRIA

Compiled by Christa Bruckner-Haring

The present report draws on a wide range of quantitative research, including reports, papers and statistical data of 2010. The data upon this report are mainly generated by the *Music Information Center Austria* (MICA).² MICA was founded in 1994 as an independent, not-for-profit organization by the Republic of Austria and is a professional partner for musicians in the country, for whom it provides its services free of charge. The organization's mission includes providing data on Austrian musical life, conducting research on contemporary music, supporting resident contemporary musicians in the form of consultation and information, promoting domestically produced music at home and abroad and improving the living conditions for musicians in Austria. Since MICA does not regularly gather data on musical subjects, this study represents the first comprehensive overview of pertinent aspects of the current Austrian jazz scene, covering musicians, promoters/venues and festivals, higher education, media, audience, recording and distribution, subsidy and funding.

1 Musicians

According to MICA's statistics, in 2010, approximately 126 professional jazz musicians were active in Austria. These professionals were musicians who received their main income (for at least 50%) from performing activities and were active both domestically and internationally. They have mostly received a higher education in the performing arts from a conservatory or university.³ The large number of amateur musicians participating regularly in the jazz scene is not documented. In addition, 384 people studying a jazz instrument at the three arts universities in Austria in 2010 were an important part of the jazz scene.

In Austria, the jazz musicians are mostly active in the larger cities Vienna, Graz (Styria) and Linz (Upper Austria). Additionally, in the states Vorarlberg and Carinthia rather strong jazz scenes exist. Examination of MICA's 2010 artist listings of professional musicians active in the Austrian jazz scene (for whom Austria serves as home base) with regular concerts in Austria and abroad shows the field of "jazz musician" to be clearly male-dominated.

² MICA: <http://www.musicaustria.at>, project collaborator: Helge Hinteregger. MICA's primary sponsors are the Federal Ministry for Education, Arts and Culture (BMUKK) and the City of Vienna's Department of Culture. Portions of this research were previously published in Bruckner-Haring, Christa. 2012. "Aspekte der aktuellen Jazzszene in Österreich", in: *Jazz Unlimited: Beiträge zur Jazz-Rezeption in Österreich*. Anklaenge: Wiener Jahrbuch für Musikwissenschaft 2011/2012. Vienna: Mille-Tre, pp. 299–355.

³ A 2008 study of the social situation of artists in Austria found that 85,9% of surveyed musicians indicated a course of study at a college, university or conservatory in their educational history (see Schelepa et al. 2008: 187).

Table 1: Gender distribution among active Austrian jazz musicians in 2010⁴

Gender	Age	in%	Total in %
Male Musicians	> 35	64	84
	< 35	20	
Female Musicians	> 35	10	16
	< 35	6	

The gender distribution in Table 1 shows male musicians in an overwhelming 84% majority. However, the comparison with young (under 35) musicians seems to show the female percentage on the rise: among men the percentage of young musicians was about 24%; among women it was 38%.

1.1 Jazz orchestras

Jazz orchestras and big bands continue to represent significant work possibilities for jazz musicians. Besides creative improvisational activities, a job with a big band often provides musicians – aided by their knowledge of the technical and musical character of the respective band – with composition and arranging commissions for their musical programs. According to MICA, the most active jazz orchestras and big bands in the jazz scene in 2010 include the following (order according to year of foundation):

Table 2: Austrian jazz orchestras in 2010⁵

Orchestra	Foundation	Website
Teddy Ehrenreich Big Band	1972	http://www.alexehrenreich.at/projects/teddy-ehrenreich-big-band.html
Vienna Art Orchestra (VAO)	1977–2010	http://www.vao.at
Jazz Big Band Graz (JBBG) [former Big Band Süd]	1979	http://www.jazzbigbandgraz.com
Lungau Big Band	1983	http://www.lungaubigband.com
Nouvelle Cuisine Big Band	ca. 1985	http://www.nouvelle-cuisine.at
Upper Austrian Jazz Orchestra (UAJO)	1991	http://toene.at/uajo
Jazz Orchester Tirol	2001	http://www.jazzorchestertirol.com
Jazzorchester Vorarlberg (JOV)	2005	http://jazzorchestervorarlberg.wordpress.com
Studio Dan	2005	http://www.studiodan.at
GHO Orchestra	2008	http://myspace.com/gerdhermannortler

⁴ Source: MICA, as of May 2011. For simplicity, results in % have been rounded to the nearest whole number.

⁵ Source: MICA, as of May 2011.

1.2 Platforms

According to MICA, the following platforms and networks are of particular importance for young jazz musicians and the Austrian jazz scene in general:

The *JazzWerkstatt Wien* was founded in 2004 by Clemens Wenger, Daniel Riegler, Wolfgang Schiffner, Bernd Satzinger, Peter Rom and Clemens Salesny as a reaction to the lack of infrastructure for young jazz musicians in Vienna. It is conceived as a professional communication platform for the development and presentation of original jazz, improvised and composed music; its goal is the improvement of working conditions and an increase in performance opportunities. One year later in 2005 the collective started its own record label, “JazzWerkstatt Records” (JW Records), in order to document and market works and projects borne of the initiative. In their model, musicians also act as organizers for their own concerts or concert series, develop artistic bands or collaborative projects such as the “JazzWerkstatt Wien New Ensemble”, “Die Strottern & JazzWerkstatt Wien”, “Studio Dan”, the “Peter Rom Trio” and the “Clemens Salesny Electric Band” (see <http://www.jazzwerkstatt.at>).

In spring of 2005, musicians Siegmund Brecher and Valentin Czihak began the concert series “Fat Tuesday” in order to create performance opportunities for the individual projects and works of young jazz musicians living in Graz. Following the Viennese model, Brecher initiated the *JazzWerkstatt Graz* in 2007, which has since taken place annually as a one-week production festival aimed at a broad audience. The musical goals of the *JazzWerkstatt Graz* are primarily oriented toward supporting and networking a contemporary, stylistically diverse music scene. As a setting for the exchange of thoughts and ideas as well as networking and interaction between young musicians, the *JazzWerkstatt Graz* aims to provide a possibility for young musicians to present their music to a broader audience (see <http://www.jazzwerkstattgraz.com>).

The *Verein zur Förderung und Verbreitung Neuer Musik* (Society for the Promotion and Propagation of New Music, V:NM), lies at the juncture between new classical music and improvisation and was founded in 1999 for the purpose of marketing its members’ music. The V:NM, in the person of Josef Klammer, produces a festival every two years to which all society members are invited to submit cooperative projects with guests both from Austria and abroad (see <http://vnm.mur.at>).

2 Promoters, venues and festivals

The current performance opportunities available to jazz musicians in Austria are generally viewed as good due to the close network of concert organizers. However, jazz is often only one of several genres programmed by promoters, since they mainly prefer a mixed program (e.g., jazz, pop, contemporary music, electronic, rock, world music). Although jazz festivals have a great financial advantage over other venues, particularly the club scene in Austria is described as lively. Smaller clubs are often important meeting points for professional and social networking (see Bramböck 2010: 48ff.). All in all, a general deterioration of the financial situation among promoters is being noticed, mostly caused by general economic developments.

This chapter aims at giving an overview on the overall situation of promoters and venues as well on jazz festivals held in 2010. Comprehensive data about the main jazz events is not available (e.g., number of concerts, visitors).

2.1 Promoters and venues

In Austria, jazz events are mainly organized by promoters – institutions or individual persons – which or who are not necessarily linked to a specific venue. In 2010, the total number of Austrian jazz promoters was 95. A breakdown of promoters by state (see Table 3) reveals a particularly high (26%) percentage in Upper Austria, followed by Vienna (16%) and Styria (14%). Lower Austria and Salzburg were each home to 11%; Tyrol and Vorarlberg each had 6% and Burgenland and Carinthia 5% of jazz promoters.

Table 3: Distribution of Austrian jazz promoters by state in 2010⁶

State	No. of promoters/venues	in %
Upper Austria	25	26
Vienna	15	16
Styria	13	14
Lower Austria	10	11
Salzburg	10	11
Tyrol	6	6
Vorarlberg	6	6
Burgenland	5	5
Carinthia	5	5

Analysis of the list of jazz promoters/venues provided by MICA (not including festivals and self-organized concerts, see Appendix 1) shows that 19 promoters (20%) booked only jazz and improvised music. The remaining 76 (80%) did not restrict their music program to jazz only, but organized jazz events along with other genres including traditional and contemporary classical music, pop, rock, electronic, hip-hop and world music.

⁶ Source: MICA, as of May 2011. For simplicity, results in % have been rounded to the nearest whole number.

The club *Porgy & Bess* in Vienna is considered the currently most significant concert venue and professional jazz performance opportunity in Austria. It was founded in 1993 in Vienna's First District by Mathias Rüegg; Christoph Huber joined him soon after and remains the club's artistic director to this day. After renovating in 2000, the club reopened in the Riemergasse, its current address, with Renald Deppe as additional curator. *Porgy & Bess* quickly advanced to an integral part of the jazz scene, featuring a strong program of international artists and a large audience. The club's international success means a high number of international musicians in the program; the number of Austrian artists or ensembles performing in the club in 2010 was on average 30%. The total number of concerts played in the club in 2010 was exactly 365 – a steady program of concerts, although they occurred considerably less often in the summer months July and August (see <http://www.porgy.at>).

Founded in 1972, *Jazzland* is Viennas oldest jazz club with a regular concert activity. In 2010, *Jazzland's* program consisted of 288 concerts, aiming at a broad stylistic spectrum including blues and boogie, folk, traditional jazz, swing, modern jazz, latin and music revues (see <http://www.jazzland.at>).

According to MICA, further important jazz venues featuring a high percentage of national and international musicians and groups are: Vorarlberg's *Spielboden* (<http://www.spielboden.at>), Styria's *Stockwerk Jazz* (<http://stockwerkjazz.mur.at>) and *gamsbART* (<http://www.gamsbartjazz.at>), in Salzburg *Jazzit Music Club* (<http://www.jazzit.at>) and *ARGE Kultur Salzburg* (<http://www.argekultur.at>), in Tyrol *Treibhaus* (<http://www.treibhaus.at>) and in Upper Austria the *Linzer Veranstaltungsgesellschaft – Brucknerhaus* (<http://www.liva.at>).

Jazz promoters and clubs also cooperate to present a unified information and advertising presence for the music. Vienna is home to the so-called *Interessensgemeinschaft Jazz* (Jazz Syndicate, a cooperation between Vienna clubs, LPS and *Jazz Fest Wien*) including the clubs: *Blue Tomato*, *Davis*, *Jazzland*, *Miles Smiles*, *Reigen*, *Sargfabrik*, *Tunnel*, *Unplugged* and *Zum lustigen Radfahrer*. Information on this organization and its activities can be found at <http://www.ig-jazz.at>. A similar organization exists in Styria, known as *Grazjazz* (<http://www.grazjazz.at>) including the promoters *Fat Tuesday*, *gamsbART*, *Kultur in Leibnitz*, *Open Music*, *Royal Garden Jazz Club*, *Stockwerk Jazz* and *WIST Kultur*, as well as the venues/clubs *Eckhaus Graz*, *GMD – Generalmusikdirektion*, *Kleiner Minoritensaal*, *Forum Stadtpark*, *Großer Minoritensaal*, *Kulturkeller Gleisdorf*, *Forum Kloster Gleisdorf*, *IKU* and *Kulturzentrum bei den Minoriten*.

Table 4 gives an overview of selected significant jazz venues and their concert activity in 2010. However, since this data is not regularly being archived, figures and programs were not available of all significant jazz venues.

Table 4: Number of concerts per month in selected Austrian jazz venues in 2010

Venue	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec
Porgy&Bess ⁷	33	33	33	35	38	31	16	7	31	37	34	37
Jazzland ⁸	26	24	27	24	27	27	20	10	26	27	26	24
Jazzit Music Club ⁹	4	6	4	11	11	3	3	...	5	11	6	8
Stockwerk Jazz ¹⁰	1	1	7	9	5	3	3	7	4	5

In addition, regular jam sessions were organized on a monthly basis in Vienna in the venues *Blue Tomato*, *Celeste*, *Loop* and *Luftbad*, in Graz within the performance series of *Fat Tuesday*, in Salzburg in the *Jazzit Music Club* and in Linz within the activities of the *Anton Bruckner University*.

The general recognition of jazz by the so called ‘high culture’ milieu in Austria has opened the door to jazz musicians to perform in the corresponding venues. For instance, the *Wiener Konzerthaus* (Vienna Concert House) regularly sponsors jazz series (“The Art of Jazz Piano”, “The Art of Jazz Guitar”, “Jazz im Konzerthaus” etc.) featuring major international artists (see <http://konzerthaus.at>). Furthermore, individual jazz events take place in such venues as the *Wiener Konzerthaus*, the *Wiener Staatsoper* (National Opera House) and *Rathaus* (City Hall) as part of the *Jazz Fest Wien*. Other examples are the *Graz Stephaniensaal* or the *Jeunesse* concerts, which also include jazz in their programming.

2.2 Festivals

Jazz festivals enjoy a high status and high regard in Austrian musical life. They have a significant presence in print media and live recordings are often made and broadcast in domestic radio and television. Generally, most festivals focus on a number of different genres and styles.

MICA’s comprehensive list of all Austrian music festivals shows that from a total of 143 music festivals taking place in 2010, 39 offered jazz – either exclusively or in combination with other musical genres. Mostly, jazz was combined with world music and pop/rock. Often, the programs offer a variety of music genres (see Table 5).

7 Source: *Porgy & Bess* program archive (<http://www.porgy.at>).

8 Source: *Jazzland* program archive (<http://www.jazzland.at>).

9 Source: *Jazzit Music Club* program archive (<http://www.jazzit.at>).

10 Source: *Stockwerk Jazz* program archive (<http://stockwerkjazz.mur.at>).

Table 5: Number of Austrian jazz festivals according to additional genres in 2010¹¹

Genre	No. of jazz festivals
Jazz	18
Jazz, World music	7
Jazz, Pop/rock, World music	3
Jazz, Contemporary classical music	2
Jazz, Pop/rock, Electronic	2
Jazz, Classical music, Contemporary classical music	2
Jazz, Pop/rock	1
Jazz, Pop/rock, Contemporary classical music	1
Jazz, World music, Classical music	1
Jazz Pop/rock, World music, Hip Hop	1
Jazz, Pop/rock, World music, Contemporary classical music, Electronic	1

The by-state analysis of jazz festivals in 2010 shows Upper Austria and Vienna hosting the most festivals (see Table 6).¹²

Table 6: Distribution of Austrian jazz festivals in 2010 by state

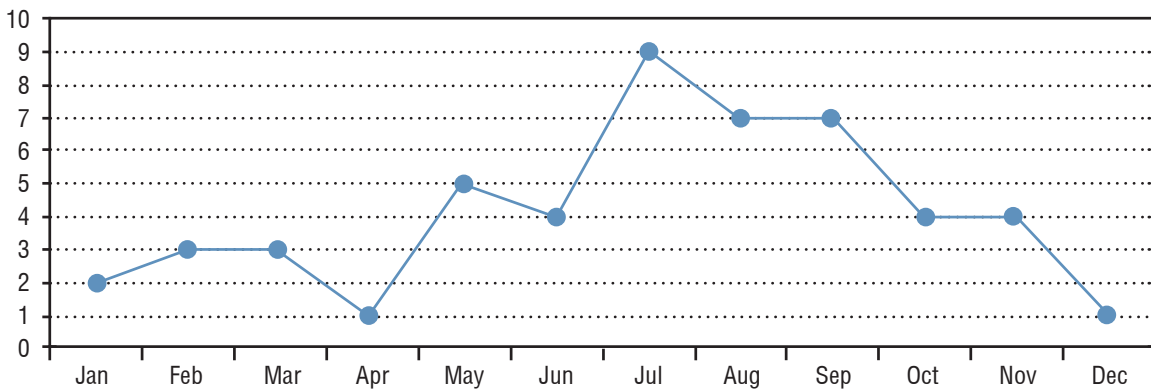
State	No. of jazz festivals
Upper Austria	8
Vienna	8
Salzburg	5
Vorarlberg	5
Lower Austria	4
Styria	4
Tyrol	3
Burgenland	2
Carinthia	0

Analysis of festivals according to time of year demonstrates that most took place between July and September; the least activity was in April and December. The festivals lasted between one and 32 days, about 7 days at an average; therefore, they sometimes took place in two or – in the case of the *Jazz Fest Wien* – even three months (see Figure 1).

¹¹ Source: MICA, as of May 2011.

¹² The additional data for the following analysis were taken from the jazz festival programs, as of December 2010.

Figure 1: Number of Austrian jazz festivals in 2010 by month

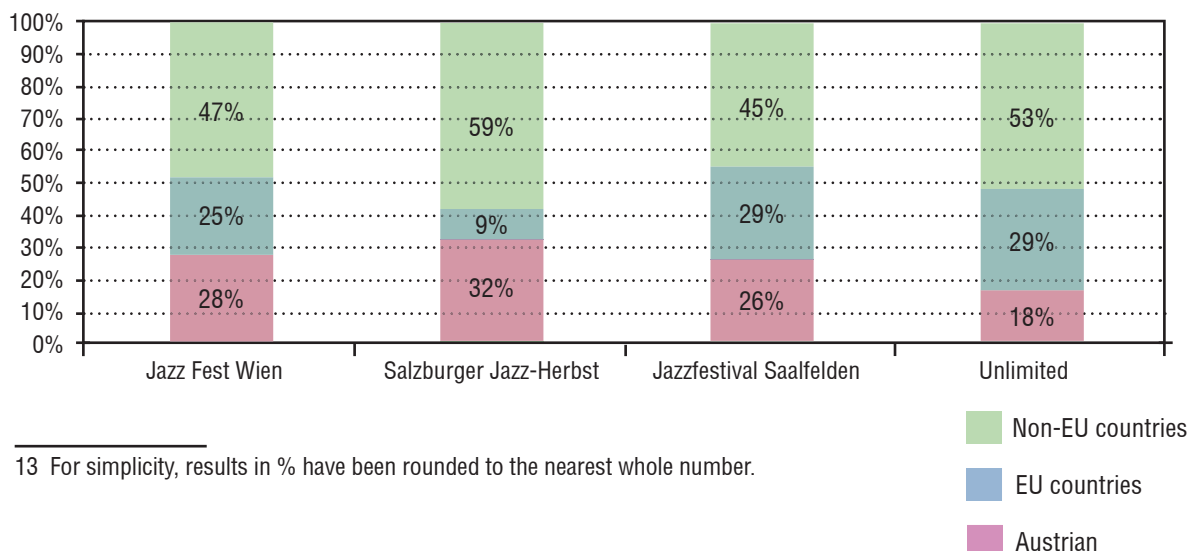


The *Jazz Fest Wien* (<http://www.viennajazz.org>), encompassing a number of different venues and a very high attendee rate – about 60.000 – is Austria’s largest jazz festival by far. In existence since 1991, the festival offers musicians the opportunity to play for a large audience, attracted in large part by participating international jazz stars. The *Salzburger Jazz-Herbst* (about 10.000 visitors; <http://www.jazzherbst.com>), the *Jazzfestival Saalfelden* (about 7.000 visitors; <http://www.jazzsaalfelden.com>) and the *Unlimited* festival in Wels (about 5.000 visitors; <http://www.musicunlimited.at>), according to MICA, are also among the best-attended festivals in the country.

Examination of participating musicians and ensembles (total 700) according to nationality was divided into the categories Austrian, European Union and other countries. With ensembles, the respective bandleaders determined the origin. The results show that in 2010, 45% of musicians and ensembles came from Austria, the remaining 55% from other nations – 29% from the European Union and 26% from other countries (mainly the USA).

Among the four best-attended festivals in 2010, the Austrian proportion of the 106 participating acts was just under one-third. Musicians from non-EU countries – mostly from the USA and mostly internationally known stars of the scene – held a significant majority (see Figure 2).

Figure 2: Musicians/ensembles performing at the best-attended Austrian jazz festivals by origin (in %) ¹³



¹³ For simplicity, results in % have been rounded to the nearest whole number.

3 Higher education

3.1 General information

Austria is home to a comprehensive network of educational opportunities for jazz: amateurs of all ages have the option of learning to play jazz at a wide national system of music schools offering quality jazz programs (such as the *Jazzseminar Dornbirn*, <http://www.jazzseminar.at>), or through private tuition and by following (occasional) workshops. Those who pursue a professional career in jazz have the option of joining jazz art programs at the art universities or conservatories (with a granted state recognition) where they can gain a bachelor's and a master's degree. These courses of study offer an important basis for young jazz musicians, offering as it does not only an artistic education but also the opportunity to develop a network with other musicians, contacts to promoters, performance experience in and out of the school environment and in general preparation for the challenges at the professional level.

Higher education in jazz at Austrian institutions is divided into two tracks: a performance degree ("Konzertfach") – on completion of which the student receives a final diploma – and an artistic/pedagogical degree, Instrumental and Vocal Pedagogy ("Instrumental- und Gesangspädagogik", IGP), resulting in a final diploma and teaching certificate allowing the graduate to teach at any educational institution in Austria. A jazz education can also be pursued peripherally or as a concentration as part of the classical IGP curriculum. An academic concentration can also be pursued as part of a performance degree in jazz and pop or as part of a musicology curriculum. The bachelor's program lasts a minimum of eight semesters, the master's program four additional semesters.

3.2 Universities

In Austria, the following three art universities offer both performance-track and pedagogical degrees in jazz studies:

The jazz institute of the *University of Music and Performing Arts Graz* (KUG) was founded in Graz in 1965 and was the first educational institution for jazz in Austria, including a practical and theoretical education of the students. The subsequent increase in the need for academic and interdisciplinary research work in jazz led to the founding of the International Society for Jazz Research in 1969 and an Institute for Jazz Research in 1971 (see <http://www.kug.ac.at>).

The jazz department offers an eight-semester Bachelor of Arts program in either jazz performance or the aforementioned IGP with a jazz concentration. A Master of Arts program lasting four semesters is also available for voice, guitar, piano, bass, trombone, saxophone, drums and trumpet. Various subjects complementing the main instrumental lessons are offered, as well as concentrations in ensemble direction, jazz composition and arrangement, applied electronic music, jazz harmony, jazz rhythm and jazz improvisation. The bachelor's program focuses on the acquisition of the improvisational language intrinsic to jazz, with emphasis on the communicative, interactive element of

playing. The classes include the most important historic and contemporary styles of jazz and related musical genres. The master's program offers an in-depth education in the main artistic subjects of the bachelor's program, emphasizing a focusing and extension of the artistic work. A master's curriculum with a concentration jazz composition and arrangement is also offered by the department.

The *Konservatorium Wien University* (KWP) started a jazz department in 1968. In 2005 the Conservatory received its national accreditation as a private university (see <http://www.konservatorium-wien.ac.at>).

The KWP Department of Jazz offers eight-semester Bachelor of Arts and four-semester Master of Arts degree programs in jazz in the main subject areas of piano, bass, trumpet, trombone, saxophone, drums, guitar, voice and jazz composition and arrangement. A master's degree in Arts Education is also available, also lasting four semesters on piano, guitar, bass, saxophone, drums and voice. The bachelor's program is focused on the fundamental development of instrumental capability as a soloist, acquisition of the fundamental improvisation language in the context of the historically evolved structures of jazz and communicative/interactive and social abilities in jazz-intrinsic musical praxis. The master's program is designed to deepen the student's artistic competence; a central theme is the successive development of the individual's artistic personality.

The Institute for Jazz and Improvised Music (JIM, under the direction of Christoph Cech) at the *Anton Bruckner University* was founded in 1989. In 2004 the institution received its accreditation as a private university (see <http://www.bruckneruni.at>).

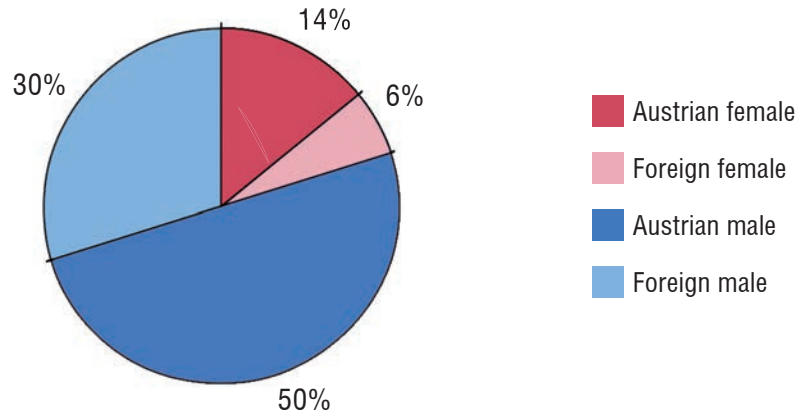
JIM now offers both performance and artistic/pedagogical eight-semester Bachelor of Arts and four-semester Master of Arts programs in voice, viola, violin, cello, clarinet, saxophone, trumpet, trombone, tuba, piano, guitar, electric and acoustic bass, flute, drums and percussion. A six-semester Bachelor of Arts and four-semester Master of Arts in jazz composition is also available. Curricular emphasis is placed on full-spectrum improvisational creativity, rhythmic languages of the world, jazz composition as a developmental potential for new (classical) music and encouragement in the formation of individual style (see <http://www.bruckneruni.at/Musik/Jazz-und-improvisierte-Musik>).

The information on student populations from the fall semester 2010/11 from both performance and pedagogical jazz programs of study at a bachelor and master level gave a total number of 384 students at all three universities.¹⁴ A look at the gender distribution among these students shows males in the majority at 80%; females at 20%. 64% of jazz students were Austrian citizens, 36% of other nationalities (see Figure 3).¹⁵

¹⁴ This information is available at the universities' public online systems ("Student statistics"). KUG: <https://online.kug.ac.at/KUGonline/webnav.ini>; KWP: https://online.konswien.at/kwp_online/webnav.ini; Anton Bruckner University: <https://bonline.bruckneruni.at/bonline/webnav.ini>.

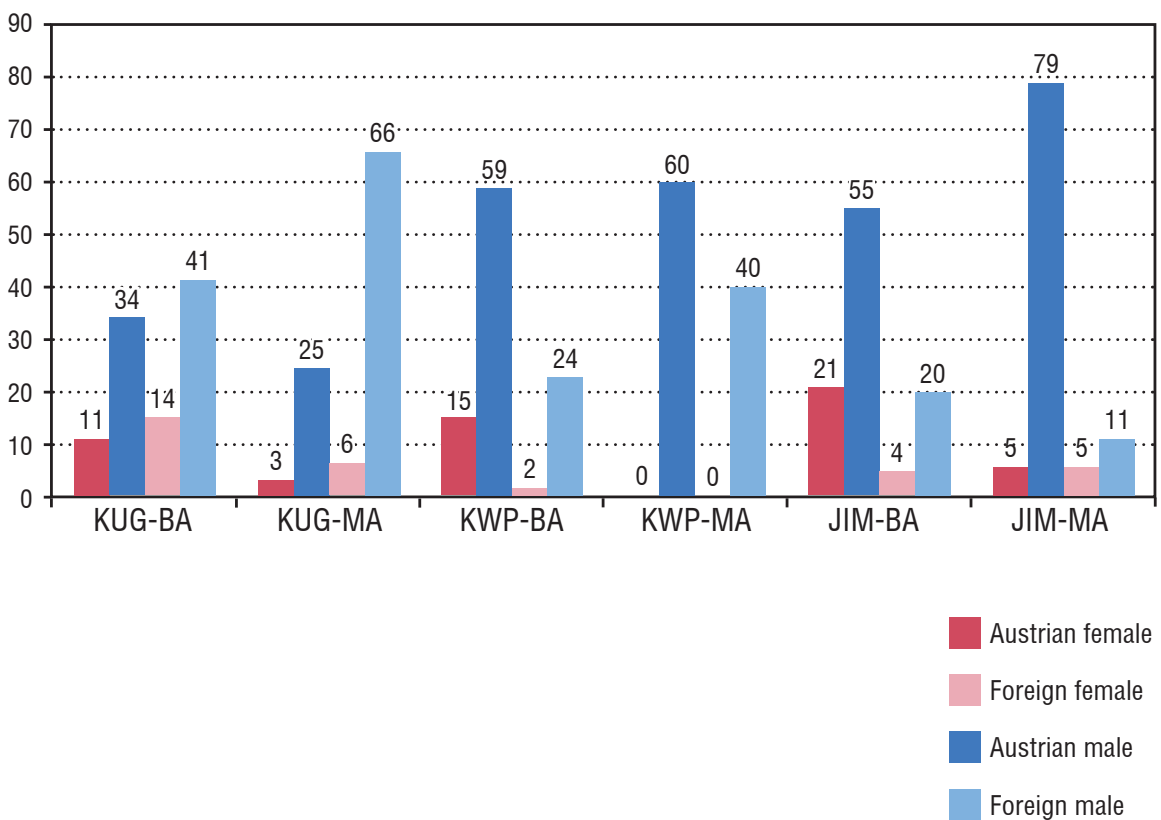
¹⁵ For simplicity, results in % have been rounded to the nearest whole number.

Figure 3: Student gender distribution and nationality (in %)



Analysis of all the examined components in the bachelor's (BA) and master's (MA) programs shows clearly that all three universities had more women in the bachelor's program than in the master's (see Figure 4).¹⁶

Figure 4: Student distribution: Degree program, nationality and gender (in %)



¹⁶ For simplicity, results in % have been rounded to the nearest whole number.

The further two Austrian arts universities *University of Music and Performing Arts Vienna* (MDW) and the *Mozarteum University* in Salzburg do not offer an instrumental program of studies in jazz. However, at the MDW students can study jazz as part of programs for pedagogy or music/instrumental education for young children at the Institute for Popular Music (IPOP). Jazz is also a subject of study in academic and research contexts at IPOP, including diploma and masters' theses and dissertations, aimed at a better understanding popular music genres, their development and their significance for cultural diversity (see <http://www.mdw.ac.at> and <http://ipop.at>).

At the *Mozarteum University*, jazz and popular music is available as a four-semester concentration in the context of an IGP degree; furthermore, the music education department offers individual elective classes on jazz-related themes and workshops featuring notable artists are occasionally organized (see <http://www.moz.ac.at>). The *Mozarteum's* Innsbruck branch (<http://www.moz.ac.at/de/university/standorte/innsbruck.php>), in cooperation with the *State Conservatory of Tyrol*, has offered an IGP bachelor's degree since 2006; as in Salzburg one option is the concentration in jazz and popular music (<http://www.moz.ac.at/muspaed-innsbruck/deutsch/2studium/IGP.html>). The *State Conservatory of Vorarlberg* offers a similar concentration as part of the IGP bachelor's program, also in cooperation with the *Mozarteum* (see <http://www.vlk.ac.at>).

3.3 Conservatories

The *Kärntner Landeskonservatorium* (KONSE), in the field of jazz is the most renowned conservatory, since the final degrees are equal to university degrees. Founded in 1984, the jazz department includes both performance and pedagogical courses of study, as well as preparatory and continuing education courses, with a jazz curriculum modeled on that of the KUG (see <http://www.konse.at>).

The offerings at the Department of Jazz and Pop includes a diploma program lasting 12 semesters and an IGP teaching certificate program lasting eight semesters with concentrations in piano, accordion, guitar, violin, acoustic and electric bass, flute, clarinet, saxophone, trumpet, trombone, drums and voice. A one- to two-year preparatory program is also offered. The "Jazz Musician" diploma program is designed to prepare students for a job as artist or artist manager.

The further Austrian conservatories with an available jazz education program mostly offer an eight-semester performance (instrumental diploma) and artistic/pedagogical study (IGP teaching certificate). In Vienna, these studies are possible at the *Vienna Music Institute* (VMI, <http://www.vmi.at>), at the *Franz Schubert Conservatory* (<http://www.fsk.at>), the *Gustav Mahler Conservatory* (<http://www.gmk.ac.at>), the *Vienna Conservatory* (<http://www.viennaconservatory.at>) and the *Prayner Conservatory* (<http://www.konservatorium-prayner.at>). In Burgenland, one can study jazz at the *Joseph Haydn Conservatory* in Eisenstadt (<http://www.haydnkons.at>).

In addition to the aforementioned cooperation with the *Mozarteum University*, the *State Conservatory of Tyrol* in Innsbruck also offers a six-semester diploma program in "Jazz and Improvised Music". This course aims to prepare students for a career as either musician or teacher; it meets the hiring requirements for the Tyrolean music school

system (<http://www.konstiroel.at>). The *Johann Joseph Fux Conservatory* in Graz does not offer a jazz education course, but a special six-semester course in “Popular Music” (<http://www.verwaltung.steiermark.at/cms/ziel/74836019/DE>).

4 Media

4.1 Radio, television and newspapers

Although jazz is indeed present in the radio, TV and newspapers, the support of jazz in these media has decreased. The public Austrian Broadcasting System, *Österreichischer Rundfunk* (ORF), is the subject of criticism due to the fact that presently virtually no programs featuring music in the jazz idiom are produced. Regular programming in radio and television have partially been discontinued and Austrian records are of little interest for broadcast. The once-significant radio orchestras have also been dissolved. The situation poses the question of to what extent the ORF is meeting its statutory cultural mandate (see Kerschbaumer 2000: 140f.). The following information reflects the situation of 2010 and is still valid to date.

Jazz programs in radio are a regular occurrence at the *Austria 1* (Ö1), the Austrian public broadcasting network’s culture station (see <http://oe1.orf.at>): “Jazztime” and “Ö1 Jazznacht” are solely dedicated to jazz; “On Stage”, “Spielräume”, “Heimspiel”, “Konzertabend” and “Zeitton” feature jazz occasionally. The ORF’s regional stations (Ö2 or *Österreich-Regional*), broadcasting in the individual states, Styrian radio includes the weekly program “Jazz at Its Best” (see <http://steiermark.orf.at/magazin/studio/radio/stories/254867/>).

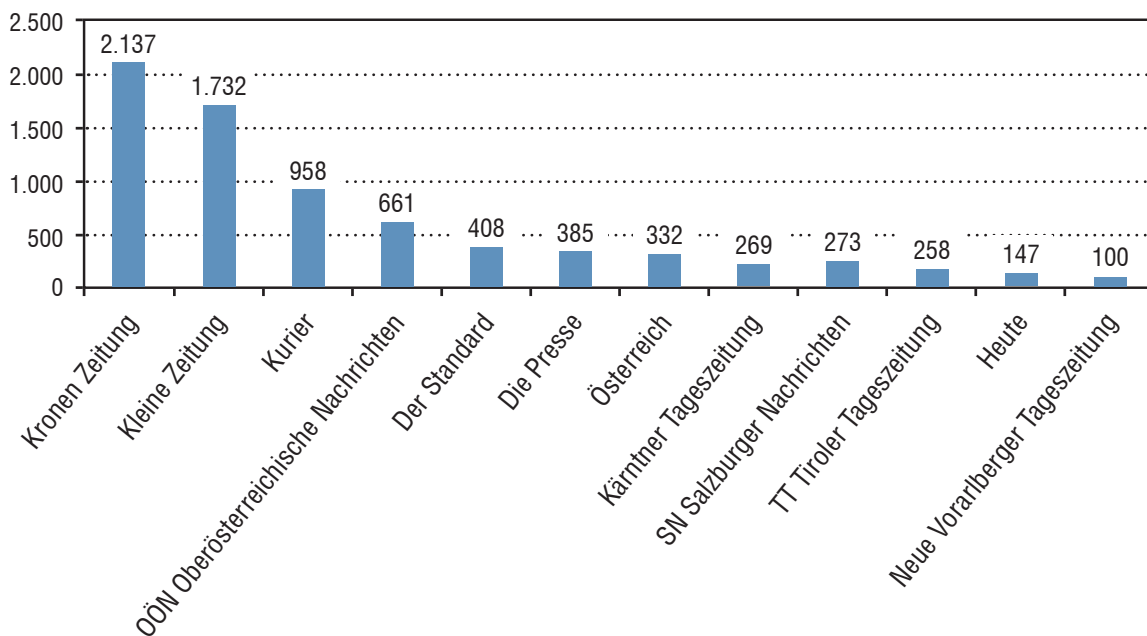
Austria also has a relatively high number of private and free broadcasters; the free networks often include jazz programming. Independent radio stations are nonprofit organizations and broadcast by means of online streaming (see <http://www.freie-radios.at>). Jazz programming in independent radio can be heard in the programs “All That Jazz” on *Freirad* (<http://www.freirad.at>), “Time for Jazz” on *Radio Helsinki* (<http://helsinki.at>), “Jazz Me If You Can” on *Freequens* (<http://www.freequenns.at>) and “Jazz-Café” on *Orange 94.0* (<http://www.o94.at>).

The significance of jazz in Austrian television at the moment is vanishingly small; not only jazz but also music generally does not have a sufficient presence in Austrian television. In the ORF there are no television productions of music in the jazz idiom whatsoever. Brief, isolated reports on jazz music can only be seen in the news program “Zeit im Bild” (ZIB) and occasionally on the cultural program “Kulturmontag” and “A.Viso”. The ORF’s new 24-hour channel for culture and information, *ORF III: Kultur und Information* has been in operation since 26 October, 2011. Its programming is founded on the following points of emphasis: culture/religion/folk culture and regional affairs, Austrian history and current affairs, information and European integration as well as art and culture (see <http://kundendienst.orf.at/programm/angebote/orfdrei.html>).

The public television network *3sat* is a cooperation between German Television Two (ZDF), the ORF, Swiss public broadcasting (SRG SSR) and the television arm of the ARD, a further German public broadcasting organization and offers full-time programming with a cultural emphasis. The leading network is the ZDF, at whose studios the original programming is produced. Music is in comparison considerably better represented – concerts, operas, dance and jazz performances are part of the programming as well as productions and documentaries – and jazz reporting also takes place. Live concerts and time-delayed broadcasts of jazz festivals and concerts as well as jazz reports, documentaries and artist portraits are all part of *3sat* programming (see <http://www.3sat.de>).

Concerning jazz presence in print media there is a tendency to publish a continually decreasing number of reports with relevant content and also in the number of journalists with sufficient knowledge of the subject. These criteria depend largely on whether and in what manner reportage takes place as well as on the efforts of the reviewer. Jazz reportage is more extensive when big festivals are taking place. Among the Austrian daily papers, *Der Standard* as well as the *Salzburger Nachrichten*, *Die Presse* and the *Kleine Zeitung* are important sources of jazz reporting. “Jazz” appears most often in daily newspapers in listings of live or radio events, reports on jazz festivals (concert announcements and reviews) and CD releases and reviews. Interviews and artist portraits are considerably more seldom to be found. A search of the media databank DeFacto-Campus with the keyword “jazz” yields the following results (see <http://www.campus.defacto.at>):

Figure 5: Number of hits for “jazz” in Austrian daily newspapers, 01.01.–31.12.2010



There are at the moment no Austrian weekly periodicals with jazz as an area of focus. *Falter*, a Vienna city paper with an additional section on Styria, publishes jazz-themed articles such as portraits and reviews on a semi-regular basis (see <http://www.falter.at>). DeFacto-Campus yields 177 hits for articles with the keyword “jazz” in 2010.

4.2 Specialist jazz press

Austria has no jazz periodical in the moment; however a few music magazines include jazz as a section: *Concerto* is an Austrian music magazine appearing six times per year – every two months – and including sections on jazz, blues, world and pop music. The editorial staff of the “Jazz and Jazz-Related” section covers “Jazz”, “Jazz and Jazz-Related”, “Jazz, World Music and Contemporary”, “Jazz and Jazz Vocalists” and “Jazz, Electronic Music, New Music, Miscellaneous Acoustic Nonconformity and Strangeness” (see <http://www.concerto.at>). The magazine *Freistil*, the “Magazine for music and ambiance”, also appears six times a year and is dedicated to contemporary music styles including improvised, experimental, new, electronic, pop, rock and jazz music. Notably, it has a particular concentration on female artists (see <http://freistil.klingt.org>). *SKUG*, the “Journal for Music”, appears quarterly; its articles, reviews, concert listing and link listings are focused on contemporary musical genres and include a small section on contemporary jazz (see <http://www.skug.at>).

Although there is currently no Austrian jazz periodical, the country has a long-lasting history in the area of musicological publications on jazz research. Since 1969, academic publications have issued, in both German and English, from the Institute for Jazz Research at the *University of Music and Performing Arts Graz* in cooperation with the International Society for Jazz Research: the yearbook *Jazzforschung / Jazz Research* has appeared since 1969 and is up to 44 volumes currently; the periodical *Jazz Research News* has been published several times annually since 2000 (43 issues to date) and the series *Beiträge zur Jazzforschung / Studies in Jazz Research*, with 14 volumes to date, has been published at intervals since 1969. The focus of these publications is the systematic research into jazz in the areas of musicology, ethnology, sociology, psychology, pedagogy, dance research and media research (see <http://www.jazzresearch.org> and Kerschbaumer 2010: 194ff.).

4.3 Digital media

The magazine portion of the MICA website publishes roughly five to ten articles per week on jazz, mostly interviews and portraits focusing current happenings in the jazz scene. Since June 2010 more and more articles are published in English (see <http://www.musicaustria.at/musicaustria/jazz-improvisierte-musik>).

Information on jazz bands and musicians in Austria can be found online at the website of the *Archiv Österreichischer Populärmusik* (Archive of Austrian Popular Music) under <http://www.sra.at>. However, due to the lack of funding money in the past few years, the archive’s publishing activity has been reduced radically.

The format of the former jazz magazine *Jazzzeit* (discontinued since June of 2009) is maintained on the website www.jazzzeit.at. Content and articles have been reduced drastically in comparison to the printed version (see <http://www.jazzzeit.at>).

For artists of all types, the internet is a cheap communication and distribution medium, open to all and possessed of a large number of possibilities. Social networks such as *Facebook* (<https://www.facebook.com>), *Twitter* (<https://twitter.com>) and *MySpace* (<http://www.myspace.com>) are used often, and video portals – primarily *YouTube* (<http://www.youtube.com>) and the arts platform *Vimeo* (<http://vimeo.com>) – are becoming increasingly popular. Additional platforms for music include *SoundCloud* (<http://soundcloud.com>) and the MICA online music store (<http://shop.musicaustria.at>), where audio recordings can be bought as a download. All these sites offer a simple entry to the digital market and support the building up of a fan base.

5 Audience

Unfortunately, no comprehensive data on audiences at Austrian jazz events is available. The Sociology of Music Institute at Vienna's *University of Music and Performing Arts* has published a study called *Wozu Musik? (Why Music?)*; in polls of concertgoers it is found that 20% have been to jazz concerts. 7% attend more than two jazz concerts annually and 13% attend one to two per year. Age appears hardly to play a role; various age groups between 30 and 59 attend a roughly equal number of concerts. Education, on the other hand, plays a large role: a direct correlation is found between the level of education and the number of classical and jazz concerts and operas visited. The study also shows that the general opinion of music's importance in society is high – of course, this does not by any means translate directly to the number of seats filled at concerts (see Huber 2010: 39ff.).¹⁷

6 Recording and distribution

6.1 Jazz agencies

Currently, jazz in Austria is served by a hardly adequate network of booking agencies. The high number of jazz musicians contrasts with the small number of music agencies – and most agencies deal strictly with an established style of music. The reasons are likely to be largely economic, since an agency's income is a percentage of that of the represented artist. One positive note is the existence of a number of very motivated individuals in the area of professional booking, which represents a further step in professionalizing the jazz scene.

¹⁷ When asked about preferences, 12% like jazz "very much"; 28% profess either to have no knowledge of jazz or that they like it "not at all". The remaining 60% are distributed throughout the four categories between (see Huber 2010: 27).

As a result, musicians themselves mostly carry out the central functions of an agency – the procurement of concerts and the associated organizational work. In particular young musicians take on the responsibility of managing themselves, a task coupled with a good deal of effort and additional economic and organizational competency. The musician must present him- or herself as an artist, contact concert promoters and send demo CDs, write grant applications and negotiate fees as well as organizing the concerts themselves and the related travel. With the internet, self-promotion (mostly via platforms such as *MySpace* and *Facebook*), has become considerably simpler for the musicians. An online presence, including a personal homepage and participation in various internet platforms has become the norm. Both areas – the artistic and the organizational – have become important to musicians and are connected.

Table 7: Austrian agencies for jazz in 2010¹⁸

Agency	Website	Brief description
Live Performance Service (LPS)	http://www.lps.at	Books international artists; part of the <i>Jazz Fest Wien</i> organization
Saudades Tours	http://www.saudades.at	One of Europe's largest agencies; books mostly American jazz musicians
Kunst +	http://www.kunstplus.com	Books both international and Austrian artists; small artist catalog
Jazzbrain	http://www.jazzbrain.com	Books Austria jazz musicians
Bigathing	http://www.bigathing.com	Books Austrian jazz musicians; small artist catalog
Miooow	http://www.miooow.com	Small artist catalog including a jazz section
Cultureworks	http://www.cultureworks.at	Includes a small jazz section
Diverted Music	http://www.divertedmusic.at	World music from Austria and other European countries
Matogrosso	http://www.matogrosso.at	International latin music

6.2 Record labels

In Austria exists a number of record labels with the common practice that the musicians pay for the production themselves. Therefore, Austrian jazz musicians often produce their CDs on their own. In addition to the listed labels in Table 8, a large number of further small labels for jazz exists. Information on sales of jazz recordings in Austria is not available.

¹⁸ Source: MICA, as of May 2011.

Table 8: Austrian record labels for jazz in 2010¹⁹

Record label	Website
Ats Records	http://www.ats-records.de
Cracked Anegg	http://www.crackedanegg.com
Extraplatte	http://www.extraplatte.com
Jivemusic	http://jivemusic.at
Material Records	http://www.materialrecords.com
Paorecords	http://www.pao.at
Sessionwork Records	http://sessionworkrecords.com
Sounddesign Austria	http://www.sounddesign-austria.at
JW Records	http://jazzwerkstatt.at

7 Subsidy and funding

Cultural subsidy and funding is of great importance for the jazz scene and its members in Austria. Through public funding activities, the state plays a decisive role in the shaping of the Austrian music scene. The most important institutions funding jazz include the federal and state governments, the *SKE-Fonds* (the social and cultural arm of Austro Mechana) and the *Österreichische Musikfonds* (Austrian Music Fund), partially financed by the federal government.

7.1 Public sector funding

The funding authorities and their resources are connected to different areas of the music scene generally and the jazz scene in particular; active parties in the jazz scene can for instance apply for funding for projects, CD productions and events (individual events as well as concert series and festivals). In addition, specific funding programs and requests for proposals take place on a semi-regular basis. All grants are associated with specific guidelines and time constraints, available from the respective funding bodies.²⁰

Public funding for music is given with no consideration of genre and amounts are also generally not predetermined. Jazz funding falls under the category “Contemporary Music”, which also includes pop, rock, world music, experimental music and contemporary composed music. The general problems regarding funding are not limited to jazz but affect all contemporary genres: interim results of the IPOP study at the *University for Music and Performing Arts Vienna* titled *Austrian Report on Musical Diversity*²¹ show that about 95% of federal funding in the area of arts and culture goes to classical music and traditional music theater forms – opera, operetta, musicals and ballet – with 5% left

¹⁹ Source: MICA, as of May 2011.

²⁰ Help and information on public funding possibilities are available, for instance, from MICA

(see <http://www.micaustria.at/wien/förderungen>) and the *SKE-Fonds* (see http://www.skefonds.at/show_content.php?hid=1).

²¹ The results of this study were published by the university in November 2012 (see <http://ipop.at/2012/austrian-report-on-musical-diversity>).

over for all other areas. Thus, it would seem that the impression of limited funding for jazz results from the fact that little money is made available for contemporary musical forms in general.

Another factor causing difficulty for the jazz community is the still partially present categorization of all music in *U-Musik* (*Unterhaltungsmusik*, entertainment or popular music) and *E-Musik* (*Ernste Musik*, serious music). This distinction is still used by the AKM (the Austrian copyright protection agency) and the Austrian Composers' Association.

Annual subsidies can be found in the annual reports of the various funding bodies. Since the actual grants and their amounts are not given by genre, the listings are also not according to genre but presented all together; as such a detailed, percentage-by-genre picture of grant distributions does not exist.²²

7.1.1 Governmental funding

At the level of federal government, the *Bundesministerium für Unterricht, Kunst und Kultur* (Federal Ministry for Education, Arts and Culture, BMUKK) is responsible for arts funding and public giving. It funds cultural associations, festivals, individuals (composers, musicians), ensembles, orchestras, projects, funding programs etc. (see <http://www.bmukk.gv.at/kunst/foerderungen/index.xml#a209>).

Musicians can also apply for support for travel costs with the *Bundesministerium für europäische und internationale Angelegenheiten* (Federal Ministry for European and International Affairs, BMEIA) (see <http://bmeia.gv.at>).

Together with MICA, an analysis of the annual subsidy report 2010 of the BMUKK has been conducted.²³ According to the BMUKK report, the share of the section "Music" was about 9,4% of the total national cultural and arts budget. The total sum of music funding in 2010 was €8.130.825,00. The detailed analysis shows that the subsidy for the field of jazz was about 7,34% (~€596.600,00) of the total music funding.

Table 9: Distribution of BMUKK "Music" funding and subsidy for jazz in 2010²⁴

"Music" funding sections	Distribution in %	Distribution in €	Subsidy for jazz in %
"Annual Subsidies" ("Jahresförderungen")	84,96	6.907.675,00	5,24
"Project Subsidies" ("Projektförderungen")	8,20	666.750,00	21,36
"Individuals/Stipends" ("Einzelpersonen/Stipendien")	4,87	395.900,00	16,09
"Awards" ("Prämien")	1,36	110.500,00	23,08
"Prizes" ("Preise")	0,61	50.000,00	0,00
TOTAL	100,00	8.130.825,00	7,34

²² An empirical study of grants given by the federal government, the City of Vienna, the *SKE-Fonds* and the *Österreichische Musikfonds* in the Vienna jazz scene from 1996 to 2007 was conducted and analyzed by Stefanie Bramböck (see Bramböck 2010: 121ff.).

²³ The 2010 BMUKK subsidy report can be found at http://www.bmukk.gv.at/medienpool/20914/kunstb_2010.pdf.

²⁴ For simplicity, results in % have been rounded to two decimal places.

7.1.2 Regional and municipal funding

At the state level the cultural departments are the responsible funding institutions. At the lower level, the funding entities are municipalities, counties and capital cities. The state governments fund cultural associations, festivals, individuals (composers, musicians), ensembles, orchestras, projects, travel costs, funding programs etc.

The annual subsidies can be found in the culture and arts reports of the funding bodies. They give an overview of the amount of money provided for “Music” of the total culture and arts budget. However, since each state has different funding guidelines as well as differently structured funding sections, no direct comparisons can be made.

Table 10: State governments funding bodies and subsidy for “Music” of the culture and arts budgets in 2010 (alphabetical order)²⁵

Funding body	Subsidy for “Music” in %	Website
Burgenland	5,27	http://www.burgenland.at/kultur/kulturfoerderungen
Carinthia	10,74	http://www.ktn.gv.at/181108_DEKunst_und_Kultur-Servicebereich_und_Foerderwesen
Lower Austria	13,10	http://www.noel.gv.at/Kultur-Freizeit/Kunst-Kultur/Musik/f_musik_k1.html
Salzburg	20,56	http://www.salzburg.gv.at/themen/ks/kultur/servicerecht/hinweise.htm#musik
Styria	25,30	http://www.kultur.steiermark.at/cms/beitrag/10197812/5908003
Tyrol	4,58	http://www.tirol.gv.at/themen/kultur/abteilungkultur/kulturfoerderungen/musik
Upper Austria	22,75	http://www.landoberoesterreich.gv.at/cps/rde/xchg/SID-12116711-9CA77344/ooe/hs.xsl/32554_DEU_HTML.htm
Vienna	10,60	http://www.wien.gv.at/amtshelfer/kultur/kulturabteilung/foerderungen/musik.html
Vorarlberg	4,28	http://www.vorarlberg.at/vorarlberg/tourismus_kultur/kultur/kultur/foerderungen/musik/musik.htm

7.2 Business and private funding/sponsorship

Business and private funding/sponsorship contribute to the jazz economy in Austria, mostly by supporting different artists and projects such as CD productions, concerts, festivals, competitions and awards. The most important funding bodies are the *SKE-Fonds* (the social and cultural arm of Austro Mechana), financed by the so called “blank media levy”, and the *Österreichische Musikfonds* (Austrian Music Fund), partially financed by the federal government. The *Österreichischer Musikfonds* provides funding for commercial promotion: for an Austrian CD and album production the fond provides up to 50% of production costs against 50% self-financing (see <http://www.musikfonds.at>).

The *SKE-Fonds* provides funding for cultural cultural associations, festivals and artist CD productions and gives information and consultation on matters of social security, taxes, funding, etc. (see <http://www.ske-fonds.at>).

²⁵ For simplicity, results in % have been rounded to two decimal places.

Together with MICA, an analysis of the annual subsidy report 2010 of the *SKE-Fonds* has been conducted.²⁶ The total sum of funding in 2010 was €1.096.768,53, divided into three different sections: the portion of “General Fundings” (“Allgemeine Förderungen”) was €65.658,53 (5,99%), the section “Serious Music Fundings” (“Förderungen zur Ernsten Musik”) received €312.350,00 (28,48%) and the “Entertainment Music Fundings” (“Förderungen zur Unterhaltungsmusik”), where jazz is assigned to, got the funding sum of €718.760,00 that is 65,53% of the total budget. The detailed analysis shows that the subsidy for the field of jazz was about 26,57% (~€191.000,00) of the total entertainment music funding.

Table 11: Distribution of SKE-Fonds “Entertainment Music Fundings” and subsidy for jazz in 2010

“Entertainment Music Fundings” sections	Distribution in %	Distribution in €	Subsidy for jazz in %
“Sound Recording Subsidies” (“Tonträgerförderungen”)	33,59	241.460,00	18,22
“Performance Subsidies” (“Aufführungsförderungen”)	45,58	327.600,00	40,29
“Composition Subsidies” (“Kompositionsförderungen”)	1,77	12.700,00	0,00
“Video Subsidies” (“Förderungen von Videos”)	1,25	9.000,00	0,00
“Small Label Subsidies” (“Kleinlabelförderung”)	8,56	61.500,00	14,63
“Organizations Subsidies” (“Förderungen von Organisationen”)	4,94	35.000,00	5,63
“Education Subsidies” (“Ausbildungsförderungen”)	0,97	7.000,00	57,14
“SKE-Annual Stipends 2010” (“SKE-Jahresstipendien 2010”)	3,34	24.000,00	0,00
TOTAL	100,00	718.760,00	26,57


The *Association for the Promotion of Austrian Music* (GFÖM) is a 100% subsidiary of the AKM and provides funding for events, ensembles playing mainly contemporary Austrian music, contests, sacred music, conferences etc. (see <http://www.gfoem.at>). The *Kulturkontakt Austria* (KKA), financed by the BMUKK, provides funding for contemporary projects of cultural dialogue in eastern and southeastern Europe and Austria (see <http://www2.kulturkontakt.or.at>).

Major private sponsorship is provided by the *BAWAG* (e.g., *Porgy & Bess*), as well as *Tipp3*, *Fernwärme* and *Bank Austria* (e.g., *Jazz Fest Wien*).

The *Hans Koller Prize* is the most important Austrian jazz prize and was awarded from 1996 until 2009. The *Harry Pepl Prize* has been awarded at two-year intervals since 2006.

From 1996 to 2009 the *Hans Koller Prize*, initiated by Mathias Rüegg, was awarded in various categories. Parallel to the establishment of the prize in 1996, the *Austrian Music Office* (AMO) was founded for the organization, awarding and presentation of the annual prize. The prize is publicly financed by the BMUKK (1997–2009), the City of

²⁶ The 2010 *SKE-Fonds* subsidy report can be found at http://www.ske-fonds.at/rte/upload/bericht_2010.pdf.



Vienna (2002–2009) and Austro Mechana’s *SKE-Fonds* (2002–2009). Other important cooperative partners include the *Vienna Art Orchestra*, the ORF and the club *Porgy & Bess*, where the last award ceremonies and concerts took place in March 2010. The *Hans Koller Prize* categories have been expanded over time, with the following categories, each endowed with a different amount of money (see Justin et al. 2009: 41ff.): “Life Work”/“State Prize for Improvised Music”, “Musician of the Year”, “Newcomer of the Year”, “CD of the Year”, “Side(wo)man of the Year”, “New York Stipend”, “European Jazz Prize”, “Audience Prize” and “Talent of the Year”. Besides the “European Jazz Prize” and “Talent of the Year”, the *Hans Koller Prizes* were awarded strictly to musicians working in jazz or jazz-related areas in the Austrian music scene (see <http://www.hanskollerpreis.at>).

The *Harry Pepl Prize* has been awarded every two years since 2006. A project of *gamsBART* and awarded during the *Austrian Sound Check* concert series, the prize has been awarded three times to date (2006, 2008 and 2010). The prize is given as a one-time award for the advancement of the music of guitarist Harry Pepl (d. 2005) (see <http://www.gamsbartjazz.at> and http://www.gart-media.com/fileadmin/user_upload/galerie1/soundcheck.pdf).

Sources

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Justin, Harald et al. 2009. *Hans Koller Preis: 1996–2009*. Vienna: Austrian Music Office.

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Kerschbaumer, Franz. 2010. “Jazzforschung in Österreich (Jazz research in Austria)”, in: *Jazzforschung / Jazz Research* 42. Graz: Akademische Druck- und Verlagsanstalt, pp. 193–200.

Schelepa et al. 2008. *Zur sozialen Lage der Künstler und Künstlerinnen in Österreich: Endbericht (On the social situation of artists in Austria: Final report)*. Study commissioned by the Federal Ministry for Education, Arts and Culture. Vienna: L&R Sozialforschung. http://www.bmukk.gv.at/kunst/bm/studie_soz_lage_kuenstler.xml (06/01/2011).

Internet addresses (alphabetical) [as of 06/14/2011]

Jazz orchestras/big bands and platforms:

Fat Tuesday: <http://www.fattuesdayjazz.com>

GHO Orchestra: <http://www.myspace.com/gerdhermannortler>

Jazz Big Band Graz: <http://www.jazzbigbandgraz.com>

Jazz Orchester Tirol: <http://www.jazzorchestertirol.com>

Jazzorchester Vorarlberg: <http://www.jov.at>

Jazzwerkstatt Graz: <http://www.jazzwerkstattgraz.com>

Jazzwerkstatt Wien: <http://www.jazzwerkstatt.at>

Lungau Big Band: <http://www.lungaubigband.com>

Nouvelle Cuisine Big Band: <http://www.nouvelle-cuisine.at>

Studio Dan: <http://studiodan.weblog.mur.at>

Upper Austrian Jazz Orchestra: <http://www.toene.at/uajo>

V:NM: <http://vnm.mur.at>

Vienna Art Orchestra: <http://www.vao.at>

Online music platforms:

Facebook: <http://www.facebook.com>

MICA Shop: <http://shop.musicaustria.at>

Myspace: <http://myspace.com>

Soundcloud: <http://soundcloud.com>

Twitter: <http://twitter.com>

Vimeo: <http://vimeo.com>

Youtube: <http://www.youtube.com>

Media:

3sat: <http://www.3sat.de>

Concerto: <http://www.concerto.at>

DeFacto-Campus: <http://www.campus.defacto.at> (Login)

Falter: <http://www.falter.at>

Freequenns: <http://www.freequenns.at>

Freirad: <http://www.freirad.at>

Freistil: <http://freistil.klingt.org>
Jazz Research: <http://www.jazzresearch.org>
Jazzzeit: <http://www.jazzzeit.at>
Media-Analyse: <http://www.media-analyse.at>
ORF: <http://orf.at>
Orange 94.0: <http://www.o94.at>
Ö1: <http://www.oe1.orf.at>
Radio Helsinki: <http://helsinki.at>
Radio Steiermark: <http://steiermark.orf.at>
SKUG: <http://www.skug.at>
VFRÖ: <http://www.freie-radios.at>

Agencies:

Bigathing: <http://www.bigathing.com>
Cultureworks: <http://cultureworks.at>
Diverted Music: <http://www.divertedmusic.at>
Kunst+: <http://www.kunstplus.com>
LPS: <http://www.lps.at>
Matogrosso: <http://www.matogrosso.at>
Miooow: <http://www.miooow.com>
Saudades Tours: <http://www.saudades.at>

Record labels:

Ats Records: <http://www.ats-records.de>

Cracked Anegg: <http://www.crackedanegg.com>

Extraplatte: <http://www.extraplatte.com>

Jivemusic: <http://jivemusic.at>

Material Records: <http://www.materialrecords.com>

Paorecords: <http://www.pao.at>

Sessionwork Records: <http://sessionworkrecords.com>

Sounddesign Austria: <http://www.sounddesign-austria.at>

JW Records: <http://jazzwerkstatt.at>

Funding:

BMUKK: <http://www.bmukk.gv.at/kunst/foerderungen/index.xml#a209>

BMEIA: <http://bmeia.gv.at>

Burgenland: www.burgenland.at/kultur/kulturfoerderungen

Carinthia: http://www.ktn.gv.at/181108_DE-Kunst_und_Kultur-Servicebereich_und_Foerderwesen

GFÖM: <http://www.gfoem.at>

KKA: <http://www2.kulturkontakt.or.at>

Lower Austria: http://www.noel.gv.at/Kultur-Freizeit/Kunst-Kultur/Musik/f_musik_k1.html

Österreichischer Musikfonds: <http://www.musikfonds.at>

Salzburg: <http://www.salzburg.gv.at/themen/ks/kultur/servicerecht/hinweise.htm#musik>

SKE-Fonds: <http://www.ske-fonds.at>

Styria: <http://www.kultur.steiermark.at/cms/beitrag/10197812/5908003>

Tyrol: <http://www.tirol.gv.at/themen/kultur/abteilung-kultur/kulturfoerderungen/musik>

Upper Austria: http://www.land-oberoesterreich.gv.at/cps/rde/xchg/SID-12116711-9CA77344/ooe/hs.xsl/32554_DEU_HTML.htm

Vienna: www.wien.gv.at/amtshelfer/kultur/kulturabteilung/foerderungen/musik.html

Vorarlberg: http://www.vorarlberg.at/vorarlberg/tourismus_kultur/kultur/kultur/foerderungen/musik/musik.htm

Prizes:

Hans Koller Preis: <http://www.hanskollerpreis.at>

Harry Pepl Preis: <http://www.gamsbartjazz.at>

Further websites on jazz in Austria:

AKM: <http://www.akm.co.at>

Archiv Österreichischer Populärmusik: <http://www.sra.at>

Arts and culture network: <http://www.kulturleben.at>

Arts and culture network: <http://www.kunst-kultur.at>

Austro Mechana: <http://www.aume.at>

IG Kultur Österreich: <http://www.igkultur.at>

Information on culture and concerts: <http://www.szene1.at>

Kulturkontakt Austria: <http://www.kulturkontakt.or.at/page.aspx?target=104747>

MICA: <http://www.musicaustria.at>

Orpheus Musikverzeichnis: <http://www.orpheus.at>

Österreichische Kulturdokumentation: <http://www.kulturdokumentation.org>

Österreichischer Musikatlas: <http://www.musikatlas.at>

Verband der Österreichischen Musikwirtschaft: <http://www.ifpi.at>

Verband unabhängiger Tonträgerunternehmen, Musikverlage und Musikproduzenten Österreich: <http://www.vtmoe.org>

APPENDIX

1 Promoters/venues (2010, in alphabetical order according to town)²⁷

Town (State)	Promoter / Venue	Website
BAD HOFGASTEIN (Salzburg)	Jazz im Sägewerk	http://www.jazz-im-saegewerk.org
BAD ISCHL (Upper Austria)	Jazzfreunde Bad Ischl	http://www.jazzfreunde.at
BAD ZELL (Upper Austria)	Kulturinitiative Bad Zell	http://www.kulturinitiative.net
BISCHOFSHOFEN (Salzburg)	Kulturverein Pongowe	http://www.pongowe.at
BLUDENZ (Vorarlberg)	Remise Bludenz	http://www.remise-bludenz.at
BRUCK/LEITHA (Lower Austria)	Kultur Stosszeit	http://www.kulturstosszeit.at
BRUCK/LEITHA (Lower Austria)	Kulturinitiative Freiraum	n/a
DEUTSCH-MINIHOFF (Burgenland)	Limmitationes	http://www.limmitationes.com
DIERSBACH (Upper Austria)	Inntöne	http://www.inntoene.com
DORNBIRN (Vorarlberg)	Spielboden	http://www.spielboden.at
DROSENDORF (Lower Austria)	Jazzclub Drosendorf	http://www.schauplatz.at/Jazzclub.htm
ENNS (Upper Austria)	Kulturzentrum "D'Zuckerfabrik"	http://www.d-zuckerfabrik.at
FELDKIRCH (Vorarlberg)	Theater am Saumarkt	http://www.saumarkt.at
FELDKIRCHEN (Carinthia)	Kulturforum Amthof	http://www.kultur-forum-amthof.at
FREISTADT (Upper Austria)	Verein Local-Bühne Freistadt	http://www.local-buehne.at
GALLNEUKIRCHEN (Upper Austria)	Gallensteine Kulturinitiative	http://www.gallnsteine.at
GASPOLTSCHOFEN (Upper Austria)	Kulturinitiative Spielraum	http://www.spielraum.at
GMUNDEN (Salzburg)	Festwochen Gmunden	http://www.festwochen-gmunden.at
GRAZ (Styria)	Forum Stadtpark	http://forum.mur.at
GRAZ (Styria)	Gamsbart	http://www.gamsbartjazz.at http://www.grazjazz.at
GRAZ (Styria)	Open Musik	http://openmusic.at
GRAZ (Styria)	Orpheum Graz	www.orpheumgraz.com
GRAZ (Styria)	Stockwerkjazz	http://stockwerkjazz.mur.at
GRAZ (Styria)	Wirtschaftshilfe für Studenten Steiermark	http://www.wist.vc-graz.ac.at
HALLEIN (Salzburg)	Kulturforum Hallein	http://www.forum-hallein.at
IMST (Tyrol)	Art Club Imst	http://www.artclubimst.at
INNSBRUCK (Tyrol)	Kulturgasthaus Bierstindl	http://www.bierstindl.at
INNSBRUCK (Tyrol)	Treibhaus	http://www.treibhaus.at
KAPFENBERG (Styria)	Kulturzentrum Kapfenberg	http://www.kapfenberg.at
KLAGENFURT (Carinthia)	Innenhofkultur	http://www.innenhofkultur.at
KLAGENFURT (Carinthia)	Jazzclub Klagenfurt	http://www.jazz-club.at
KLAGENFURT (Carinthia)	Kamot Jazzkeller	http://www.kamot.at

²⁷ All data provided by MICA in May 2011.

KREMS (Lower Austria)	Jazzkeller Krems	http://www.kremserjazzclub.at
LAMBACH (Upper Austria)	Gruppe 02	http://www.gruppeo2.at
LANDECK (Tyrol)	ARGE Altes Kino	http://altes-kino.at
LEIBNITZ (Styria)	Kultur in Leibnitz	http://www.kael.at
LEMBACH (Upper Austria)	Musik-Kulturclub Lembach	http://musikclub.at
LINZ (Upper Austria)	Jazz am Berg / Bildungszentrum St. Magdalena	http://www.bz-magdalena.at
LINZ (Upper Austria)	Jazz Point Linz	http://www.jazzpoint.at
LINZ (Upper Austria)	Linzer Veranstaltungsgesellschaft / Brucknerhaus	http://www.liva.at
LINZ (Upper Austria)	Posthof – Zeitkultur am Hafen	http://www.posthof.at
LINZ (Upper Austria)	Smaragd Kultur Café	http://www.smaragd.cc
LUSTENAU (Vorarlberg)	Jazzclub Lustenau	http://www.jazzclub.at
MÖDLING (Lower Austria)	Jazzforum	http://www.jazzforum.eu
MÜRZZUSCHLAG (Styria)	Kunsthhaus Mürzzuschlag GmbH	http://www.kunsthhausmuerz.at
NICKELSDORF (Burgenland)	Jazzgalerie Nickelsdorf / Konfrontationen Jazzfestival	http://www.konfrontationen.at
OBERWART (Burgenland)	OHO – Offenes Haus Oberwart	http://www.oho.at
OSLIP (Burgenland)	Cselley-Mühle	http://www.cselley-muehle.at
RAAB (Upper Austria)	Kunst und Kultur Raab	http://www.servus.at/kkraab
RANKWEIL (Vorarlberg)	Altes Kino Rankweil	http://www.alteskino.at
RANKWEIL (Vorarlberg)	Musikladen	http://www.musikladen.at
RIED I. INNKREIS (Tyrol)	Kunst im Keller – KIK	http://www.kik-ried.com
ROTTENMANN (Styria)	Kulturviech Rottenmann	http://www.kulturviech.at
SAALFELDEN (Salzburg)	Jazzfestival Saalfelden / Tourismusverband Saalfelden	http://www.jazzsaalfelden.com
SAALFELDEN (Salzburg)	Kunsthhaus Nexus	http://www.kunsthhausnexus.com
SALZBURG (Salzburg)	ARGE Kultur	http://www.argekultur.at
SALZBURG (Salzburg)	Jazzit / Jazz im Theater	http://www.jazzit.at
SALZBURG (Salzburg)	Jazzclub Life Salzburg	http://jazzclublife.at
SALZBURG (Salzburg)	Rockhouse Salzburg	http://www.rockhouse.at
ST. FLORIAN (Upper Austria)	Kulturtreff Altes Kino	http://come.to/altes.kino
ST. GEORGEN (Upper Austria)	Treffpunkt Georgia	http://www.servus.at/treffpunkt_at
ST. JOHANN/TIROL (Tyrol)	Musik-Kultur St. Johann	http://muku.at
ST. PÖLTEN (Lower Austria)	St.Pöltner Höfefest / Kulturplattform	http://hoefefest.at
STEYR (Upper Austria)	Akku Steyr	http://www.aku-steyr.com
STEYR (Upper Austria)	Röda Jugend- und Kulturhaus	http://www.roeda.at
STRADEN (Styria)	Straden Aktiv	http://www.straden-aktiv.com
TRAUN (Upper Austria)	Kulturgasthaus Spinnerei	http://www.spinnerei.at
TRAUNSTEIN (Lower Austria)	Fremdenverkehrsverein Wachtstein	http://www.wachtstein.at
TULLN (Lower Austria)	Kunstwerkstatt Tulln	http://www.kunstwerkstatt.at
TULLN (Lower Austria)	Musikfabrik Niederösterreich	http://www.musikfabrik.at
ULRICHSBERG (Upper Austria)	Jazzatelier Ulrichsberg	http://www.jazzatelier.at
VIENNA (Vienna)	Alte Schmiede	http://www.alte-schmiede.com

VIENNA (Vienna)	Blue Tomato	http://www.bluetomato.cc
VIENNA (Vienna)	Davis	http://www.davis.at
VIENNA (Vienna)	Jazz Fest Wien	http://www.viennajazz.org
VIENNA (Vienna)	Jazzland	http://www.jazzland.at
VIENNA (Vienna)	Konzerthaus Wien	http://www.konzerthaus.at
VIENNA (Vienna)	Live Performance Service (LPS)	http://www.lps.at
VIENNA (Vienna)	Luftbad	http://www.luftbad.at
VIENNA (Vienna)	Miles Smiles Jazz Café	http://www.ig-jazz.at
VIENNA (Vienna)	Ost Klub	http://ost-klub.at
VIENNA (Vienna)	Musikverein	http://www.musikverein.at
VIENNA (Vienna)	Porgy & Bess	http://www.porgy.at
VIENNA (Vienna)	Reigen	http://www.reigen.at
VIENNA (Vienna)	Sargfabrik	http://sargfabrik.at
VIENNA (Vienna)	Theater am Spittelberg	http://theateramspittelberg.at
VIENNA (Vienna)	Vienna Entertainment	http://www.viennaentertainment.com
VILLACH (Carinthia)	Jazz Over Villach / Verein Liveact Productions	http://www.liveact.at
VORCHDORF (Upper Austria)	Kulturverein Guten Morgen Vorchdorf	http://www.gutenmorgenvorchdorf.at
WAIDHOFEN/THAYA (Lower Austria)	Internationales Musikfest Waid- hofen/Thaya / MV-Folk Club Waidh./Thaya	http://www.folkclub.at
WEIZ (Styria)	Kulturbüro Weiz	http://www.weiz.at/517_de_Kulturbuero.aspx
WELS (Upper Austria)	Alter Schl8hof Wels	http://www.schl8hof.wels.at
WELS (Upper Austria)	Kulturverein Waschaecht	http://www.waschaecht.at
WELS (Upper Austria)	Musikwerkstatt Wels	http://www.musikwerkstattwels.net
WIESEN (Burgenland)	Jazzfest Wiesen	http://www.wiesen.at

2 Festivals

(2010, in alphabetical order according to town)²⁸

Town (State)	Festival	Website
BAD HOFGASTEIN (Salzburg)	Snow Jazz Gastein	http://www.jazz-im-saegewerk.org
BLUDENZ (Vorarlberg)	Bludener Jazztage	http://www.remise-bludenz.at
BREGENZ (Vorarlberg)	Seelax	http://www.seelax.at
DIERSBACH (Upper Austria)	INNtöne Festival	http://www.inntoene.com
DORNBIRN (Vorarlberg)	proFILE Jazz Festival	http://www.spielboden.at
FEHRING (Styria)	Most and Jazz	http://www.mostundjazz.com
FELDKIRCH (Vorarlberg)	Feldkirch Festival	http://www.feldkirchfestival.at
FIEBERBRUNN (Tyrol)	Bourbonstreet Festival	http://www.bourbonstreetfestival.at
GMUNDEN (Upper Austria)	Festwochen Gmunden	http://www.festwochen-gmunden.at
GRAZ (Styria)	Jazzwerkstatt Graz	http://www.jazzwerkstattgraz.com
GRAZ (Styria)	Jazz Sommer Graz	http://www.jazzsommergraz.at
HAAG (Upper Austria)	Böllerbauer Open Air Festival	http://www.boellerbauer.at
HOHENEMS/DORNBIRN (Vorarlberg)	Transmitter	http://www.transmitter.at
LINZ (Upper Austria)	LinzFest	http://www.linzfest.at
LINZ (Upper Austria)	Brucknerfest	http://www.brucknerhaus.at
LUNZ AM SEE (Lower Austria)	Wellenklänge	http://www.wellenklaenge.at
LUNZ AM SEE (Lower Austria)	More Ohr Less	http://www.more-ohr-less.at
MITTERSILL (Salzburg)	KOFOMI	http://www.kofomi.com
NEUMARKT AN DER RAAB (Burgenland)	Chilli Jazz	http://www.limmitationes.com
NICKELSDORF (Burgenland)	Nickelsdorfer Konfrontationen	http://www.konfrontationen.at
SAALFELDEN (Salzburg)	Jazzfest Saalfelden	http://www.jazzsaalfelden.com
SALZBURG (Salzburg)	Jazz & The City	http://www.salzburgjazz.com
SALZBURG (Salzburg)	Salzburger Jazz Herbst	http://www.salzburgerjazzherbst.at
SCHWAZ (Tyrol)	Outreach Festival	http://www.outreach.at
ST. JOHANN/TIROL (Tyrol)	Artacts	http://www.muku.at
ST. LORENZEN (Styria)	Hotel Pubik Festivalt	http://www.hotelpupik.org
ST. PÖLTEN (Lower Austria)	MM Jazzfestival	http://www.mmjazzfestival.at
ULRICHSBERG (Upper Austria)	Ulrichsberger Kaleidophon	http://www.jazzatelier.at/va/kal09.htm
VIENNA (Vienna)	In between-Festival	http://www.akzent.at
VIENNA (Vienna)	Wiener Gitarrenfestival	http://www.wienergitarrefestival.at
VIENNA (Vienna)	Akkordeon Festival	http://www.akkordeonfestival.at
VIENNA (Vienna)	Jazzfest Wien	http://www.viennajazz.org
VIENNA (Vienna)	Donauinselfest	http://www.donauinselfest.at
VIENNA (Vienna)	Forum Gitarre Wien	http://www.forum-gitarre.at

²⁸ All data provided by MICA in May 2011.

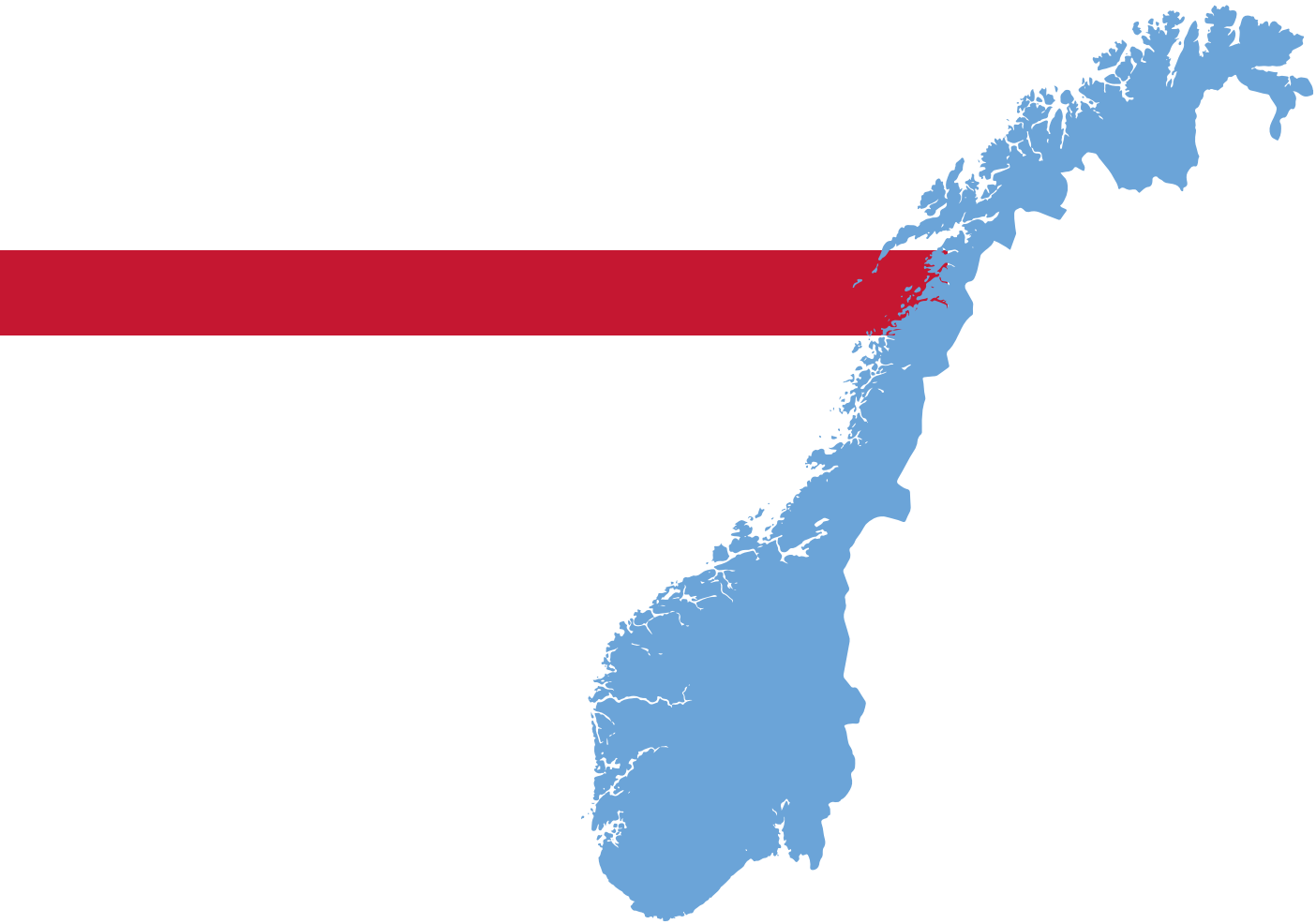
VIENNA (Vienna)	Voice Mania	http://www.voicemania.at
VIENNA (Vienna)	KlezMORE Festival	http://www.klezmore-vienna.at
WAIDHOFEN/THAYA (Lower Austria)	Musikfest Waidhofen	http://www.folkclub.at
WELS (Upper Austria)	Schlachthof Blues Festival	http://www.schl8hof.wels.at
WELS (Upper Austria)	Unlimited	http://www.musicunlimited.at

3 Universities and conservatories (in alphabetical order according to town)²⁹

Town (State)	University / Conservatory	Website
BREGENZ (Vorarlberg)	State Conservatory of Vorarlberg	http://www.vlk.ac.at
EISENSTADT (Burgenland)	Joseph Haydn Conservatory	http://www.haydnkons.at
GRAZ (Styria)	University of Music and Performing Arts Graz	http://www.kug.ac.at
GRAZ (Styria)	Johann Joseph Fux Conservatory	http://www.verwaltung.steiermark.at/cms/ziel/74836019/DE
INNSBRUCK (Tyrol)	State Conservatory of Tyrol	http://www.konstirol.at
KLAGENFURT (Carinthia)	Kärntner Landeskonservatorium	http://www.konse.at
LINZ (Upper Austria)	Anton Bruckner University	http://www.bruckneruni.at
SALZBURG (Salzburg)	Mozarteum University	http://www.moz.ac.at
VIENNA (Vienna)	Konservatorium Wien University	http://www.konservatorium-wien.ac.at
VIENNA (Vienna)	University of Music and Performing Arts Vienna	http://www.mdw.ac.at
VIENNA (Vienna)	Vienna Music Institute	http://www.vmi.at
VIENNA (Vienna)	Gustav Mahler Conservatory	http://www.gmk.ac.at
VIENNA (Vienna)	Franz Schubert Konservatorium	http://www.fsk.at
VIENNA (Vienna)	Vienna Conservatory	http://www.viennaconservatory.at
VIENNA (Vienna)	Prayner Conservatory	http://www.konservatorium-prayner.at

²⁹ All data provided by MICA in May 2011.





III

STATISTICAL OVERVIEW OF JAZZ IN NORWAY

Compiled by Petter Frost Fadnes

The research of this present report is based on a number of reports, papers, databases, and governmental statistics as well as on interviews and e-mail exchanges. Key sources include *Arts Council Norway* and their database of commissioned reports, as well as *Norsk Jazzforum (Norwegian Jazz Forum)*³⁰ and their meticulous statistical overview of its members. In addition, various governmental ‘white papers’ like “Samspill” (St. melding No. 21), provides a detailed account of most organisational aspects of Norwegian jazz relevant to state spending and policy. There is some between-source variation in available data due primarily to discrepancies in when the data were gathered. However, the latest available figures are presented here. Variation of this sort also reflects differences in the function of source documents as well as the role played by commissioning bodies. For example, reports commissioned by the government (whose function is to fund the arts) tend to make a distinction between commercial and non-commercial jazz, while the separation is not as clear-cut from the perspective of musician organisations. Information about the jazz scene in Norway is insubstantial in certain areas, and comprehensive research on the topic has not yet been conducted. In the data that has been collected, there are a number of noticeable gaps, such as information relating to audience demographics. Such omissions may be interesting in themselves, potentially shedding light on inherent values systems.

1 Organisational aspects of Norwegian jazz

1.1 General information

According to Vidar Bråthen (*Norsk Jazzforum*), Norwegian jazz has “an international reputation of being well organised”. The Norwegian jazz scene is structured through a large number of organisations, voluntary groups, foundations and funding agencies. Bråthen points out however, that there are few “performers’ organisations”, i.e. organisations working specifically on behalf of the musicians. In addition, Bråthen argues that the jazz scene activities tend to be primarily project based, hinting at a lack of long-term consistency in the manner in which musicians, ensembles and clubs are funded. While this short term, project-based funding model has the advantage of being flexible, it is also highly vulnerable to political changes. The current socialist/labour/green coalition aims to spend one percent of the yearly national budget on “culture” by 2014 (0.86% was spent in 2009), providing Norwegian jazz with a level of funding that currently stands at approximately 70 million Norwegian Kroner (NOK) per year. In 2004 the current government presented *Kulturløftet* (‘the cultural initiative’), a policy developed and strengthened in 2009 and which “sets ambitious goals for Norwegian cultural life and

³⁰ *Norsk Jazzforum*: <http://jazzforum.jazzinorge.no>, project collaborator: Vidar Bråthen.

the governmental use of resources for cultural means” (www.regjeringen.no). In 2012 the spending was again increased by 6.3 percent, to a total of around 6.5 billion NOK, as part of *Kulturløftet II* (‘the cultural initiative II’).

One of the explicit goals of Norwegian public policy is to make music of high artistic quality available to as many people as possible and, more specifically, to support non-commercial ventures which could not exist without public subsidy. Government funding is distributed through a number of different schemes. These fund the recording and release of albums, ensemble and orchestra production costs, national and international performance tours, venues and promoters, festivals, established organisations, and relevant training (St. melding no. 22).

The term “rytmisk musikk” (rhythmic music) is increasingly used in government policy documents: it loosely includes pop, rock, folk, world music, electronica, as well as jazz. The reason why jazz is often incorporated into a shared terminology seems to be twofold:

- Firstly, the term jazz in Norway has for a number of years been highly eclectic in its performance practises – with a highly diverse output in terms of musical expression. Modern Norwegian jazz is often playing at the margins of the American jazz canon, and the various musical directions are hard to summarize and categorise. From a policy point of view, this eclecticism plays out in often highly diverse range of needs and demands from both performers and clubs, and policymakers struggle with keeping up with the sheer stylistic range of the national jazz scene.
- Secondly, merging the ‘rhythmical’ genres adheres to a sense non-discriminatory political correctness. The ‘jazz lobby’ in Norway has for a number of years been relatively efficient in securing funding for the national scene, whereas some of the other rhythmic genres have lagged behind in terms of getting organised with a strong and clear political voice. Incorporating jazz into the “rhythmic term” is therefore arguably a political way of ‘levelling the field’; and also gets policymakers out of having to distinguish between the rather sophisticated eclecticism of contemporary genres and labelling terms. This trend is brought a step further through setting up regional umbrella organisations for the ‘rhythmic community’, like *BRÅK* in Bergen and *Tempo* in Trondheim and *Star* in Stavanger. The Arts Council Norway is also increasingly using this categorisation for their various funding schemes.

1.2 Norsk Jazzforum (Norwegian Jazz Forum)

This is an organisation founded in 1997, and which functions as an umbrella organisation covering both performers as well as promoters (festivals and clubs). The illustration below shows what elements come under the umbrella of *Norsk Jazzforum* (Norwegian Jazz Forum).

Figure 1: Norsk Jazzforum³¹



- The 5 regional jazz centres:
East-, North-, West-, South- and Mid-Norwegian Jazz Centre.
- Members:
23 jazz festivals, 530 musicians, 100 jazz students, 70 clubs
(as well as the 5 centres).
- In addition *Norwegian Jazz Forum* is behind the only specialist periodical on jazz in Norway: *Jazznytt* (Jazznews), as well as the founder of *Nasjonal Jazzscene* (the National Jazz Venue) in Oslo.

The organization was established to cater for a multiplicity of roles, including lobby organization, centre for excellence, funding resource, as well as being an information- and promotion tool. The idea, according to its statutory document, is to “work to strengthen the importance of jazz and its conditional status, as well as being a lobby organization for all parts of Norwegian jazz” (St. meld Nr 21). *Norwegian Jazz Forum* sees itself mainly as a lobby organisation for the jazz scene, but also have some funds available for its members, mainly the ‘ad hoc’ project-support and rehearsal scholarships for ensembles. In 2008, *Norwegian Jazz Forum* received 9 234 000 NOK by the Ministry of Culture.

According to *Norwegian Jazz Forum*’s own statistics, only 0,55 full time equivalent is utilized to coordinate their funding support for their members. They have 6 employees in administrative positions, and 23% of their total budget goes towards their salary.

³¹ See *Norsk Jazzforum* (<http://jazzforum.jazzinorge.no>).

The cost-ratio for their main funding scheme is cost effective compared to the total budget:

- *Ad hoc support* (musicians, big bands and promoters): Has a yearly budget of over 3 million NOK (2012), with an open deadline and ongoing processing of applications. Administration costs are approximately 6,2% of the *Ad hoc* budget.
- In addition *Norwegian Jazz Forum* allocates an increasing amount of funds from *Frifond* (Free Fond; governmental scheme for youth, 13–26 years), as well as state VAT compensation.

1.3 Five Regional Jazz Centres

The five regional jazz centres were set up to cater specifically for the jazz community in their region. The five organisations have separate organisational strategy- and constitution papers, and all are organised individually, and with individual budgets. They are however all members of *Norwegian Jazz Forum*, and seem to work relatively closely through them as an umbrella organisation.

Norwegian Jazz Centre – West

A foundation, aiming to be “a resource base for the jazz community in the West of Norway”; covering four main areas: international marketing and promotion, regional jazz venue in Bergen, regional promotion network, and the running of a regional ensemble (Bergen Big Band). Total yearly running costs are about 4.7 million NOK, of which 1,478,000 is funded by the Ministry of Culture (2004) (see Berg Simonsen 2005).

Norwegian Jazz Centre – Mid

A foundation aiming to represent rhythmical music in Trondheim, and the three mid-Norwegian counties (Møre og Romsdal, Sør-Trøndelag, Nord-Trøndelag). Promotes concerts and tours, develops both the professional- as well as voluntary performance community, in addition to being a centre for expertise and the general hub of the Mid-Norwegian jazz community. Total yearly running costs are about 4.4 million NOK, of which 1,478,000 is funded by the Ministry of Culture (2004) (see Berg Simonsen 2005).

Norwegian Jazz Centre – East

A non-profit organisation which sets out to “promote jazz and parallel forms of music primarily through concert activity, in addition to knowledge transfer- and an increased understanding of this type of music in the counties of Østfold, Akershus, Oslo, Hedmark, Oppland, Buskerud, Vestfold and Telemark”. Is working in partnership with the jazz club Blå in Oslo. Total yearly running costs are about 2.45 million NOK, of which about 2,005,000 is funded by the Ministry of Culture (2004) (see Berg Simonsen 2005).

Norwegian Jazz Centre – South

A foundation aiming to “promote concerts rooted in jazz and parallel forms of music” and “promote and participate in the development of musicians/communities working with jazz and parallel forms of music”. Total yearly running costs are about 700,000 NOK, of which about 528,000 is funded by the Ministry of Culture (2004) (see Berg Simonsen 2005).

Norwegian Jazz Centre – North

A regional production-, dissemination- and knowledge centre for jazz within the three Northerly counties. The centre's main aim is working towards an increase in activity and dissemination of jazz and related genres, support for freelance musicians, concert promotion, strengthen the club-network, as well as organize workshops/seminars for various bands and musicians (see <http://nordnorsk.jazzinorge.no/om-nordnorsk-jazzsenter>). Total yearly running costs are about 3.1 million NOK, of which about 2.3 million is funded by the Arts Council Norway (2012).

1.4 Nasjonal Jazzscene (The National Jazz Stage)

The *National Jazz Stage* was established to secure a “solid concert program for both musicians as well as audiences” (St. meld. Nr 21). The venue first received state funding in 2005 (1.5 million NOK), and the funding was channelled through *Norwegian Jazz Forum*. The *National Jazz Stage* is a foundation, and according to its statutory document is meant to “be the central mediator of jazz in Oslo, and to be a strong and visible meeting point for the jazz community”. The foundation “is also meant to be a part of a national and international network of jazz mediation” (St. meld. Nr 21). In 2008, the National Jazz Venue received 6,425,000 NOK in funding by the Ministry of Culture.

Table 1: In-house produced activity 2009–2011

Year	Concerts
2009	153
2010	139
2011	134

1.5 Norsk Jazzarkiv (Norwegian Jazz Archive)

The *Norwegian Jazz Archive* is a foundation which started in 1981 and is a foundation, started in 1981, and based at the National Library in Oslo. The initiation was inspired by the Swedish jazz archive, and the historian Johs Bergh was a central force. Their area of responsibility covers basic archiving of all areas of Norwegian jazz, including gathering, cataloguing and preserving of material, as well as dissemination through publications and their online database. The archive has been funded by the Ministry of Culture since 1982, and receives a yearly grant of around 770,000 NOK (2004) (see Berg Simonsen 2005 and <http://www.jazzbasen.no>).

2 Musicians

2.1 General information

The proportion of members of *Norwegian Jazz Forum* in the category of professional musicians increased by 70% from 2000 to 2008 (from 282 to 479); an in all likelihood most of the professional jazz musicians in Norway are members of *Norwegian Jazz Forum*. Interestingly this increase is not reflected through an increase in nationwide ticket-revenue, showing that the musicians are increasingly competing over a relatively static marked of available performance work – *Norwegian Jazz Forum* is underlining this as the biggest challenge for the Norwegian jazz scene.

According to research conducted by Telemarksforskning (Heian et al. 2006), performers within the rhythmic genres had an average, yearly income of 185,000 kroner through concert activity. The median income – the amount in the middle between the person with the highest- and the person with the lowest income – is 97,000 NOK. When, as here, the median income is lower than the average, we know that a single few have high income and many are on a lower income. Male musicians average approximately 25,000 NOK higher than female musicians (male average 189,000 and women 164,000). The research concludes that musicians within the rhythmic genres “do not constitute a low-income group, but, as indicated above, there are significant differences between performers” (Heian et al. 2006). Interestingly, the OECD poverty line in Norway for a household is 196,000 (50% of the median income), which indicates that a significant proportion of musicians are in this category. A substantial questionnaire-based report on jazz musicians in Norway (commissioned by *Norwegian Jazz Forum*, 2006) concludes that on average only 42% of a musician’s income comes directly from performance activity. The report notes that most of the musicians do their own bookings, with a meagre 4% utilizing booking agencies on a permanent basis; and, interestingly, 61% never get any support from an agency. The report also reveals that being a musician comprise of a highly varied career, where more than ¼ of Norwegian jazz musicians reporting that they spend more than 50% of their working day on non-musical tasks (Langdalen 2007: 17).

2.2 Gender balance

The gender balance within the member’s base of *Norwegian Jazz Forum* is likely to be a relatively accurate reflection of the gender balance amongst Norwegian jazz musicians. A mere 15% (2011) of *Norwegian Jazz Forum*’s members are female, and only 19 of their female members are instrumentalists. Heidi Stavrum unequivocally calls this “a totale male dominance” amongst the Norwegian jazz scene, and continues that this confirms that “playing an instrument is still a ‘guy thing’”. Stavrum does however agree that within the jazz degree level courses we are seeing a slight positive trend towards female instrumentalists enrolling on the courses, and without defusing the apparent bleakness, Stavrum points out the positive trend of going from “practically none” to at least “a few” (Stavrum in Lorenzen: 2008). At the moment few strategies seem to be in place to correct the gender balance within Norwegian Jazz.

Exceptions are *Jazz Camp for female instrumentalists* (which received 50,000 NOK in public funding in 2008), and Arts Council Norway's trial scheme allocating funds towards "gender equality" within music (1 million NOK in 2013). It is apparent though that there is an increased awareness within jazz organisational life stressing the importance of developing schemes towards gender equality.

2.3 Ensembles

There are no large orchestras or big bands in Norway that are run parallel to the organisation model of the professional classical orchestras (e.g. with permanent employment of musicians). There are a few large orchestras with relatively steady public funding based on their yearly production-plans; and "Trondheim Jazz Orchestra" is the only orchestra with direct funding through the Ministry of Culture (which in 2008 was approximately 1 million NOK). Some large ensembles have over a number of years received yearly funding through the Arts Council (e.g. "Bergen Big Band" and "Kitchen Orchestra"), but on the whole the Norwegian funding models for ensembles are catered towards smaller ensembles and specific performance projects.

3 Venues and festivals

3.1 Venues

Norwegian Jazz Forum conducted a meticulous report on the state of Norwegian clubs in 2009, which introduction reads

Norwegian jazz clubs have been one of the main arenas for the development of Norwegian jazz, and are important employers of Norwegian jazz musicians. The voluntary work put down in the running of these clubs has been- and still will be a necessary prerequisite for maintaining an interest in jazz amongst audience and performers (*Norsk Jazzforum*, 2009).

Further statistics from this reports suggest that there are roughly "somewhere between 60 and 70 active jazz clubs in Norway in 2008", continuing that "most of the clubs are run on a voluntary basis, and organise everything from 4 to 100 concerts a year".

Norwegian Jazz Forum has chosen to categorise the clubs into four main groups, which seem to reflect the overall spread between the clubs in terms of organisation, budgets, repertoire and audiences:

- The local jazz club: Run on a voluntary basis, with a relatively broad program of both national and local performers.
- Regional venues: Run professionally with an employed staff, with mainly professional national- and international performers. Tend to offer a relatively broad spread of stylistic directions.
- Genre-clubs: Tend to specialize in a specific idiomatic direction (e.g. 'improv-club').
- The 'Saturday club': Mainly local, mainstream performers, and run in proximity with a restaurant or pub/bar.

Norwegian Jazz Forum underlines that these are not completely separate categorizations, and that many clubs operate between categories: "The programming often has as a goal to present stylistic diversity, with both local, national and international bands and artists", continuing, the "last few years the clubs have organized a total of around 1,500 concerts a year", with a slight increase between 2000 and 2007 (see table below).

In 2007 approximately 150 of 1,500 concerts involved foreign acts amongst *Norwegian Jazz Forum's* member-clubs, showing that the large proportion of concerts involves local or national performers. The number of audiences per concert is only slightly increasing in this period (3.8%), but due to increased activity in number of concerts, the overall number of audiences increases by 31.3%.

Table 2: Norwegian jazz clubs – activity 2000–2007³²

Year	No. of clubs	No. of concerts	Average of concerts per club
2000	58	1,161	20,0
2001	62	1,303	21,0
2002	64	1,386	21,7
2003	61	1,445	23,7
2004	69	1,420	20,6
2005	72	1,363	18,9
2006	69	1,573	22,8
2007	71	1,469	20,7

The ration of organisational costs versus production costs shows that the large proportion of income is steered directly towards production. In total, there are only between five and ten full-time equivalent positions involved in the running of all the jazz clubs in Norway. Voluntary work is in other words imperative for the entire sector of jazz promoters.

³² See *Norsk Jazzforum*, 2009.


3.2 Festivals

The jazz festivals account for almost half the concert activity Norway. In 2011, approximately 991 concerts were organised as part of the 21 festivals. Over 27 million NOK were paid out in musicians' fees, and they received a total of over 28 million in public funding. In addition, almost a 150,000 tickets were sold during the 2011 Norwegian jazz festivals (see table below).

Table 3: Norwegian festival statistics 2011 (members of *Norsk Jazzforum*)³³

Festivals	Concerts no.	Musicians' fees (NOK)	Public funding (NOK)	Private sponsors (NOK)	Audience no.	Tickets no.	Ticket sale (NOK)	Other income (NOK)
AnJazz- Hamar Jazzfestival	25	640,000	470,000	252,000	3,500	3,036	451,018	1,163
Balejazz	17	629,871	575,000	275,000	3,000	1,750	496,354	138,864
Barentsjazz	13	60,438	240,000	52,515	n/a	n/a	51,250	0
Canal Street	32	1,750,000	1,100,000	1,200,000	18,000	8,500	2,700,000	1,500,000
DolaJazz – Lillehammer Jazzfestival	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a
Kongsberg Jazzfestival	104	2,700,000	2,350,000	2,800,000	100,000	13,000	3,200,000	1,200,000
Maijazz, Stavanger Int. Jazzfestival	44	1,716,400	1,880,000	1,721,640	11,800	7,640	1,423,640	171,200
Moldejazz	135	6,955,000	8,985,000	4,380,000	75,000	28,000	8,670,000	4,497,000
Nattjazz	89	2,500,000	2,530,000	1,800,000	23,850	18,120	2,000,000	700,000
Oslo Jazzfestival	72	2,200,000	2,800,000	1,100,000	70,000	13,100	3,800,000	1,100,000
Polarjazz	10	310,000	0	475,000	1,200	7,200	257,000	196,000
Punkt	29	600,000	900,000	150,000	9,600	700	600,000	65,000
Romerike storbandfestival	1	115,000	120,000	38,200	550	300	37,100	18,000
Sildajazz	217	2,834,600	510,000	1,985,000	55,000	21,073	4,595,500	890,500
Smeltedigelen Musikkfestival AS	27	n/a	n/a	n/a	4,302	2,500	n/a	n/a
Soddjazz	15	124,500	250,000	105,000	850	560	36,000	50,000
Sortland Jazzweekend	20	359,000	231,000	45,000	2,500	1,271	229,000	60,000
The Groove Valley Jazzcamp	14	426,500	678,000	105,200	1,150	728	201,495	290,000
Trondheim Jazzfestival	41	910,000	1,423,000	985,000	5,438	3,725	873,420	395,189
Varangerfestivalen	23	750,000	1,565,000	451,000	6,100	3,335	1,191,700	895,000
Vossa Jazz	48	1,776,297	1,668,000	828,045	20,100	9,919	1,986,983	507,258

³³ See *Norsk Jazzforum*, 2011.



The first established festival in Norway was *Molde Jazz Festival (Moldejazz)*, which has been running yearly since 1961. Although there are now 21 jazz (or jazz related) festivals in Norway, *Moldejazz* still seems to be the most renowned both nationally and internationally (the minister of culture usually heads the opening parade). The western parts of Norway is the region with the highest concentration of music festivals throughout the year, and the region now has five relatively substantial jazz festivals: *Nattjazz* (Bergen), *Vossa Jazz*, *Maijazz* (Stavanger), *Sildajazz* (Haugesund) and *Balejazz* (Balestrand). These five, relatively large festivals are situated in small cities or villages, approximately with a total population of merely 400,000. In 2007, 40% of the Arts Council funding for jazz festivals was allocated to these five festivals (St. melding No 21). Typically, bigger cities like Stavanger (125,000) and Bergen (250,000) will largely recruit their audiences from the local population, while smaller cities and villages like Voss (14,000) and Balestrand (1,300) are dependent on tourists and visitors.

Research done by Møreforskning in 2001 (St. melding No 22), shows that the increased revenue for the local hotel- and restaurant trade during *Moldejazz* was approximately 2.6 million NOK, and roughly 0.6 million for local transport (bus, taxis) and general trade (outside groceries).

Voluntary work accounts for a huge proportion of the work effort related to festival-production. In fact, the voluntary contribution is so significant, that one can argue that the hidden economy far outweighs the real economy. According to government statistics, project based voluntary work (e.g. at festivals), is considered more popular amongst the young than organised membership-activity. This is reflected in that the festivals attract volunteers not just locally, but nationally and even internationally as well. As an example, *Molde Jazz Festival* has a permanent staff of 4.5 full-time equivalents, in addition to a project based production staff of 1.5 full time equivalent. Compared to that, in 2006, the staff of volunteers tipped 800 people, working a total of 25,000 hours; which adds up to 15 full-time equivalents contributed through voluntary work (St. melding No 39).

4 Higher education

4.1 Universities

Within the university sector in Norway, degree-level performance-based jazz is offered at all the conservatory-type institutions. The *Norwegian Academy of Music*, in addition to the old conservatories (now University departments) of Stavanger, Kristiansand, Bergen, Trondheim and Tromsø, all offer performance degrees in jazz. In addition, *University of Oslo* and the *Norwegian University of Science and Technology* in Trondheim have long traditions of offering musicology courses, with aspects of performance (including jazz). The music conservatory in Trondheim (now NTNU) was the first Norwegian HEI to offer a jazz performance course in 1979; first as a trial, then permanently from 1982. At the *Norwegian Academy of Music*, jazz was offered as part of the teaching-degree from 1984, and from 2002 as a separate performance degree. The conservatory in Kristiansand (Agder) has been running a performance degree in “rhythmic music” from 1991 (partly inspired by the *Rhythmic Conservatory in Copenhagen* which opened in 1986). *University of Stavanger* tentatively started offering year-courses in jazz from 1994 and bachelor’s degrees from 1997, *University of Tromsø* enrolled the first six students on a course in “chamber music – rhythmic” in 2000, and *University of Bergen* are in their tenth year of offering a bachelor jazz degree (BA).

Table 4: Student numbers of Norwegian universities, 2011/2012

Institution	Degree	Labelling term	No. of students
The Norwegian Academy of Music (Oslo)	BA/MA	Improvised music/jazz	48
University of Stavanger	BA/MA	Music	41
University of Agder	BA/MA	Rhythmic Music	49
University of Tromsø	BA/MA	Rhythmic Music	30
Norwegian University of Science and Technology (Trondheim)	BA/MA	Jazz	40
University of Bergen	BA	Jazz	25

In terms of the terminology formally used towards naming the degree, only three of the HEIs are using “jazz”. Agder and Tromsø are utilizing the “rhythmic term”, Stavanger has merged classical- and jazz into one “music” degree (but still with genre-specialization), and the Academy of Music incorporates ‘improvised music’ to include idiomatic thinking from the contemporary classical tradition (and thereby having the option of including the classical students in some of the courses).

4.2 High Schools / Upper Secondary Schools

Pre-university students and pupils with a special interest in music have the option of enrolling at a High School/Upper Secondary School (Videregående skole) specializing in music, dance and drama. There are 47 of these schools around Norway. According to government statistics “the impression is [...] that pupils with a rhythmic music as their main area, was on the increase during the 1980s and 1990s” (St. melding No. 21); while this seems to have stabilized since, with a more or less fifty/fifty split between rhythmic music and classical music.

Important and unique recruiters for jazz-HEIs are the Folk High-Schools (known primarily as a Nordic teaching model, originally from Denmark). Prominent schools like *Toneheim Folkehøgskole* and *Sund Folkehøgskole* have specific jazz courses, more or less designed as a preparatory course towards University-level. The Folk High-School teaching philosophy is based on self-fulfilment and self-realization rather than grades and formalized goals. In addition they are boarding schools, often situated in rural areas, where the pupils live and study in close proximity.

4.3 Cultural Schools

The Cultural Schools (Kulturskoler) are prominent factors in early musical training for Norwegian children. The schools offer after-school musical training (one-to-one, groups, ensembles etc.) for children of school age (6 to 18 year). Although the schools now offer a range of subjects from e.g. drama, photography, creative writing, as well as music, it is still worth noting that they catered for over a 100,000 pupils nationwide in 2010. According to government numbers classical music is still the most taught genre, “but there is a clear tendency towards a steadily increased proportion being taught within the rhythmical genres” (St. melding No. 21).

5 Media

5.1 General information

There is a single jazz periodical in Norway; a quarterly publication called *Jazznytt* (Jazz News), and the magazine is free to all members of *Norsk Jazzforum*. The online resource *jazzinorge.no* (jazz in Norway) is a collaboration between *Jazznytt*, *Norsk Jazzforum* and the five regional jazz centres, and covers much of the Norwegian jazz scene in terms of both news and general information about musicians, clubs and festivals.

Another important online magazine for the Norwegian music community is *Bal-lade.no*, which also cover current issues from the Norwegian jazz scene. The specialised jazz critics working within the Norwegian tabloids and broadsheet newspapers are in decline. Only a few papers (e.g. *Dagbladet* and *Dagsavisen*) have dedicated jazz journalists, and the column space and coverage is increasingly limited.

The large festivals (like *Moldejazz*, *Nattjazz* and *Maijazz*) get some national media coverage; papers, TV and online news sites tend to cover the opening of festivals, with some reviews and interviews throughout the duration of the festival.

5.2 Norwegian Broadcasting Corporation (NRK)

NRK radio is a prominent exponent of Norwegian rhythmic music, and record a great deal of performances by Norwegian jazz musicians. According to government statistics both NRK radio 1 and NRK 2 record between 50 and 60 concerts each year at various music festival across Norway; and although much of this cannot be categorized as jazz, radio 2 concentrates quite a lot of its effort on jazz.

NRK is seen as playing a part in promoting Norwegian musicians abroad by making their music available through the European Broadcasting Union. Government numbers state that in 2007, 25 recorded concerts of rhythmic music were offered through EBU.

In addition NRK runs a DAB and internet radio station called NRK Jazz which “broadcasts jazz in all shapes and forms – from the traditional to the experimental, from the great classics to the contemporary” (2012). The channel broadcasts non-stop music, in addition to jazz programs from NRK 2.

None of the NRK TV channels tend to broadcast specific jazz programs.

6 Funding

Norwegian jazz is considered well funded compared to many other European countries. At the same time jazz funding is organised through a whole range of funding agencies, making it hard to get a simplistic overview of the funding stream. Musicians applying for project-support (touring, recording, travel etc.), have the option of applying to a total of four main national organisations. This in addition to various other agencies and organisations, covering everything from support for musical equipment, artist salary, touring support, and recordings, to festivals, promotion and marketing. The yearly public funding towards Norwegian jazz is somewhere between 70 and 100 million NOK.

Norsk Kulturråd (Arts Council Norway) awarded approximately 135 million NOK to musical activity in 2004 according to government numbers. The Arts Council's main aim is to support innovative performance projects at a high artistic level, and to cultivate and develop musical activity amongst Norwegian performers. In 2004 the Council supported, amongst other things, 48 music festivals, 44 ensembles, library purchase of Norwegian music, and commissions for the writing of new music. In addition, the Council diverts significant funds through support for composers, performers, promoters, and recordings (St. Melding No. 22).

According to an overview made by *Norwegian Jazz Forum* (2011), the Arts Council supports around 34 jazz ensembles with roughly 7 million NOK a year. The ensembles receiving direct support are expected to spend this towards specific performance activity as outlined in their initial proposal (individual concerts, tours etc.); the funding is awarded on an annual basis but with a likely continuity of three years. Furthermore, the Council awards about 9.4 million to 16 jazz (or jazz related) festivals, 3.8 million for club support, and 3.2 million for individual touring support. Norwegian Jazz Forum concludes that "jazz is often the 'winner' within the rhythmic genre", receiving the largest amount of public funding. However, they underline that the total amount awarded towards jazz related activity is nevertheless small compared to the large amount of performance activity organised as a result of the funding.

Music Norway is a new organisation (2013) that allocates funds from The Norwegian Foreign Office and The Department of Culture towards international projects (tours etc.), over 7 million NOK all in all, across all musical genres.

Fond for Utøvende Kunstnere (FFUK) (Fund for Performing Artists) supports professional performance projects, including recordings done in Norway. The Fund only supports musicians who mainly live- and work in Norway. Parliament decides the yearly financial framework for FFUK, and in 2011 the Fund handed out almost 39 million NOK towards artistic projects, of which almost 11 million went towards music (FFUK, 2011 Yearly Report).

Fond for Lyd og Bilde (FFLB) (Fund for Sound and Image) supports production and promotion of sound and image, both live and recorded. The fund is a "collective compensation" for owners of artistic rights and the legal copying/duplication of their work. Parliament decides the yearly financial framework for FFLB, and in 2010 the fund received approximately 28.8 million NOK. A total of over 30 million were paid out in scholarships and funding. 841,000 was awarded specifically towards jazz recording pro-

jects (11% of the total amount paid out in funding). Funding for production, composition etc. is merely classified as music, and over 4.6 million NOK were paid out within that category in 2010.

The various local councils are often an important funding source for musicians and promoters. In a recently published article in the Norwegian broadsheet *Aftenposten* (2011), a statistical overview shows that the five largest cities in Norway spend between 4.6% and 7.3% of the total council budget on culture (e.g. artistic events, organizations, funding).

Table 5: Cultural spending in the five largest cities³⁴

City	Yearly spending per person	Percentage of total council budget
1. Stavanger	2,772 NOK	7,3 %
2. Kristiansand	2,144 NOK	5,7%
3. Oslo	2,114 NOK	5,3%
4. Bergen	1,930 NOK	4,7%
5. Trondheim	1,503 NOK	4,6%

Although neither jazz nor music in general are separate categories within these statistics, we do see that cultural funding is relatively prioritized within the larger cities in Norway. We also know that the local jazz scene to a certain degree benefits from this prioritization, and that jazz funding is available in within the council economy.

Rikskonsertene (Concerts Norway)

Concerts Norway was founded in 1968, and is a state institution assigned to produce concerts across all musical genres nationwide. This Institution is the biggest employer of Norwegian freelance musicians, signing in the region of 1200 individual musicians' contracts a year; and in 2008 had a budget of almost 140 million NOK. Their main task is to promote concerts (both internally- and externally produced) in collaboration with both the Norwegian- and international music scene. The organisation is meant to have a particular responsibility of both maintaining traditional values as well as stimulate artistic development and new music. In addition, *Concerts Norway* has over the course of 40 years built up a substantial, nationwide promotion structure for producing school concerts.

According to their own numbers, 75% of *Concert Norway's* productions in nurseries, schools, and concert venues – domestic and abroad – can be categorized as rhythmic music. In 2007 they promoted or produced 7038 concerts within the rhythmic genre, playing in front of a total of 930 282 people. In addition *Concert Norway* is increasingly branching out abroad, and is utilized as a form of cultural development aid (e.g. setting up a music school in Nepal or providing musical training on the Palestinian West Bank).

Concerts Norway is a substantial part of the Norwegian Jazz scene, and has for over 40 years ensured that the jazz genre is spread to every corner of the nation in everything from nurseries to concert venues.

³⁴ See <http://www.aftenposten.no>.

7 Summary

The Norwegian jazz scene is very much international, and cannot be seen in isolation to its European neighbours. As with the rest of Europe, the scene is going through dramatic changes, which is rapidly altering the infrastructure meticulously constructed since the 1920s inception of jazz within the Norwegian cultural consciousness. In particular the preferred terminology “rhythmic music” to “jazz” within governmental policy, is putting a strain on the traditionally jazz orientated venues, festivals, organisations and media; posing the question whether the terminology is a result of an altering musical output (towards more rhythmic eclecticism)? Or whether the musical output and infrastructure is merely adapting to governmental policy? The policy towards aesthetic inclusion is a direct result of a political mainstream embracing an increasingly generic arts terminology in order not to leave any subgenre out of the public funding schemes. At the same time, Norwegian jazz is re-known for its eclectic and inclusive use of the jazz as a labelling term, and “rhythmic music” is therefore perhaps merely a result of the current musical output from the Norwegian scene.

The amount of performance opportunities for musicians is year on year relatively static compared to the increase of professional jazz musicians. The universities are now educating over 200 degree students a year, all eager to compete within a relatively saturated network of clubs and festivals. At the same time, feedback from musicians seem to show that they manage to create work opportunity within an array of music related areas outside pure concert activity. Paid work is therefore not necessarily a problem; however, not having performance possibilities for a young up-and-coming jazz scene is likely to, over time, dramatically decrease the overall quality of the musical output.

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<http://www.stavangerrock.no>

APPENDIX

1 Venues

(members of *Norsk Jazzforum*, in alphabetical order according to town)³⁵

Town	Venue	Website
ARENDAL	Arendal Jazzklubb	http://www.arendaljazzklubb.no
ASKER	Asker jazzklubb	http://www.askerjazz.no
ASKIM	Smaalenene Jazzklubb	http://www.smaajazz.no
ÅLESUND	Jazzsirkelen, Ålesund	http://www.jazzsirkelen.no
BALESTRAND	Club Bele	http://www.swing-n-sweet.no
BERGEN	Bergen Jazzforum	http://www.bergenjazzforum.no
BERGEN	StåOppJazz	http://www.staoppjazz.no
BERGEN	Swing'n'Sweet Jazzclub	http://www.swing-n-sweet.no
BODØ	Ad Lib Jazzklubb	http://www.adlibjazz.no
BRANDBU	Hadeland Jazzforum	http://www.hadeland-jazzforum.no
BRØNNØYSUND	Brønnøy Jazzforum	https://sites.google.com/site/bronnøyjazz
BØ I TELEMARK	Bø jazzklubb	http://www.bojazzklubb.net
EIDSVOLL VERK	Eidsvoll-Jazz	http://www.eidsvoll-jazz.no
EIDSVÅGNESET	Blue Goat Jazzklubb	http://www.thebluegoat.net
FAGERSTRAND	Nesodden Jazzklubb	http://www.nesoddenjazzklubb.no
FARSUND	Farsund Jazz & Viseclub	n/a
FLEKKEFJORD	Flekkefjord Jazzklubb	n/a
FREDRIKSTAD	Fredrikstad Blues & Jazzklubb	http://www.fbj.no
GJØVIK	Tune Into - Gjøvik Jazzklubb	http://www.tuneinto.no/1
HARSTAD	Vågsfjord Jazzklubb	n/a
HAUGESUND	Sildajazzens Venner / Lørdagsjazzen	http://www.sildajazz.no/lordag.aspx
HEMNESBERGET	Hemnes Jazzforum	http://www.hemnesjazz.no
HONNINGSVÅG	Nordkapp Musikk Forum	n/a
HORTEN	Horten JazzClub	http://www.hjc.no
KJØLLEFJORD	Forum For Scenekunst	n/a
KONGSBERG	Jazz Evidence	http://www.jazzevidence.noc
KONGSVINGER	Glåmdal Jazzklubb	http://www.myspace.com/glomdaljazzklubb
LEKNES	FOT	http://www.fotklubb.no
LEVANGER	Levanger Jazzklubb	http://www.levangerjazz.no
LILLESTRØM	Lillestrøm Jazzklubb	http://www.lillestrom.jazzklubb.no
LYNGØR	Lyngør Jazzklubb	http://www.lyngorjazz.no
LØRENSKOG	Lørenskog Jazzklubb	http://www.jazzklubben.org
MANDAL	Mandal Jazzklubb	n/a

³⁵ Source: <http://jazzforum.jazzinorge.no>.

MO I RANA	4/4 Forum for Takt og Tone	http://www.firefire.no
MOLDE	Storyville Jazz Club	http://www.storyville.no
NITTEDAL	Nittedalens Jazzclub	http://www.nittedaljazz.no
NØTTERØY	Tønsberg Jazzklubb	http://www.tonsbergjazz.no
OSLO	Blå Booking AS	http://www.blaaoslo.no
OSLO	Cosmopolite Scene	http://www.cosmopolite.no
OSLO	Dans For Voksne	http://www.dansforvoksne.no
OSLO	Fritt Fall	http://www.gutvik.com/frittfall
OSLO	Kampenjazz	http://www.kampenjazz.no
OSLO	Konsertforeninga	http://www.konsertforeninga.no
OSLO	Nasjonal Jazzscene	n/a
OSLO	New Orleans Workshop Jazzclub	http://www.neworleansworkshop.com
OSLO	Oslo Jazzforum	http://www.oslojazzforum.no
OTTA	Otta jazz- og viseforum	http://ottajazzogviseforum.blogspot.com
PORSGRUNN	Grenland Jazzforum	http://www.grenlandjazz.no
RISØR	Risør Jazzklubb	n/a
RJUKAN	Smalt	n/a
SANDEFJORD	SandefjordJazz	http://www.sandefjordjazz.com
SARPSBORG	Sarpsborg Jazzklub	http://www.sarpjazz.no
SKIEN	Skienjazzdraget	http://www.skiensjazzdraget.no
SLEMMESTAD	Røyken Jazzforum	http://www.roykenjazz.com
SOFIEMYR	Kullebunden Jazz	http://www.kullebundenjazz.no
SORTLAND	Sortland Jazz- og Viseklubb	http://www.sortlandjazz.no
STAVANGER	Lørdagsjazzklubben	n/a
STAVANGER	Stajazz	http://www.stajazz.no
STAVANGER	Stavanger Jazzforum	http://www.stavangerjazzforum.no
STAVERN	Jazz I Stavern	http://www.jazzistavern.no
STORSLETT	Reisa Jazzklubb	http://www.reisajazzklubb.no
SVOLVÆR	Lofoten Jazzklubb	http://www.lofotenjazzklubb.no
SØRUMSAND	Sørum Jazzklubb	n/a
TROMSØ	Tromsø Jazzklubb	http://www.tromsojazz.no
TRONDHEIM	Dokkhuset Scene AS	http://www.dokkhuset.no
TØNSBERG	Urijazz	http://www.urijazz.no
VADSØ	Vadsø Jazzklubb	n/a
VASSENDEN	Jølster Jazzklubb	http://www.jolsterjazz.com
VOLDA	Jazzklubben Volda Ørsta	http://www.jazzklubben.no

2 Festivals

(members of *Norsk Jazzforum*, in alphabetical order according to town)³⁶

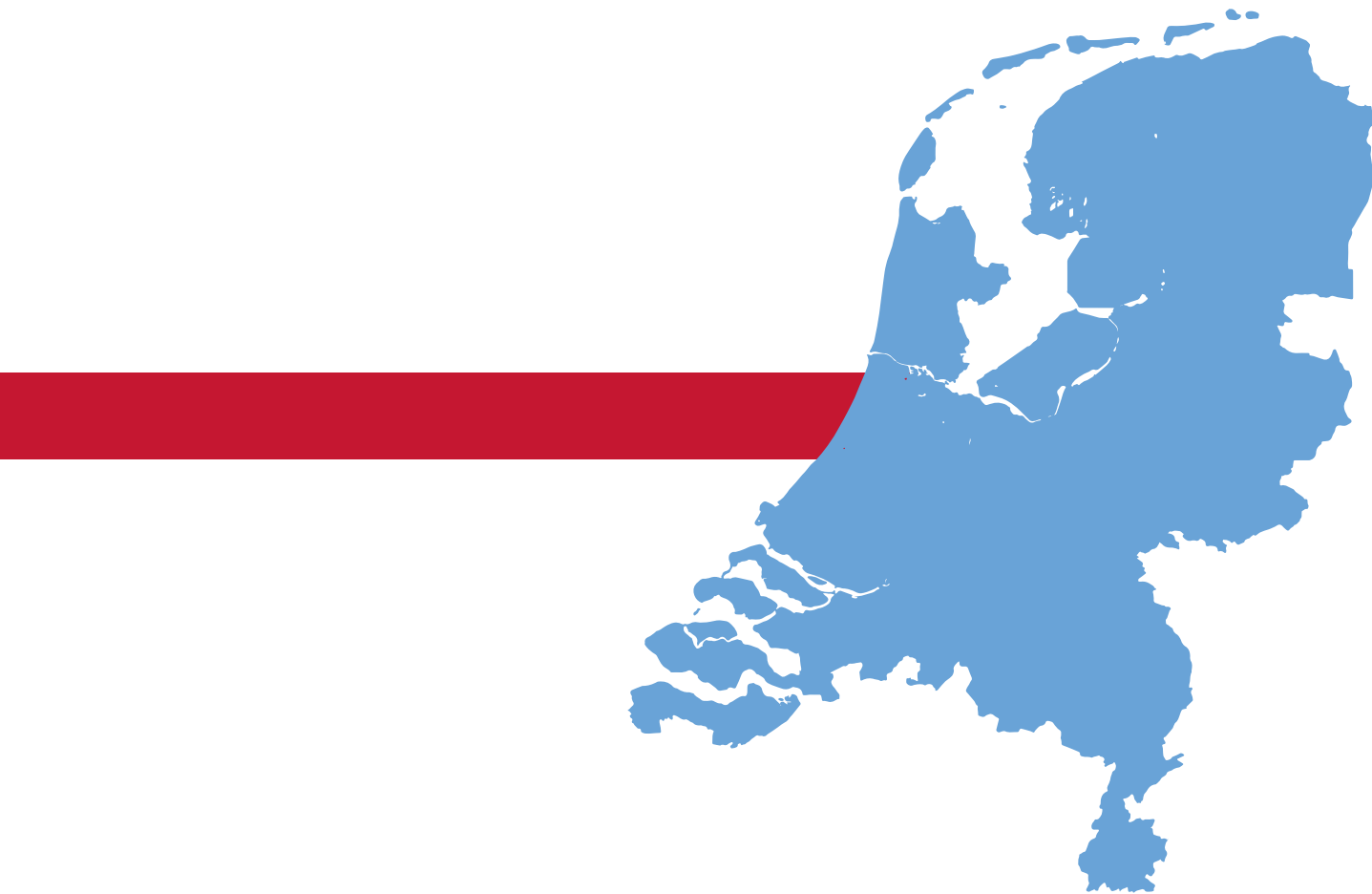
Town	Festival	Website
ARENDAL	Canal Street - Arendal	http://www.canalstreet.no
BERGEN	Nattjazz	http://www.nattjazz.no
BODØ	Bodø Jazz Open	http://www.bodojazzopen.no
GISKE	Midtsommerjazz	http://www.midtsommerjazz.no
HAMAR	AnJazz- Hamar Jazzfestival	http://www.anjazz.no
HAUGESUND	Sildajazz	http://www.sildajazz.no
KONGSBERG	Kongsberg Jazzfestival	http://www.kongsberg-jazzfestival.no
LILLEHAMMER	DølaJazz – Lillehammer Jazz-festival	http://www.dolajazz.no
LONGYEARBYEN	Polarjazz	http://www.polarjazz.no
MOLDE	Moldejazz	http://www.moldejazz.no
MOLDJORD	The Groove Valley Jazzcamp	http://www.jazzcamp.no
OSLO	Oslo Jazzfestival	http://www.oslojazz.no
OSLO	Oslo World Music Festival	http://www.osloworld.no
SORTLAND	Sortland Jazzfestival	http://www.sortlandjazz.no
STAVANGER	Maijazz, Stavanger Int. Jazzfestival	http://www.maijazz.no
TRONDHEIM	Sjøbygdafestivalen	http://www.sjobygda.no
VADSØ	Varangerfestivalen	http://www.varangerfestivalen.no
VOSS	Vossa Jazz	http://www.vossajazz.no

3 Universities

(in alphabetical order according to town)

Town	University	Website
BERGEN	University of Bergen	http://www.uib.no
KRISTIANSAND	University of Agder	http://www.uia.no
OSLO	The Norwegian Academy of Music	http://www.nmh.no
STAVANGER	University of Stavanger	http://www.uis.no
TROMSØ	University of Tromsø	http://uit.no
TRONDHEIM	Norwegian University of Science and Technology	http://www.ntnu.no

³⁶ Source: <http://jazzforum.jazzinorge.no>.



IV

STATISTICAL OVERVIEW OF JAZZ IN THE NETHERLANDS

Compiled by Loes Rusch and Christa Bruckner-Haring

The present report draws on a wide range of quantitative research, including reports, papers, and governmental statistics, as well as on interviews. Primary sources include the BeAM³⁷ surveys of jazz festivals and venues in the Netherlands, as conducted in 2009 and 2010 on behalf of the *Muziek Centrum Nederland* (Music Center the Netherlands, or MCN).³⁸ In 2011, MCN published the results of the BeAM in the series *Muziekpodia en – Festivals in Beeld* (A View on Music Venues and Festivals). Further, the BeAM results were included in *Podiumpeiler 2011*, the first of a planned series of a statistical monitoring of the professional performing arts and the music industry in the Netherlands. As the *Podiumpeiler 2011* mainly uses the distinction between classical and popular music – jazz, world music and dance music are classified under the latter – this overview was mainly used as a general frame of reference. The *Podiumpeiler 2011* was initiated by MCN and the *Theater Instituut Nederland* (Theater Institute the Netherlands). Unfortunately, both associations are currently in liquidation, as a result of the governmental cuts in funding for the arts.

1 Musicians

In 2009, approximately 1.650 professional jazz musicians were active in the Netherlands. The larger part of these professionals are musicians who “have successively received a higher education in the performing arts and who receive their income for at least 15% from performing and educating arts.” This is opposed to the category of amateur musicians, who are “older than 6 years old, and who actively engage in performing arts for at least 50 minutes a week and earn a maximum of 3.000 euros a year.”

In 2010, the number of professional jazz musicians made up approximately 10% of the total of professional performing artists, or 0,02% of the total working population in the Netherlands. Most jazz musicians are active in the Randstad, the urbanized western part of the Netherlands that includes the cities Amsterdam, Rotterdam, The Hague, and Utrecht.

³⁷ Benchmark Analyse Muziekpodia (Benchmark Analysis Music Venues).

³⁸ MCN: <http://www.muziekcentrumnederland.nl/en>, project collaborator: Everard van der Marck.

2 Venues and festivals

The BeAM 2010 covered 510 smaller-sized venues and festivals that programmed classical music, jazz, contemporary music, and world music (see Appendices 1 and 2).³⁹ In total, these venues and festivals programmed 15.000 concerts, attracted 3,3 million visitors. Although most concerts took place within the genres of classical music (5.000 concerts) and jazz (almost 4.000 concerts), the majority of the visitors (66,6%) went to concerts within the profiles of “jazz/blues” and “muziek gemengd” (“miscellaneous music genres”). Both the venues and festivals rely heavily on volunteers; 84% of all the personnel worked on a voluntary basis. Further, the survey demonstrates that the venues and festivals (58%) are concentrated in the Randstad, as opposed to the number of venues and festivals in the eastern part, comprising the provinces Overijssel, Flevoland, and Gelderland.⁴⁰

Table 1: Number of Dutch jazz venues according to region (BeAM 2009, 2010)

Region	2009	2010
North (Gr, Fr, Dr)	5	5
East (Ov, Fl, Gld)	4	5
West (Ut, Nh, Zh, Zl)	15	14
G4 (The Hague, Rotterdam, Amsterdam, Utrecht)	10	7
South (Nb, Lb)	6	8

2.1 Venues

Of the 336 surveyed venues, 39 programmed mainly jazz. Jazz performances were also hosted by classical concert halls such as the *Concertgebouw* (Amsterdam), *De Doelen* (Rotterdam), *Vredenburg* (Utrecht), *Muziekcentrum Frits Philips* (Eindhoven), *De Oosterpoort* (Groningen), *Musis Sacrum* (Arnhem) and a variety of theatres. The partly publicly funded foundation *Jazz Impuls* organized jazz series at theatre venues and concert halls, booking jazz with the goal of introducing new audiences to jazz. As a result of subsidy cuts and declining audiences, *Jazz Impuls* organized its last concert on 18 May 2012.⁴¹

³⁹ The survey did not include around 160 theatres and 50 pop venues, as they conduct their own surveys. The segment of large and more commercial halls (stadiums and the like) were not included either. However, with a few exceptions, most notably the *North Sea Jazz Festival* and the *Bimhuis*, the MCN survey included most festivals and venues dedicated to jazz in the Netherlands.

⁴⁰ Source: MCN, as of July 2011.

⁴¹ Different interpretations on the abandoning of jazz performances in big theatres obviously exist, as Everard Van der Marck contends: “It is true that for a number of years efforts were made, with financial support from the Performing Arts Fund (as well as several other foundations supportive of the arts), to stimulate jazz programming in theatres. It was hoped that this would lead to the necessary audience base to encourage the theatres to continue their jazz programming. In the end, this Jazz Impuls initiative turned out to be less effective than anticipated and theatres struggled to attract audience numbers that were targeted. When funding eventually dried up, the theatres abandoned the jazz programming because they were unable or unwilling to bear the financial risks.”

Table 2: Dutch jazz venues: activity 2009–2010 (BeAM 2009, 2010)

Year	No. of venues	Concerts	Average no. of concerts per venue
2009	40	2.942	66
2010	39	2.595	55

According to the venues' profiles, many do not restrict their music program to jazz music only, but present a mix of jazz with other music genres such as blues, pop, folk, rock as well as world music. In general, venues with a jazz profile are relatively small and organize between 10 and 19 concerts per year. In addition to concerts, numerous clubs organize so-called sessies (sessions) where amateur musicians and professionals are able to meet and perform together in an informal atmosphere. These sessions enable musicians to experiment with different genres and collaborate with other musicians. The majority of concerts take place in October, November and December. However, the results should be taken as an approximate value since not all venues and organizers provided a program of 2010 on their website.

Founded in 1974, *Bimhuis* in Amsterdam has become one of the most prominent jazz venues in the Netherlands. It presents about 300 concerts annually covering a variety of music styles including jazz and improvised music. Every Tuesday night an improvisation workshop for beginners, advanced and performing players as well as a session organized by the *Music Conservatory Amsterdam* takes place. On Mondays, musicians and dancers meet in order to create unique improvisational performances on-the-spot in front of a live audience.⁴² Unfortunately, figures and programs were not available in 2010 for a number of significant jazz venues, including *LanterenVenster* (Rotterdam),⁴³ *Hot House* (Leiden), *DJS* (Dordrecht),⁴⁴ and *Jazz in Groningen*, which collaborates with a number of venues in Groningen (*Oosterpoort*, *Grand Theatre*).

Table 3: Number of concerts per month in selected Dutch jazz venues in 2010⁴⁵

Venue	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec
Bimhuis	22	23	27	26	30	22	9	---	25	32	32	21
Paradox ⁴⁶	10	10	13	12	11	2	---	---	17	22	25	19
Axes/Jazzpower ⁴⁷	4	6	5	5	6	1	---	---	4	5	10	6
De Tor ⁴⁸	7	5	6	7	4	---	---	---	4	8	5	5
Mahogan y Hall ⁴⁹	2	5	3	---	---	---	---	---	---	5	6	4
Jazz in Nijmegen	2	1	1	3	2	2	---	---	1	2	3	2
Jazz in Arnhem ⁵⁰	2	1	2	2	---	---	---	---	1	3	3	1

42 Source: <http://www.bimhuis.nl>.

43 Source: <http://www.lantarenvenster.nl>.

44 Source: <http://www.jazzpodiumdjs.nl>.

45 Source: MCN, as of July 2011.

46 Source: <http://www.paradoxtilburg.nl>.

47 Source: <http://www.axesjazzpower.nl>.

48 Source: <http://www.jazzpodiumdeter.nl>.

49 Source: <http://www.jinjazz.nl>.

50 Source: <http://www.jazzinarnhem.nl>.

2.2 Festivals

Examined according to their main genre, the MCN surveys show the leading position of jazz among all surveyed music festivals:⁵¹

Table 4: Number of Dutch festivals according to (main) genre (BeAM 2009, 2010)

Genre	2009	2010
Jazz/blues	76	66
Classical music (composed between 1750–1950)	33	34
Miscellaneous	37	33
World music	15	22
Contemporary classical music (composed after 1950)	7	8
Multi-disciplinary (musical theatre, visual arts, audio/video)	4	6
Early music (composed before 1750)	5	5
Pop/rock	0	0

The programs of the investigated festivals outline that the majority of performing bands come from the Netherlands (442, 72%); only 168, 28% are international. The program of all festivals offer a variety of music genres such as soul, funk, Latin music, R'n'B, contemporary as well as improvised music. The majority of the investigated festivals take place in June (6), followed by May (2) and August (2). Usually they last for three days at an average.⁵²

With 65.000 to 79.000 visitors in recent years, the *North Sea Jazz Festival* has become one of the most famous and successful jazz festivals in the Netherlands. It was established in 1976 in the *Nederlands Congresgebouw* in The Hague and started with six venues presenting three hundred artists and approximately nine thousand visitors. Since its beginning, internationally renowned jazz musicians have performed at the festival. Today, the festival takes place in Rotterdam where more than a thousand musicians perform on thirteen different stages. The program varies from jazz to funk, soul and pop music (see <http://www.northseajazz.com/nl>).⁵³

Although *North Sea Jazz Festival* is obviously the single most important one, it is difficult to make a decision of any runners-up. Two contrasting festivals illustrate this: the *ZoomerJazzFietsTour* and *Jazz in Duketown*. The *ZoomerJazzFietsTour* (The SummerJazzCycleTour) in the northern province Groningen lasts only one day presenting about 30 concerts in different locations. Being on the so called “jazz cycle tour”, consisting of five possible routes, the audience select their favourite concerts, as it is impossible to attend all of them in that short period of time (see <http://www.zjft.nl/2011/english/gebruiksaanwijzing.php>). *Jazz in Duketown* in ‘s-Hertogenbosch celebrates its 50th anniversary in 2012. It began in 1962 hosting only Dixieland bands and small jazz orchestras. Today, besides jazz music also funk, dance, experimental, traditional and world music are presented. With more than 130.000 visitors the festival has become one of the biggest Dutch outdoor-festivals (see <http://www.jazzinduketown.nl>).

51 Source: MCN, as of July 2011.

52 Since not all investigated festivals have provided their program of 2010 yet, the programs of 2011 were examined in the current version.

53 Due to the huge number of concerts, *North Sea Jazz Festival* is not included in the above presented results.

3 Higher education

3.1 General information

On the level of formal jazz education, a distinction can be made between an amateur and professional trajectory. Amateurs of all ages have the option of learning to play jazz at a wide national system of music schools, or through private tuition and by following (occasional) workshops. Teenagers pursuing a professional career in jazz have the option of joining special art programs at high schools or preparatory programs at the conservatory. For example, the *Havo/Vwo voor Muziek en Dans* (the high school for music and dance) closely collaborates with *Codarts* in Rotterdam (see <http://www.hmd.nl>). Likewise, the jazz department of the *Conservatorium van Amsterdam* offers a Junior Jazz College, where young talented jazz musicians between 12 and 18 obtain the opportunity to pursue professional training as a preparation for the entrance exam. Nowadays, most jazz musicians active in the Netherlands have studied at one of the eight Dutch conservatories spread throughout the country. Besides these performance-based programs of the conservatories, research-based jazz programs are offered by the musicology departments of the universities of Amsterdam and Utrecht. Musicology students have the option to attend courses in jazz history and jazz analysis and can write their final thesis on jazz-related topics.

3.2 Conservatories

Currently all Dutch conservatories offer jazz-related programs, which are either called “jazz” (Amsterdam, Groningen, Rotterdam, The Hague) or “jazz/pop” (Utrecht, Maastricht).⁵⁴ The conservatory in Tilburg and the *ArtEZ Institute of the Arts*, with departments in Arnhem, Enschede, and Zwolle maintain the rather outdated term “lichte muziek” (entertainment music) for their jazz program. At all the conservatories, students are able to gain a bachelor’s and master’s degree. Most conservatories offer preparatory courses and regularly organize summer schools and master classes. The bachelor’s program is divided in a so-called propaedeutic year, which serves as an introduction and orientation for the students (first academic year), and a main phase (second, third, and fourth academic year). All programs consist of practical training (ensembles, big bands), theoretical classes (ear training, analysis, history), pedagogical training (methodology, pedagogy, teaching internships at schools) and education in the aspects of being a professional musician.

The main elements in the master’s program focus on making music, business aspects, research, and performing in public (see <http://www.artez.nl/conservatorium>). Most conservatories actively encourage their students to study abroad at another university or conservatory (see www.ahk.nl/conservatorium). The *Codarts Institute for the Arts* in Rotterdam, for instance, closely collaborates with numerous foreign conservatories, academies, and music universities such as the University of New Orleans and the University in Graz (see <http://www.codarts.nl>). The jazz department of the *Prins Claus Conservatorium* in Groningen offers an innovative and unique program called “New York visits Groningen”, which gives students the opportunity to “learn the values of tradition

⁵⁴ For an overview of the conservatories, see Appendix 3.

and exploration that are associated with musicians of the New York Jazz scene.” The master’s program “New York Jazz” is a four-year program, offering students numerous opportunities to gain international music experience. The third semester is reserved for a study abroad in New York City (see www.hanze.nl/home/International/Schools/Prins+Claus+Conservatorium). The *ArtEZ Institute of the Arts* is the only institute that offers a master’s degree based on the specific Dutch jazz tradition. The master’s program “New Dutch Swing” aims at teaching and exploring the basic principles of Dutch improvised music.

4 Media

4.1 Radio, television and newspapers

In general, mainstream media do not pay much attention to Dutch jazz, as coverage is restricted to the *North Sea Jazz Festival* and contributions in music shows, mainly in the Sunday morning television show “Vrije Geluiden” (Free Sounds) (see <http://www.programma.vpro.nl/vrijegeluiden>). Besides several commercial and Internet radio stations, there is one main public radio station that focuses on jazz: *Radio 6- Soul and Jazz* (see <http://www.radio6.nl>). The level of jazz coverage in print media has also declined apart from one print magazine and some online magazines. The daily newspapers *NRC Handelsblad* (<http://www.nrc.nl>) and *De Volkskrant* (<http://www.volkskrant.nl>) report on jazz on a regular basis. Within the category “culture”, jazz related topics/news and the latest developments in the worldwide jazz scene are published including articles about jazz festivals, international and national jazz musicians, CD, and concert reviews. Unfortunately, the support of jazz in these media has decreased as a result of the cutbacks in media-funding by the government.

4.2 Specialist jazz press

Magazines that present a wide range of jazz genres include *Jazzism*, *Jazz Bulletin* and *Doctor Jazz Magazine*. *Jazzism* features articles on past and contemporary issues on jazz, soul, Latin, world music, and blues (<http://www.jazzism.nl>). Readers are involved in the process of nominating the musician, CD and DVD of the year. Besides music, other topics such as literature, holiday destinations, food and beverages, festivals, and other entertainment are covered in the magazine. *Jazz Bulletin* is a MCN quarterly, containing articles, interviews, portraits, reviews, and various special issues on the history of jazz music (<http://www.muzyiekcentrumnederland.nl/muzyiek-informatie-centrum/jazz-bulletin>). The voluntary-run *Doctor Jazz Magazine* was founded in 1963 and is dedicated to the so-called “classic jazz” from the period 1900–1955 (<http://www.doctorjazz.nl>).

4.3 Digital media

Jazz is well covered on the Internet both in reviews and internet journalism and in music streaming. Major platforms are *JazzFlits*, *Draai om je oren* and *Jazzenzo*. *JazzFlits* is a digital magazine that appears twenty times per year. Readers have the option to download the magazine from its website. The magazine is dedicated to jazz lovers who are keen to learn about the latest developments within the national and international jazz scene (reviews, concert critiques, festivals, talent awards) (<http://www.jazzflits.nl>). The weblog *Draai om je oren* provides jazz related information divided into different categories. These categories comprise interviews, reviews, articles, audio centre, concert agenda, jazz columns, jazz awards or links to other jazz platforms and magazines (<http://www.draaiomjeoren.com>). The online magazine *Jazzenzo* is another contributor to the Dutch jazz scene as it particularly focuses on national jazz artists. The magazine includes articles, reviews (concerts, CDs, festivals), interviews, travel reports of musicians, opinions, and jazz related news. Moreover, it provides a collection of video links and audio streaming from other websites as well as the possibility to download records from independent musicians or record labels. In addition, musicians are able to exchange scores and transcriptions (<http://www.jazzenzo.nl>).

5 Audiences

In 2009, over 1,5 million people attended jazz concerts. The results of the BeAM 2010 show that, except for classical music, the audience for jazz and blues is the largest. In comparison to the number of paying visitors of other concerts (46%), the number of paying visitors at jazz concerts is surprisingly small (22%). Although jazz in the Netherlands is often perceived as a music for “old men”, this image is not reflected in the audience figures: 16 % of the visitors of jazz concerts and festivals was older than 60 years, compared to the 34% of visitors of other concerts. The biggest group of visitors of jazz concerts was between 40 and 60 years old (37%), followed by 30–40 (23%), 20–30 (17%) and visitors younger than 20 (7%).

Table 5: Number of visitors according to (main) genre (BeAM 2010)

Genre	2010
Classical music (composed between 1750–1950)	262.460
Jazz/blues	193.162
Other	108.804
Early music (composed before 1750)	74.631
Contemporary classical music (composed after 1950)	57.174
World music	38.629
Pop/rock	11.431
Multi-disciplinary (musical theatre, visual arts, audio/video)	2.634

6 Recording and distribution

6.1 Jazz agencies⁵⁵

Jazz agencies play an important role in the promotion, production, and distribution of Dutch jazz. There seems to be a direct co-relation between the number of professional jazz agencies and the number of well or highly paid jazz musicians in the Netherlands; as the latter are rare, the number of agencies is limited and artists have to rely on self-promotion (mostly via internet platforms such as *Myspace* and *Facebook*) and self-management. Consequently, agencies have to contract with many musicians in order to have sufficient turnover.

Most Dutch jazz agencies function as an artist platform, offering a variety of services that include artist management, promotion, production, recording and publishing services. For example, *Maxanter*, initiated by saxophonist Alexander Beets, is a management and record company that produces the *Amersfoort Jazz Festival* and the annual music conference *Jazzdag* (Jazz Day) (see <http://www.maxanter.nl>). Likewise, the jazz booking and promotion company *Music Dept.* handles rights and copyrights for artists, composers, producers and record labels (see <http://www.music-dept.nl>).

The specialized jazz agencies cover an area of subgenres in jazz (Latin, contemporary jazz, popular jazz). The *Amsterdam Jazz Agency* is the main platform for national and international mainstream jazz musicians, including guitarist Jesse van Ruller, harmonica player Toots Thielemans and trumpeter Roy Hargrove (see <http://www.amsterdamjazzagency.com>). Both the *Jazz and Worldmusic Agency* and *Stroom Management* specialize in the fields of Latin jazz, world music, and crossovers (see <http://jwajazz.nl> and <http://www.stroom.ws>). *Dox Records* focuses on popular jazz groups and artists, such as “New Cool Collective”, reed player Benjamin Herman, and “Bruut!” (see <http://www.doxrecords.com>). Within the field of contemporary and more experimental jazz, *Mainland Records* and *Trytone* are the main agencies. *Mainland Records* cooperates with musicians within the field of contemporary jazz, including bassist/composer Stefan Lievestro and reed player Jasper Blom (see <http://www.mainlandmusic.nl>). *Trytone*, run by reed player Tobias Klein, drummer Marco Baggiani and vocalist Kristina Fuchs, offers a platform for experimental improvised music. They program the music in *Zaal 100*, an important venue for experimental forms of improvised music in Amsterdam. Further, they record and publish music, and organize the annual *European Trytone Festival* (see <http://www.trytone.org>).

⁵⁵ Source: MCN, as of July 2011.

6.2 Record labels

Between 2005 and 2009 the overall sales of recordings in the Netherlands decreased with 7% per year. The annual increase of online sales has not compensated for this decrease.

The listed labels categorize (a selection of) their records under “jazz” and have produced albums of at least two different jazz groups (see Table 6). In addition to this list, various jazz musicians continue to privately produce and distribute their own recordings.

Table 6: Main Dutch record labels for jazz⁵⁶

Record Label	Website
2429 Record	http://2419.nl
Blue Jack Jazz Records	http://www.bluejackjazz.com
BvHaast	http://wbk.home.xs4all.nl/BVHAAST.html
Dutch Jazz Records	http://www.dutchjazzrecords.com
Challenge Records	http://www.challengerecords.com
Criss Cross Jazz	http://www.crisscrossjazz.com
DATA Records	http://www.datarecords.nl
Dox Music	http://www.doxrecords.com
Embrace Recordings	http://embracerecordings.com
Jazz in Motion	http://www.jazzinmotion.com
Jazz'n Pulz	http://www.challengerecords.com
Loplop	http://www.loplol.nl
O.A.P. Records	http://www.oaprecords.com
Timeless Records	http://timelessjazz.com
Trytone	http://www.trytone.org
Unexpected Records	http://www.unexpected-records.com/about.html
WM Recordings	http://www.wmrecordings.com

⁵⁶ As of March 2013.

7 Subsidy and funding

7.1 Public sector funding

There are various forms of art subsidies on all levels of government, i.e. local (municipal), regional (provincial), national, and within the EU. The larger part of the governmental budget for the arts (41%) goes to music, followed by theater (32%), music theater/opera (19%), and dance (9%). The BeAM 2010 survey indicates that the 510 surveyed venues and festivals receive up to 11% of their income from national government funding, 4% from provincial funding and 21% from municipal funding.

Besides public funding, private trusts and charitable foundations provide subsidies for the arts including jazz. Some of the bigger ones are *VSB Fonds* (<http://www.vsbfonds.nl>), *Prins Bernhard Cultuurfonds* (<http://www.prinsbernhardcultuurfonds.nl>), *St. Doen* (<http://www.doen.nl/web/show/id=44928>) and *SNS Reaal Fonds* (<http://www.snsreaalfonds.nl>).

7.1.1 Governmental funding

In recent years, the share of culture and arts in the national budget has been around 0,4% of the total. As a result of the economic recession and subsequent budget cuts by the national government, this has been decreased to 0,3% in 2012. The cuts affect the lower levels of government in two ways: directly, because they receive lower percentages of (national) tax revenues, and indirectly, because the national government is shifting responsibility for various tasks onto the lower levels of government. Following a reorganization of the funding infrastructure in 2009, the Ministry of Education, Culture and Science only funds a limited number of cultural organizations (<http://english.minocw.nl/english/english/index.html>); the larger part is distributed via the *Fonds voor Podiumkunsten* (Performing Arts Fund NL, or NFPK) (<http://www.fondspodiumkunsten.nl/english>). Until 2012, the NFPK received an annual budget of €60 million, which will be cut down to €43 million from 2013. The NFPK supports smaller organizations in the fields of music, theatre, and dance. There are various types of grants to apply for: a four-year grant, one-year and two-year-long project support grants, program grants, and individual grants for composers and performance artists.

The government also stimulates the development of jazz in the Netherlands through awards. For example, the *VRPO/Boy Edgar Prijs*, established in 1963 as the *Wessel Ilcken Prijs*, is claimed to be the most important and prestigious award within the field of jazz and improvised music in the Netherlands (see <http://www.muzyiekcentrumnederland.nl/en/jazz/projects/vprobboy-edgar-prize>). Each year, one musician, composer or bandleader is awarded for his or her significant contributions to the Dutch jazz scene over a long period of time. In addition to a sculpture, designed by Dutch artist *Jan Wolkers*, the winner gets €12.500. The *Dutch Jazz Competition* was introduced in 2000 and is another important publicly funded institution. The competition is initiated by the *North Sea Jazz Festival*, the *Nederlandse Toonkunstenaarsbond* (Dutch musicians' Union), the Dutch public broadcaster NPS, the NVPI (the Dutch Association of Producers and Importers of image- and sound carriers and Conamus (nowadays: Buma Cultuur).

The best group wins the so called “Grand Prize”, which implies €5.000 in order to produce a record in a sound studio, a tour through the Netherlands and the participation in the European Jazz Competition (EBU). In 2010, winner in the category “best group” was the “Castel/van Damme Quartet” (see <http://www.dutchjazzcompetition.nl>).

7.1.2 Regional and municipal funding

Both regional and municipal funding of the arts can be subdivided in structural subsidies, awarded for a period of time between one and four years, and incidental or project subsidies, awarded to single projects. The four largest cities in the western part of the Netherlands – Amsterdam, Utrecht, Rotterdam and The Hague – on average spend most on the arts. Most of the local governments directly fund the arts. However, the city of Amsterdam awards both directly and via the *Amsterdam Cultural Fund (Amsterdams Fonds voor de Kunsten, or AFK)* (podiumpeiler 2011 Methodologische Verantwoording) (see <http://www.amsterdamsfondsvoordekunst.nl/algemeen.php?=&id=265>). Within the AFK, the “Basic Grant Scheme” provides subsidies for projects from music, musical theatre, dance, theatre, mime, youth theatre, puppet theatre, literature, visual arts, architecture, design, photography, film and media arts. The so-called “Plus Grant Scheme” is divided into five different sub-programs under which applications for a grant may be submitted. These are: “Amateur Arts”, “Talent Development”, “Neighborhood Facilities”, “Community Art” and “Cultural Education” (see <http://www.amsterdamsfondsvoordekunst.nl/geld.php?page=267&id=267>). The Art and Culture Department in The Hague supports projects and activities within the following fields: amateurkunst (non-professional artists in music, theatre, dance, design, literature, and media), visual arts/film, design, culture and performing arts (see <http://www.utrecht.nl/smartsite.dws?id=184593>). The Culture and Art Department of Rotterdam provides annual subsidies and project subsidies for theatre, visual arts, photography, jazz and improvised music, pop music, dance, or fine arts (see <http://www.rotterdam.nl/eCache/TER/10/15/142.html>). Utrecht’s culture and art department supports projects only of amateur artists within theatre, dance, music, media or literature (see <http://www.utrecht.nl/smartsite.dws?id=355010>).

7.2 Business and private sponsorship

Business and private sponsorship contribute to the jazz economy in the Netherlands, mostly by supporting festivals, competitions, and awards.

Notable amongst these was the *Deloitte Jazz Award*, awarded by the insurance company in the period 2002 to 2010. In the course of a competition, ambitious Dutch musicians, who are a leader of a band and create their own music (compositions), can be nominated for the €20.000 award. The competition extends over two rounds in which the candidates are reviewed by a jury consisting of musicians, music journalists or producers. In the final round, one out of the three best candidates wins the award (see <http://www.deloittejazzaward.nl/informatie.html>).

The aim of the *Paul Acket Award*, featured by the *North Sea Jazz Festival*, is to promote young and talented musicians at the onset of their musical career to establish themselves in the national and international jazz scene. The award is supported by the *BNP Paribas Foundation*, which has contributed to the development of the careers of jazz musicians by supporting recordings and concerts within the last 15 years. Winners of the *Paul Acket Award* are Christian Scott, Stefano Bollani, Adam Rogers (2008), Gianluca Petrella, Dick Bakker (2007) and Conrad Herwig (2006) (see <http://www.northseajazz.com/en/paul-acket-award>). The *Paul Acket Award* is not restricted to Dutch musicians, as the list of recipients indicates; laureates such as Quincy Jones, Cees Schrama and Han Reiziger (the latter two mainly noted for promoting jazz on Dutch radio and TV) were honoured for their “life-time achievements”.

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Muziek Centrum Nederland. 2011. *Muziekpodia en – Festivals in Beeld 2010*. <http://www.muziekcentrumnederland.nl>.

Internet addresses (alphabetical) [as of 07/23/2011]

MCN: <http://www.muziekcentrumnederland.nl>

Media:

De Volkskrant: <http://www.volkskrant.nl>

Doctor Jazz Magazine: <http://www.doctorjazz.nl>

Draai om je oren: <http://www.draaiomjeoren.com>

Jazz Bulletin: <http://www.muziekcentrumnederland.nl/muziek-informatie-centrum/jazzbulletin>

Jazzenzo: <http://www.jazzenzo.nl>

JazzFlits: <http://www.jazzflits.nl>

Jazzism: <http://www.jazzism.nl>

NRC Handelsblad: <http://www.nrc.nl>

Radio 6- Soul and Jazz: <http://www.radio6.nl>

Virje Geluiden: <http://www.programma.vpro.nl/vrijegeluiden>

Agencies:

Amsterdam Jazz Agency: <http://www.amsterdamjazzagency.com>

Dox Records: <http://www.doxrecords.com>

Jazz and Worldmusic Agency: <http://jwajazz.nl>

Mainland Records: <http://www.mainlandmusic.nl>

Maxanter: <http://www.maxanter.nl>

Music Dept.: <http://www.music-dept.nl>

Stroom Management: <http://www.stroom.ws>

Trytone: <http://www.trytone.org>

Record labels:

2429 Record: <http://2419.nl>

Blue Jack Jazz Records: <http://www.bluejackjazz.com>

BvHaast: <http://wbk.home.xs4all.nl/BVHAAST.html>

Dutch Jazz Records: <http://www.dutchjazzrecords.com>

Challenge Records: <http://www.challengerecords.com>

Criss Cross Jazz: <http://www.crisscrossjazz.com>

DATA Records: <http://www.datarecords.nl>

Dox Music: <http://www.doxrecords.com>

Embrace Recordings: <http://embracerecordings.com>

Jazz in Motion: <http://www.jazzinmotion.com>

Jazz'n Pulz: <http://www.challengerecords.com>

Loplop: <http://www.loplol.nl>

O.A.P. Records: <http://www.oaprecords.com>

Timeless Records: <http://timelessjazz.com>

Trytone: <http://www.trytone.org>

Unexpected Records: <http://www.unexpected-records.com/about.html>

WM Recordings: <http://www.wmrecordings.com>

Funding:

VSF Fonds: <http://www.vsfonds.nl>

Prins Bernhard Cultuurfonds: <http://www.prinsbernhardcultuurfonds.nl>

St. Doen: <http://www.doen.nl/web/show/id=44928>

SNS Reaal Fonds: <http://www.snsreaalfonds.nl>

Ministry of Education, Culture and Science: <http://english.minocw.nl/english/english/index.html>

Fonds voor Podiumkunsten: <http://www.fondspodiumkunsten.nl/english>

VRPO/Boy Edgar Prijs: <http://www.muziekcentrumnederland.nl/en/jazz/projects/vproboy-edgar-prize>

Dutch Jazz Competition: <http://www.dutchjazzcompetition.nl>

Amsterdams Fonds voor de Kunsten: <http://www.amsterdamsfondsvoordekunst.nl/algemeen.php?=265&id=265>

<http://www.amsterdamsfondsvoordekunst.nl/geld.php?page=267&id=267>

Art and Culture Department, Utrecht: <http://www.utrecht.nl/smartsite.dws?id=184593>

Culture and Art Department, Rotterdam: <http://www.rotterdam.nl/eCache/TER/10/15/142.html>

Prizes:

Deloitte Jazz Award: <http://www.deloittejazzaward.nl/informatie.html>

Paul Acket Award: <http://www.northseajazz.com/en/paul-acket-award>

APPENDIX

1 Venues

(participating in BeAM 2010, in alphabetical order according to town)⁵⁷

Town	Venue	Website
AMSTERDAM	De Badcuyp	http://www.badcuyp.nl
ARNHEM	Stichting Jazz in Arnhem	http://www.jazzinarnhem.nl
BERGEN OP ZOOM	Pols Place for Jazz	http://www.polsplaceforjazz.nl
BREDA	Stichting Beaux Jazz	http://www.beauxjazz.nl
BUSSUM	Jazzclub Langs de Lijn	http://www.jazzclublangsdelij.nl
DEN HAAG	De Nieuwe Slag	http://www.denieuweslag.com
DEN HAAG	Stichting Prospero	http://www.prospero.nu
DEN HAAG	Pure Jazz, The Movement	http://www.purejazz.nl
DEN HELDER	Nieuw & Diep	http://www.nieuw-diep.nl
DORDRECHT	Jazzpodium DJS	http://www.jazzpodiumdjs.nl
DRONTEN	Stichting Jazz & Classics	http://www.jazzclassic.nl
EDAM	Jazzclub Mahogany Hall	http://www.mahoganyhall.nl
EEMNES	Wakker Eemnes	http://www.wakkereemnes.nl
EINDHOVEN	Stichting Jazzpower	http://www.axesjazzpower.nl
ENSCHEDA	Jazzpodium De Tor	http://www.jazzpodiumdetor.nl
ENSCHEDA	Jazzpodium Drienerlo	http://www.jp.d.utwente.nl
GOIRLE	Jazz Podium Goirle	http://www.jazzpodiumgoirle.nl
GOUDA	JazzXperience	http://www.jazzxperience.nl
GRONINGEN	Jazzcafe De Spieghele	http://www.jazzcafedespieghele.nl
GRONINGEN	Grand Theatre	http://www.grand-theatre.nl
GRONINGEN	Stichting Jazz in Groningen	http://www.stichtingjazzgroningen.nl
HOOFDDORP	Meer Jazz	http://www.meerjazz.nl
HOORN	Jazz Affairs	http://www.jazzaffairs.nl
LANDGRAAF	Jazz on the Roof	http://www.heerlenjazz.nl
LEEUWARDEN	Stichting Hothouse Redbad	http://www.redbad.nl
LEIDEN	Sociëteit de Burcht	http://www.deburchtleiden.nl
LEIDEN	Jazzpodium Hot House Leiden	http://www.hothousejazz.nl
MAASTRICHT	Jazz Maastricht	http://www.jazzmaastricht.com
MAASTRICHT	Cafe Thembi	http://www.myspace.com/cafethembi
NIJMEGEN	Jazz in Nijmegen	http://www.jinjazz.nl
OVERVEEN	Jazz in Zandvoort	http://www.jazzinzandvoort.nl
RIJSWIJK	Herberg Vlietziq	http://www.herbergvlietziq.nl
ROTTERDAM	Dizzy Jazzcafe	http://www.dizzy.nl
ROTTERDAM	Jazz International Rotterdam	http://www.jazzinternational.nl

⁵⁷ All data provided by MCN in June 2011.

RUINERWOLD	MusicArte	http://www.simplybass.com
SOEST	Artishock	http://www.jazz.artishock-soest.nl
TILBURG	Paradox/Podium voor actuele muziek	http://www.paradoxtilburg.nl
UTRECHT	SJU Jazzpodium	http://www.sjujazz.nl
ZAANDAM	Stichting New Dutch Swing	http://www.newdutchswing.nl

2 Festivals

(participating in BeAM 2010 and 2011, in alphabetical order according to town)⁵⁸

Town	Festival	Website
ALKMAAR	SBS Jazztival	http://www.sbsjazz.nl
ALMERE	Jazz below the Sea	http://www.jazzbelowthesea.nl
AMERONGEN *	Jazz at the Castle *	http://www.jazzatthecastle.nl *
AMSTERDAM	dOeK Festival	http://www.doek.org
AMSTERDAM	IJazz festival	http://www.ijazz.nl **
AMSTERDAM *	Dutch Jazz Meeting *	http://www.dutchjazzmeeting.nl *
ANKEVEEN *	Goois Jazzfestival *	http://www.gooisjazzfestival.nl *
ASSEN	Ajazz	http://www.ajazz.nl
BAARN	Jazz Garden Party	http://www.bomencentrumnederland.nl
BERGEN AAN ZEE	Jazz & Sail Bergen	http://www.jazzensail.com **
BERGEN OP ZOOM	Jazzweekend Bergen op Zoom	http://www.jazzboz.nl
BEUSICHEM	Beusichem Jazzfestival	http://www.beusichemjazz.nl **
BREDA	Breda Jazz Festival	http://www.bredajazzfestival.nl
BREDA	Jazzing Around	http://www.jazzingaround.nl
BREDA	Big Jazz Night	http://www.bigjazznight.nl **
BUNNIK	Jazz & Blues Festival Bunnik	http://www.jazzblues.nl
DE HOEF	Chazz Charity Jazz	http://www.chazz.nl **
DELFT	Jazzfestival Delft	http://www.jazzfestivaldelft.nl
DEN BOSCH	VPRO Toonjazz Festival	http://www.detoonzaal.nl
DEN HAAG	Jazz in de Gracht	http://www.jazzindegrecht.nl
DEN HAAG *	The Hague Jazz *	http://www.thehaguejazz.com *
DEURNE	Jazz@Deurne	http://www.jazzatdeurne.nl
DIEMEN	South East Jazz Festival	http://www.southeastjazz.nl
DOMBURG	Jazz by the Sea	http://www.jazzbythesea.nl
EMMEN	Nacht van Emmen	http://www.nachtvanemmen.nl
ENKHUIZEN	Jazz Festival Enkhuizen	http://www.jazzfestivalenkhuizen.nl
ENSCHDEDE	International Jazz Festival Enschede	http://www.ijfe.nl
GOIRLE	Jazz Festival Goirle	http://www.jazzpodiumgoirle.nl
GOIRLE *	Muziekpodia op zondagmiddag *	http://www.jazzpodiumgoirle.nl *

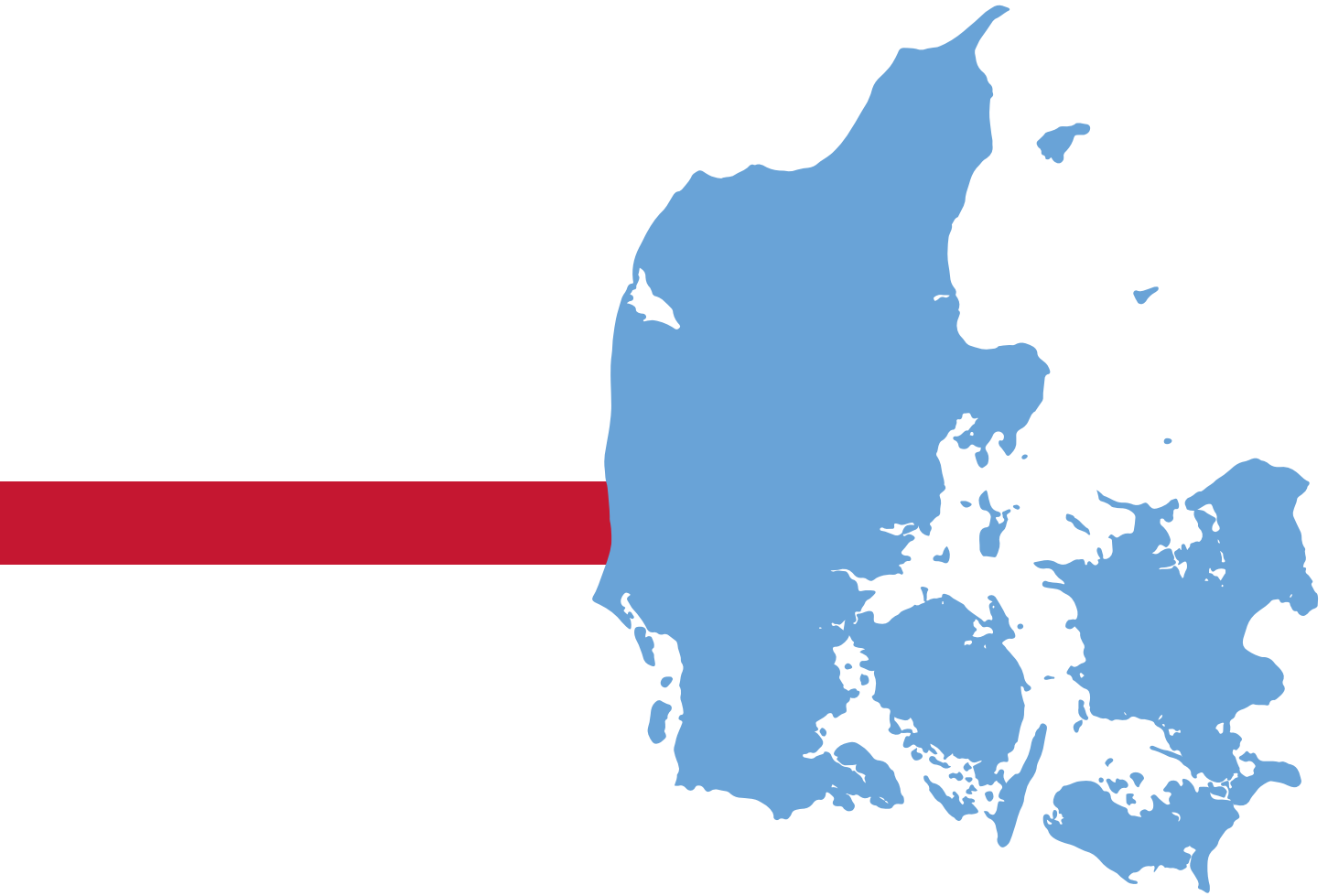
⁵⁸ All data provided by MCN in June 2011. * Festivals 2010 only. ** Festivals 2011 only.

GORINCHEM	Jazz Festival Gorinchem	http://www.jazzfestivalgorinchem.nl
GORSSEL	IJssel Jazz	http://www.ijsseljazz.nl
GOUDA	Yes Gouda Jazz	http://www.yesgoudajazz.nl
GRONINGEN	De Drie Dagen	http://www.grand-theatre.nl
GRONINGEN	Midnight Express	http://www.stichtingjazz groningen.nl
HAARLEM	Haarlem Jazzstad	http://www.haarlemjazzstad.nl
HALL	Jazz in the Woods	http://www.jazzinthewoods.nl
HEEMSTEDÉ	Heemstede Jazz	http://www.heemstedejazz.nl
HEILOO	Jazz Walk	http://www.jazzwalk.nl
HELMOND	Jazz in Catstoun	http://www.jazzincatstoun.nl
HENGÉLO *	Smooth Jazz Europe Festival 2010 *	http://www.smoothjazz.eu *
HOOFDDORP	Meer Jazz Festival	http://www.meerjazz.nl
HOOGVEEN **	Jazz Vibes **	http://www.jazzvibes.nl **
HOORN	Jazz at the Hop (NB i.s.m. Jazz Affairs)	http://www.jazzatthehop.nl
LANDGRAAF	Heerlen Jazzt	http://www.heerlenjazz.nl
LAREN	Laren Jazz	http://www.larenjazz.nl
LEIDEN	Leidse Jazzweek	http://www.leidsejazzweek.nl
LELYSTAD	Sea Bottom Jazzfestival	http://www.seabottom-jazzfestival.nl
LEUSDEN	Amersfoort Jazz	http://www.amersfoortjazz.nl
MAASTRICHT	Jazz Maastricht Masters	http://www.jazzmaastricht.com
MAASTRICHT	Jazz Maastricht Promenade	http://www.jazzmaastricht.com
MIDDELBURG	Jazzfestival Middelburg	http://www.jazzmiddelburg.nl
MIERLO **	Jazz in Antwood **	http://www.jazzinantwood.nl **
NIEUWKOOP	Jazz aan de Plazz	http://www.jazzaandepazz.nl
NIJMEGEN	Music Meeting	http://www.musicmeeting.nl
NIJMEGEN **	East of Eastern **	http://www.eastofeastern.nl **
REEUWIJK	SPS Jazzfestival	http://www.spsjazzfestival.nl
ROERMOND	Jazznight Roermond	http://www.roermondswingt.nl
ROSENDAAL	Kaai Jazz Festival	http://www.kaaijazz.nl
ROTTERDAM	Jazzfestival Hillegersberg	http://www.jazzhillegersberg.nl
ROTTERDAM	Festival Jazz International Rotterdam	http://www.jazzinternational.nl
ROTTERDAM	North Sea Around Town	http://www.northsearoundtown.com
'S HERTOGENBOSCH	Jazz in Duke Town	http://www.jazzinduketown.nl
TERNEUZEN	Scheldejazz	http://www.scheldejazz.nl
TIEL	Jazzfestival Tiel	http://www.stichtingjazzpromotiontiel.nl
TILBURG	Stranger than Paranoia	http://www.paradoxtilburg.nl
UTRECHT	Utrecht Jazz Fest	http://www.utrechtjazzfest.nl
UTRECHT *	Jazz-A-Palooza *	http://www.sjujazz.nl *
VAALS **	Euregio Jazzday **	http://www.jazzclubvaals.nl **

WAGENINGEN	Rhinetownjazz	http://www.rhinetownjazz.nl
WAGENINGEN	Doctor Jazz Dag	http://www.doctorjazz.nl
WIJK BIJ DUURSTEDEN	Jazz bij Duurstede	http://www.jazzbyduurstede.nl
WINSUM	ZomerJazzFietsTour	http://www.zjft.nl
ZEVENAAR	Varilux Jazz- en Bluesfestival Zevenaar	http://www.muziekstadzevenaar.nl
ZOETERMEER	Jazzfestival Zoetermeer	http://www.zoetermeerjazz.nl
ZWOLLE	Rabo Jazzfestival Heerde	http://www.jazzfestivalheerde.nl

3 Conservatories (in alphabetical order according to town)

Town	Conservatorium	Website
AMSTERDAM	Conservatorium van Amsterdam	http://www.ahk.nl/conservatorium
ARNHEM/ZWOLLE/ENSCHDEDE	ArtEZ Institute of the Arts	http://www.artez.nl
GRONINGEN	Prins Claus Conservatorium	http://www.hanze.nl
MAASTRICHT	Conservatorium Maastricht	http://www.conservatorium-maastricht.nl
ROTTERDAM	Codarts	http://www.codarts.nl
TILBURG	Fontys Conservatorium	http://www.fontyshogeschoolvoordekunsten.nl
THE HAGUE	Koninklijk Conservatorium	http://www.koncon.nl
UTRECHT	Utrechts Conservatorium	http://www.hku.nl



Compiled by Anne Dvinge and Christa Bruckner-Haring

The present report draws on a wide range of quantitative research, including reports, papers and statistical data of 2010.⁵⁹ The basic information and data are mainly generated by *JazzDanmark*.⁶⁰ Founded in 1997 as *The Danish Jazz Federation*, since 2008 *JazzDanmark*, the non-profit organization is engaged in the promotion of Danish jazz in various ways and therefore helps to strengthen and develop it. Their main activities comprise the support and counselling for professional jazz musicians, education of professional jazz musicians, export of Danish jazz and various international activities, facilitation of networks as well as diffusion and promotion of jazz in Denmark. Since *JazzDanmark* does not regularly gathers data on musical topics, this study represents the first comprehensive overview of pertinent aspects of the current Danish jazz scene, including musicians, promoters, venues and festivals, higher education, media, audience, recording and distribution, subsidy and funding.

1 Musicians

In 2010, according to the musicians' database of *JazzDanmark*, approximately 1.343 professional jazz musicians were active in Denmark. *JazzDanmark* defines professional musicians as those who have practicing music (e.g., performing, composition) as their main occupation.

Examination of *JazzDanmark's* 2010 artist listings of professional musicians active in the Danish jazz scene shows that the field of "jazz musician" is clearly male-dominated: male musicians are in an overwhelming 84% majority, only 16% are female jazz musicians.

*Table 1: Gender distribution among active Danish jazz musicians*⁶¹

Gender	in %
Male musicians	84
Female musicians	16

⁵⁹ The listings of promoters/venues and jazz festivals in the appendixes are taken from the *JazzDanmark* database of March 2013.

⁶⁰ *JazzDanmark*: <http://www.jazzdanmark.dk>, project collaborators: Marga Hogelund and Lars Winther. The organization is primarily financed by the Danish Arts Council, but also receives support for projects from Kopiton, Danish Musicians' Union, the Danish Artist Union and DJBFA.

⁶¹ Source: *JazzDanmark*, as of March 2013. For simplicity, results in % have been rounded to the nearest whole number.

2 Promoters, venues and festivals

In Denmark exists a large number of venues and festivals which offer opportunities for live music performances for both international and national musicians. Looking at the profiles of these venues and festivals, it becomes quite clear that many do not restrict their music program only to jazz music, but comprise other genres such as pop, rock, electronic or world music. As a result, the current Danish landscape is very much shaped by experimental music based on uniting different music genres and collaborations of musicians.

2.1 Promoters and venues

In Denmark, jazz events are mainly organized by promoters, which or who are not necessarily linked to a specific venue. According to the database of *JazzDanmark*, the total number of the main Danish jazz promoters (promoters and venues) is 51.⁶²

Table 2: Distribution of Danish jazz promoters by region⁶³

Region	No. of promoters/venues	in %
Hovedstaden	24	47
Midtjylland	11	22
Syddanmark	8	16
Sjælland	6	12
Nordjylland	2	4

According to the clubs' profiles, many of them present a mix of jazz with other music genres such as electronic, pop and rock. Moreover, venues such as the *Literaturhaus* and *Copenhagen Jazzhouse* also merge music with other art forms such as poetry. In addition to concerts, numerous clubs also organize so-called series of concerts which are usually based on a common theme and are presented regularly. They also offer jam sessions in their program, for example *La Fontaine* (see <http://www.lafontaine.dk>).

Every four years a number of venues around the country are appointed "Regional Venues" by the State. In 2010 there was 17 Regional Venues, of these two – *Copenhagen Jazzhouse* and *Dexter* – are specific jazz venues. *Copenhagen Jazzhouse* opened in 1991 and has established a reputation of being one of the most important and representative jazz clubs in Europe with a great number of international as well as Danish jazz musicians. With over 200 concerts a year the *Copenhagen Jazzhouse* aims at promoting the variety of jazz with five distinctive profiles: "The Classic Jazz Club", "Jazznow!", "Swing Pigalle", "JazzNPoetry", and "Jazzhouse Disco" (see <http://jazzhouse.dk>).

⁶² The list of promoters/venues provided by *JazzDanmark* is added in Appendix 1.

⁶³ Source: *JazzDanmark* database, accessed March 2013. For simplicity, results in % have been rounded to the nearest whole number.

Dexter arranges concerts with a focus on various genres such as electronic music, pop, rock, country and folk music. On Mondays there are additional jam sessions varying in style, namely jazz, folk and blues. A great number of concerts are presented by associations or students of music conservatories such as *The Academy of Music and Performing Arts Southern Denmark*, *Folk Club Fyn*, *Songwriters Circle*, *Foreningen Fynske Jazzmusikere* and *Odense Blues Circle* (see <http://www.dexter.dk>).

Table 3 gives an overview of selected significant jazz venues and clubs and their concert activity in 2010.

Table 3: Number of concerts per month in selected Danish jazz venues in 2010

Venue	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec
Dexter ⁶⁴	14	19	24	24	27	6	n/a	n/a	20	26	22	17
Copenhagen Jazzhouse ⁶⁵	16	15	18	24	17	9	13	4	18	15	22	18
Jazzhus Montmartre ⁶⁶	n/a	n/a	n/a	n/a	11	7	11	6	6	5	4	4
Giant Steps ⁶⁷	4	5	5	5	3	2	n/a	n/a	6	5	6	4
Holbæk Jazzclub ⁶⁸	1	1	3	1	2	1	n/a	1	3	4	2	1
Jive ⁶⁹	1	2	2	1	2	n/a	n/a	n/a	2	1	1	2

Aside from the summer months, a quite regular concert activity can be observed. Since almost all venues cooperate with festivals such as the *Copenhagen Jazz Festival*, numerous concerts are organized by these festivals and therefore appear as “series” in the clubs’ music program.

JazzDanmark has created an app that informs about all on-going live jazz events in Denmark. It can be downloaded via <http://www.jazzdanmark.dk/en/danish-projects/live-jazz-danmark-app>.

64 Source: *Dexter* program archive (<http://www.dexter.dk>). Closes for the summer in July and August.

65 Source: *Copenhagen Jazzhouse* program archive (<http://www.jazzhouse.dk>).

66 Source: *Jazzhus Montmartre* program archive (<http://www.jazzhusmontmartre.dk>). The *Jazzhus Montmartre* opened on May 1st 2010.

67 Source: *Giant Steps* program archive (<http://www.giantsteps.dk>). *Giant Steps* closes for the summer in July and August.

68 Source: *Holbæk Jazzclub* program archive (<http://www.holjazz.dk>). Closes for the summer in July.

69 Source: *Jive* program archive (<http://www.jive-jazz.dk>). Closes for the summer in June, July, and August

2.2 Festivals

Jazz festivals form an important part of the Danish musical life and offer a very distinct music program featuring international as well as national musicians. *JazzDanmark* provided a list of the most significant 27 jazz festivals in 2010.⁷⁰

The analysis of jazz festivals according to region show that most festivals take place in the region Hovedstaden (Capital Region of Denmark) followed by Syddanmark (Region of Southern Denmark).

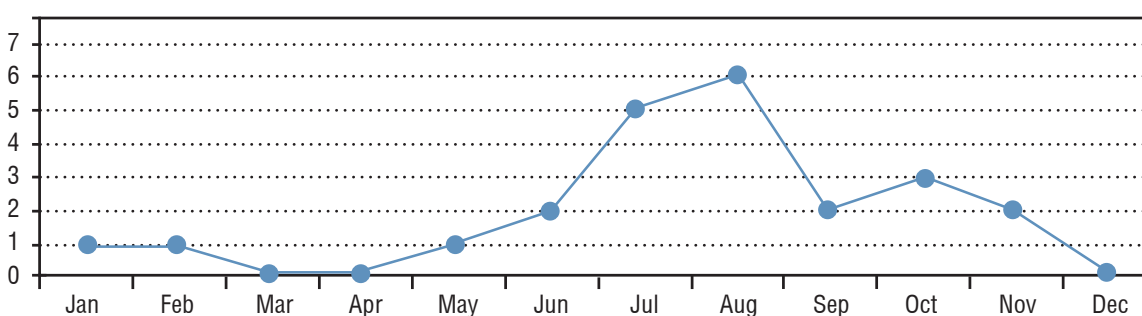
Table 4: Distribution of Danish jazz festivals in 2010 by region⁷¹

Region	No. of jazz festivals
Hovedstaden	10
Syddanmark	7
Midtjylland	5
Nordjylland	5
Sjælland	4

Since not all festivals provided detailed information on their websites, the following 19 festivals are included in further in-depth analyses (in alphabetical order): *Aarhus Jazz Festival*, *Copenhagen Jazz Festival*, *Copenhagen Blues Festival*, *Copenhagen Harbour Jazz Festival*, *Den Blå Festival*, *Femø Jazz Festival*, *Jonstrup Jazzfestival*, *Latin Festival*, *Middelfart Jazz Festival*, *Maribo Jazzfestival*, *New Note Festival*, *Rømø Jazzfestival*, *Ribe Jazz Festival*, *Roskilde Jazz Days*, *Snake City Jazzfestival*, *Spot Festival*, *Tversted Jazzy Days*, *Vinterjazz* and *Wundergrund Festival*.

The analysis of festivals according to time of year demonstrates that most took place during the summer months July and August; in winter, the *Vinterjazz* is the only jazz festival. The festivals lasted between 2 and 17 days, about 5,8 days at an average. They sometimes took place in two months.

Figure 1: Number of Danish jazz festivals in 2010 by month



⁷⁰ Source: *JazzDanmark*, as of March 2011. The additional data for the following analyses were taken from the jazz festival programs, as of March 2011. The updated list of jazz festivals can be found in Appendix 2.

⁷¹ The *Vinterjazz Festival* takes place countrywide, and is therefore added to all five regions.

Examination of participating musicians and ensembles (total about 1.835 acts) according to nationality shows that about 75% of musicians and ensembles came from Denmark. With ensembles, the bandleader determined the origin.⁷²

3 Higher education

3.1 General information

In Danish higher education there are no specific jazz programs by name. Rather the term “Rhythmic music” is applied to most non-classical degree programs and “Musicology” to general degree programs. The only exception is the “Jazz/Pop” programme at the *Academy of Music and Performing Arts of Southern Denmark*. Due to the geographical proximity of some cities, the *Royal Academy of Music* span both Aalborg/Aarhus and the *Academy of Music and Performing Arts of Southern Denmark* span both Esbjerg/Odense. Of the Danish universities three out of four offer degree programs in Musicology, with *University of Southern Denmark* as the only exception.

3.2 Universities

Aalborg University offers a Bachelor and Master degree in Musicology. The bachelor’s program offers two main curricula: “General Musicology” and “Popular Music and Sound Production”. The master also offers two different curricula: “Musicology” and “Music as Central Subject”. The latter allows the student to combine core elements of the master in musicology with elements from other degree programs (see <http://www.musik.aau.dk>).

Aarhus University offers a Bachelor and Master degree in Musicology. The bachelor’s program offers students the opportunity to choose between two areas of specification, the “Teacher Area” with focus on practical subjects such as singing, playing the piano, arranging, etc. and the “Cultural Communication Area” emphasizing theoretical, social and technological subjects including copyright, digital composition, etc. Similar to the bachelor’s program, the master’s degree program offers two lines, which are: “Music, Sound, and Communication” and “Teacher Line” (see <http://www.au.dk/en>).

University of Copenhagen offers studies in musicology (Bachelor and Master degree) at the Department of Arts and Cultural Studies. The main fields of study within the bachelor’s and master’s degree comprise theoretical as well as practical subjects such as music history, popular music studies, ethnology, analysis, music theory, piano, singing, choir conducting and band instruction. According to the department’s website, students with a master degree in Musicology have the qualifications to teach in schools, colleges, universities and to continue further post graduate studies. In addition, the degree qualifies them to work in cultural administration (see <http://universityofcopenhagen.dk>).

⁷² In case of the *Copenhagen Jazz Festival*, the average number of 1.000 acts and 75% national musicians/bands were included (information provided by Esben Christensen, project coordinator of *Copenhagen Jazz Festival* on April 2011). The numbers of *Vinterjazz* are an estimation based on figures from the 2013 program.

3.3 Conservatories

The *Rhythmic Music Conservatory* (RMC) was founded in 1986. The conservatory is funded by the Danish Ministry of Culture and offers degree programs within the fields of contemporary music. The programs of study are divided into a three-year bachelor's degree, a two-year master's degree as well as a two-year "Advanced Postgraduate Diploma". Within the bachelor's degree students are able to choose the following programs: "Music Performance" (MP), "Music Technology" (MT), "Music Management" (MM), and "Song Writing" (S). Within the master's degree, students are able to choose the following programs: "Music Education" (ME), "Music and Movement Education" (MME), and "Music Performance" (MP; including European Jazz Master). The "Advanced Postgraduate Diploma" (APD) is a two-year program where students have to choose one of the two fields of study which they wish to bring to perfection. These are performance (instrumental/vocal) and composition (see <http://www.rmc.dk/en>). The "European Jazz Master" is a program within the Master of Music Performance which commenced in September 2010 in collaboration with four other leading European jazz schools: *Conservatorium van Amsterdam*, *Jazz Institut Berlin*, *Conservatoire de Paris*, and *Norwegian University of Science and Technology* (Trondheim) (see <http://www.ntnu.edu/eujam>).

The Royal Academy of Music is an alliance of the *The Royal Academy of Music in Aarhus*, founded in 1927, and *The Academy of Music*, Aalborg, founded in 1930. In 2010 the two institutions were united and became two departments of the same academy. There are three major areas of studies: "Classical Music", "Rhythmic Music", and "Electronic Music". Within these areas, students start with a bachelor's degree (three years) followed by a master's degree (two years). Finally, students are able to do a special "Advanced Postgraduate Diploma in Music". The bachelor's program in "Rhythmic Music" comprises: general music education, rhythmic music education, rhythmic music, rhythmic music and dance education. The master's program in "Rhythmic Music" comprises: rhythmic music, rhythmic music performance, and composition of rhythmic music. The "Advanced Postgraduate Diploma in Music (Soloist)" is designed for students who aim at becoming professional soloists, composer, or accompanists (see <http://www.musikkons.dk>).

The *Academy of Music and Performing Arts of Southern Denmark* offers courses in the cities of Esbjerg and Odense and provides bachelor's and master's degrees in the following music genres: classical music, jazz/pop, music, electronic music, folk music and film composition. After finishing a master degree, students are able to add a two-year solo performance class (see <http://www.smks.dk>).

Information on student population are available through *Statistics Denmark* and demonstrate a higher count of male students than female, except in the student population of foreign origin, which shows a slightly higher count of female students (see <http://www.dst.dk/en.aspx>).⁷³

⁷³ Information retrieved on 03/27/2013.

Figure 2: Student gender distribution and nationality (in %)

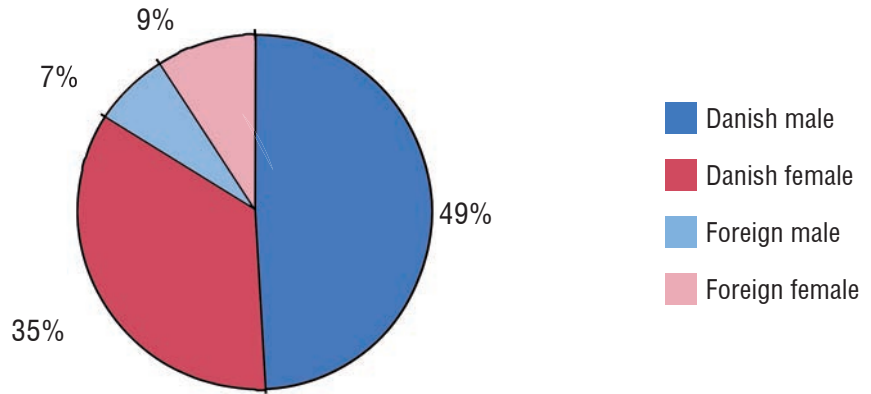
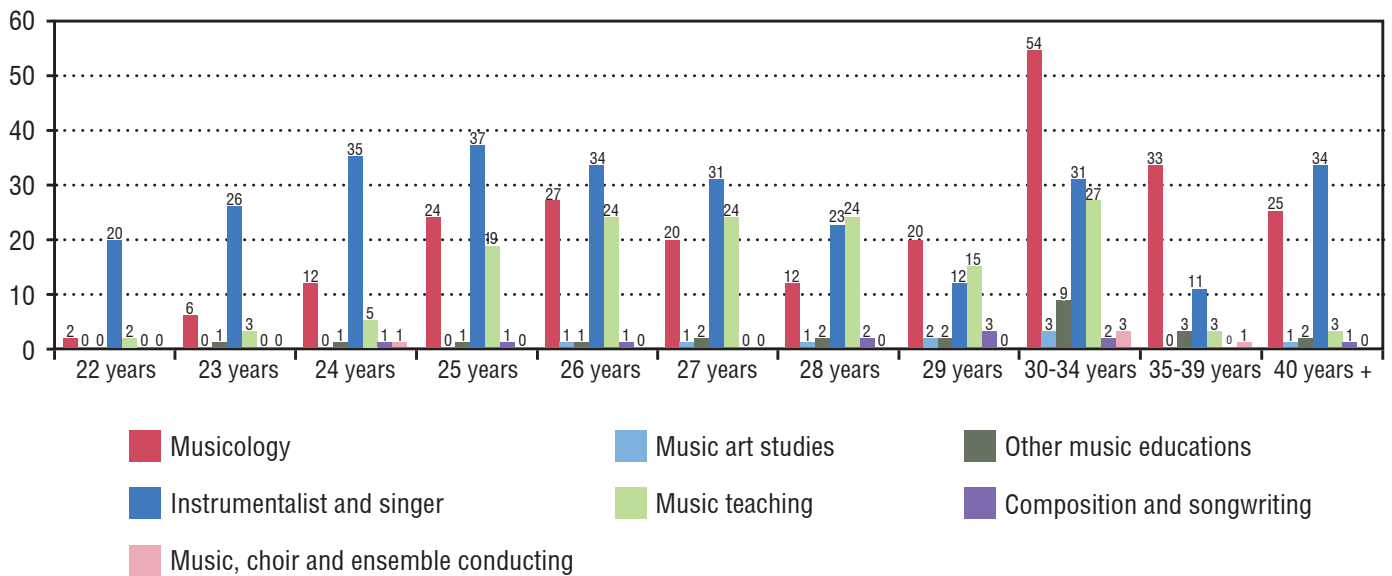


Figure 3: Student distribution by age and type of program



4 Media

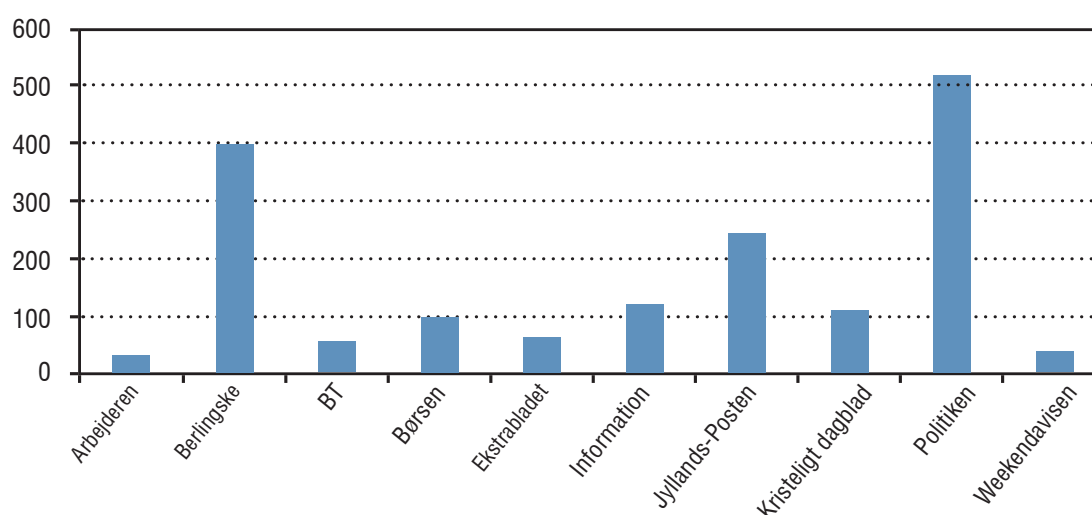
4.1 Radio, television and newspapers

The *Danish Broadcasting Cooperation* (DR) presents jazz on both FM and DAB. On FM the jazz programming all falls under the heading “DR Jazz”, which presents jazz music eight hours every week; two hours before midnight from Monday to Thursday. Jazz does not have its own FM channel, in contrast to pop and rock music, but is featured on the classic channel (see <http://www.dr.dk/p2/jazz>). In 2002 DR launched a series of DAB channels and jazz got its own dedicated DAB channel (DR Jazz), which functioned mainly as a jukebox-channel with reruns of selected programs from the FM format.⁷⁴

In addition to the *Danish Broadcasting Company* two other FM stations broadcasts jazz on a regular basis: *Radio Jazz* (see <http://radiojazz.dk>) broadcasts Monday to Friday from 4 pm to 5 pm and 9 pm to 4 am; Saturday and Sunday from noon to 4 pm. It was founded in 1987 and provided numerous collections of tapes and documentations until 2006 for the *Library of University of Southern Denmark* (see http://www.sdu.dk/Bibliotek/Om%20biblioteket/Om%20samlingerne/Jazz/Radio_Jazz.aspx). *Nordjyllands Jazz Radio* (North Jutland Jazz Radio) broadcasts jazz 16 hours a week, Monday to Thursday from 2pm to 4pm and again from midnight to 2am. It was founded in 1999 and is run on a voluntary basis (see <http://www.jazzradioen.dk>).

Several of the Danish newspapers cover jazz. As can be seen from the table below, the two “main” daily papers in Denmark, *Berlingske Tidende* and *Politiken*, have by far the highest count of articles that contain the search term jazz. These two papers are also the only two papers that regularly review jazz albums and concerts. *Politiken* also has produced a special daily festival paper (free) during the *Copenhagen Jazz Festival* and until March 2010, the Danish pianist Søren Møller had his own blog, “Brooklyn in Stereo” at the *Politiken* website.

Figure 4: Number of articles that contain the search term “jazz” in major Danish newspapers in 2010



74 On 12th September 2011 DR closed down DR Jazz on DAB and launched a new jazz channel (P8 Jazz) also on DAB. The channel runs 24 hours and produces a series of dedicated jazz programs that mixes music and talk in a more informative and educational manner than the previous DR Jazz (see <http://www.dr.dk/p8jazz>).

4.2 Specialist jazz press

Denmark has one specialist jazz magazine, *Jazz Special*, a bi-monthly magazine that has been published since 1991. The magazine has a run of 8.000 copies, which corresponds to aprox. 0.16% of the population in Denmark. According to the *Jazz Special* website this makes the magazine one of the world's most widely distributed jazz magazine per capita (see <http://www.jazzspecial.dk>).

4.3 Digital media

The last ten years have seen a proliferation of jazz content on digital media and the internet. In Denmark, one of the first sites to make an impact was the *JazzNyt* (Jazz News) blog. It is an independent blog written by Niels Overgård since 2004, which contains reviews of both Danish and international jazz albums as well as concert previews and other jazz news. The blog has been one of the most consistent in a field of shortlived blogs and media and Niles Overgård won the Danish *Jazzformidlerprisen* (The Jazz Communicator Prize) in 2013 (see <http://jazznyt.blogspot.dk>). Since 2012, Niels Overgård has also produced an international edition of his blog: <http://scandinavianjazz.blogspot.dk>.

Another blog that has gained in both readership and contributors over the last years is *jazzblog.dk*. It was started by trombonist Anders Larsson in 2009, but is authored by a number of different musicians from the Danish jazz scene: <http://www.jazzblog.dk>.

5 Audience

Unfortunately, no comprehensive data on audiences at Danish jazz events is available.

The *Copenhagen Jazz Festival* did a festival analysis of the 2011 event (see <http://www.jazzroom.dk/Analyse%20af%20Copenhagen%20Jazz%20Festival%202011.pdf>): The results show that during the 10-days lasting festival and over 1.000 concerts, a total number of 263.000 visitors was counted. The gender distribution of these people attending concerts shows that 53% was male and 47 % female. Moreover, a questionnaire with 1.618 respondents reveals the average age distribution of visitors: 35% was under 35 years old, another 35% was between 35 and 55 years old and 30% was older than 56 years.

6 Recording and distribution

6.1 Jazz agencies

According to *JazzDanmark*, there are a number of agencies which promote Danish artists, including jazz musicians. They are responsible for bookings and act as agents between promoters (such as festivals, venues) and artists. Selected Danish agencies for jazz in 2010 are listed in the following table.

Table 5: Danish agencies for jazz in 2010⁷⁵

Agency	Website	Brief description
Copenhagen Concerts	http://www.copenhagenconcerts.dk	Books Danish jazz musicians
Danish Music Agency ApS	http://www.damu.dk	Books Danish and international musicians within a large artistic field, including music, theatre, dance, entertainment shows; music genres: blues, folk, pop, rock, classical music, latin, world music, contemporary music etc.
Inmusic	http://www.inmusic.dk	Books Danish musicians of various musical genres, including more than 50 jazz ensembles/musicians
Knokl Management	http://www.knoklmanagement.dk	Books Danish jazz musicians
PG Special Agent	http://www.pg-specialagent.blogspot.com	Funded by Jesper P. Graugaard, the agency for jazz, electronic music and culture provides promotion services for artists, organizations, festivals and media. Books mainly Danish jazz musicians
Uma Productions	http://www.umapro.com	Books international jazz musicians
Westmanmusic	http://www.westmanmusic.com	Established by Annika Westmann, this music agency is located in Sweden. Books mainly musicians from the genres jazz, blues and world music, including Danish jazz musicians

⁷⁵ Source: *JazzDanmark*, as of March 2011.

6.2 Record labels

According to *JazzDanmark*, quite a large number of record labels for jazz exists in Denmark (see Table 6). Information on sales of jazz recordings in Denmark is not available.

Table 6: Danish record labels for jazz⁷⁶

Record label	Website
Arts Music	http://www.arts-music.dk
Bang Forlag	http://www.bangforlag.dk
Barefoot Records	http://www.barefoot-records.com
Blackout Music	http://www.blackoutmusic.dk
BMG – Ariola	n/a
Bonnier Amigo Music Denmark A/S	http://www.bonnieramigo.dk
Brumtone	http://brumtone.bandcamp.com
Calibrated	http://www.calibrated.org
CD Jazz.com – Music Mecca	http://www.cdjazz.com
Copenhagen Records	http://cphrec.dk
Cowbell Music	http://www.cowbellmusic.dk
Dacapo Records	http://www.dacapo-records.dk/da
Divine Records	www.divine-records.blogspot.dk
Embla Music & Experience	http://www.nielspraestholm.dk
EMI Music Denmark	http://emi.dk
Ethnotronic	http://www.ethnotronic.com/ethnotronic.com/Home.html
Focus Recording – Focus Production	http://www.focusrecording.dk
Gateway Music	http://www.gatewaymusic.dk
Hiatus	http://www.hiatuslabel.com
ILK	http://www.ilkmusic.com
Libra Music	http://www.libramusic.com
Little Beat Records	http://www.littlebeatrecords.dk/LittleBeatDK/Forside.html
LongLife Records – Pladekisten	http://www.pladekisten.dk
MATH Records	http://www.mathrecords.net
Media Management – Davs Musik	http://www.davs-musik.dk
Mom Eat Dad	http://momeatdad.com
Music For Dreams	http://www.musicfordreams.net
Music Mecca Aps	http://www.cdjazz.com
Ninth World Music	http://www.ninthworldmusic.com
Olufsen Records	http://www.cdklassisk.dk
PagodaMusic	http://www.pagodamusic.com
Playground Music	http://www.playgroundmusic.com
Red Dot Music – EMI	http://www.reddotmusic.net
Rump Recordings	http://www.rump-recordings.dk

⁷⁶ Source: *JazzDanmark* database, accessed March 2013.

Signals	http://www.signals.dk
Sony Music – Columbia	http://www.sonymusiceurope.com
SteepleChase	http://www.steeplechase.dk
Storyville Records	http://www.storyvillerecords.com
Stunt Records – Sundance Music	http://www.sundance.dk
Tapas Records	http://www.tapasrecords.com
Target Records/Tactic Records/Target Distribution	http://www.targetrecords.dk
Universal Music Denmark	http://www.universal.dk
VME Group	http://vme-group.com/nyheder
Your Favourite Jazz c/o VME Group	http://www.yourfavouriterecords.dk/?q=node/43
Zewski Music Group	http://www.zewskimusic.com

7 Subsidy and funding

7.1 Public sector funding

The Danish Agency for Culture is the administrative arm of the Danish Arts Council, the Danish Arts Foundation and the Danish International Cultural Panel and, as such, dispenses funding for these bodies. There are a number of different grants and subsidies for music. In the table below three important funding types are compared: “Work Stipends” for individual musicians (both classical and rhythmic); “Ensembles” (both classical and rhythmic); “Fee subsidies” for rhythmic venues.

Table 7: Distribution of music funding and subsidy for jazz in 2010⁷⁷

Music funding	Distribution in %	No. of grants	No. of jazz grants	% for jazz	Distribution in DKK	Distribution for jazz	% for jazz
Work Stipends	1,39	21	10	47,62	820.000	350.000	42,68
Ensembles	69,68	142	75	52,82	41.063.254	7.673.294	18,69
Fee Subsidies ⁷⁸	28,92	163	55	33,74	17.043.930	4.296.060	25,21
TOTAL	100,00	347	140	40,35	58.927.184	12.319.354	20,91

⁷⁷ Figures collated from <http://www.kunst.dk/kunststoette/tildelinger>. For simplicity, results in % have been rounded to two decimal places.

⁷⁸ The jazz columns count those venues that present jazz only or on a regular basis.

As can be seen from the numbers above, jazz applicants receive 40,35% of the total number of grants given, but this only represents 20,91% of the money distributed through these grants. The biggest difference is to be found in the funding towards ensembles where jazz receives 52,82% of the grants given, but only 18,69% of the money given. This is due to the relatively large amounts given to subsidize regional classical orchestras.

In addition, the *JazzDanmark* distributes “JazzDanmark Puljen” which offers financial travel aid for Danish musicians in order to fund projects with an international character. In 2010 DKK 717.524 were distributed through this.⁷⁹

Danish Music Awards is the annual award show that pays tribute to the Danish music-scene, both the musicians and the jazz-industry. In 2010 there were four jazz categories: “Danish jazz record of the year”; “New Danish jazz artist of the year”; “Danish vocal jazz record of the year”; “Danish cross-over jazz record of the year”.

Since 2011, the jazz-scene has had a separate award show and the number of categories have gone: six categories in 2011, and seven in 2012.

7.2 Business and private funding/sponsorship

Complementary to the various public funding bodies, Danish jazz also benefits from a number of private and trade related funding avenues.

Notable among the private foundations was the *Jazzpar Prize*, an annual award instituted in 1989 of which the main sponsor for many years was the Scandinavian Tobacco Company. The prize was given to an individual jazz musician and consisted of a cash award of 200.000 DKK and a series of concerts ending with a Prize Presentation Concert in Copenhagen. Since 2004, due to the loss of Scandinavian Tobacco Company as main sponsor, the prize has been suspended until a new sponsor can be found (see <http://www.jazzpar.dk/start.html>).

Other special jazz prizes in Denmark count a.o. the *Ben Webster Prize*, run by the *Ben Webster Foundation* whose funds arrive from the sales of Webster’s albums; the *Bent Jædig Prize*, commemorating the Danish tenor player Bent Jædig; *Jazzformidlerprisen* (The Jazz Communicator Prize), given to an individual that have excelled in spreading knowledge and information on jazz.

⁷⁹ An interactive map shows the geographical locations for tours and concerts supported (see <http://goo.gl/maps/8ioMV>).

Table 8: Private funding for Danish jazz and jazz related activities in 2010⁸⁰

Jazz prizes and Charitable foundations	DKK
Ben Webster Prize	25.000
Bent Jædig Prize	15.000
Jazzformidlerprisen	15.000
Leo Mathiesen Prize	10.000
Léonie Sonnings Music Foundation	120.000
Sonning-Fonden	147.000
Tuborg Foundation	62.000
Palæ Bar Jazz Prize	25.000

7.3 Collective rights funds

The collective rights funds for music gathered under the Danish Copyright Act are distributed through two different administrative bodies, Koda and Gramex.

The different trade unions for music and performing arts each receive funds from Koda and Gramex, the national collective funds, which represent 11,06% of the total income from copyrights.

Table 9: Collective rights funds, in million DKK⁸¹

	Total funds	National collective funds	in %
Koda	565.825	51.310	9,07
Gramex	168.861	29.958	17,74
TOTAL	734.686	81.268	11,06

The trade unions distribute the collective rights funds to their members through various grants and stipends. DJBFA [The Danish Society for Jazz, Rock and Folk Composers] informs that in 2010 they supported ten major jazz related projects with the total sum of DKK 245.253,80. They also distributed DKK 13,6 million directly to their members of which 17% to 20% are jazz musicians.

⁸⁰ Data collated from the *JazzDanmark* website and the individual foundations' websites.

⁸¹ Numbers collated from: http://www.koda.dk/fileadmin/user_upload/Aarsberetning11/Kodas_aarsberetning_2011.pdf; http://www.gramex.dk/Om/~media/Files/___Nyheder/12_09_20_Fordelingsregnskab_2011.ashx.

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Danish Radio Broadcast Corporation: <http://www.dr.dk/P2/Jazz>; <http://www.dr.dk/P8Jazz>

Jazz Special: <http://www.jazzspecial.dk>

Jazzblog.dk: <http://www.jazzblog.dk>

JazzNyt: <http://jazznyt.blogspot.dk>; <http://scandinavianjazz.blogspot.dk>

Nordjyllands Jazz Radio: <http://www.jazzradioen.dk>

Radio Jazz: <http://radiojazz.dk>

Agencies:

Copenhagen Concerts: <http://www.copenhagenconcerts.dk>

Danish Music Agency ApS: <http://www.damu.dk>

INMUSIC: <http://www.inmusic.dk>

Knokl Management: <http://www.knoklmanagement.dk>

PG Special Agent: <http://www.pg-specialagent.blogspot.com>

Uma Productions: <http://www.umapro.com>

Westmanmusic: <http://www.westmanmusic.com>

Record labels:

Arts Music: <http://www.arts-music.dk>

Bang Forlag: <http://www.arts-music.dk>

Barefoot Records: <http://www.barefoot-records.com>

Blackout Music: <http://www.barefoot-records.com>

BMG – Ariola: n/a

Bonnier Amigo Music Denmark A/S: <http://www.bonnieramigo.dk>

Brumtone: <http://brumtone.bandcamp.com>

Calibrated: <http://www.calibrated.org>

CD Jazz.com – Music Mecca: <http://www.cdjazz.com>

Copenhagen Records: <http://cphrec.dk>

Cowbell Music: <http://www.cowbellmusic.dk>

Dacapo Records: <http://www.dacapo-records.dk/da>

Divine Records: www.divine-records.blogspot.dk

Embla Music & Experience: <http://www.nielspraestholm.dk>

EMI Music Denmark: <http://emi.dk>

Ethnotronic: <http://www.ethnotronic.com/ethnotronic.com/Home.html>

Focus Recording – Focus Production: <http://www.focusrecording.dk>

Gateway Music: <http://www.gatewaymusic.dk>

Hiatus: <http://www.hiatuslabel.com>

ILK: <http://www.ilkmusic.com>

Libra Music: <http://www.libramusic.com>

Little Beat Records: <http://www.littlebeatrecords.dk/LittleBeatDK/Forside.html>

LongLife Records – Pladekisten: <http://www.pladekisten.dk>

MATH Records: <http://www.mathrecords.net>

Media Management – Davs Musik: <http://www.davs-musik.dk>

Mom Eat Dad: <http://momeatdad.com>

Music For Dreams: <http://www.musicfordreams.net>

Music Mecca Aps: <http://www.cdjazz.com>

Ninth World Music: <http://www.ninthworldmusic.com>

Olufsen Records: <http://www.cdklassisk.dk>

PagodaMusic: <http://www.pagodamusic.com>

Playground Music: <http://www.playgroundmusic.com>

Red Dot Music – EMI: <http://www.reddotmusic.net>

Rump Recordings: <http://www.rump-recordings.dk>

Signals: <http://www.signals.dk>

Sony Music – Columbia: <http://www.sonymusiceurope.com>

SteepleChase: <http://www.steeplechase.dk>

Storyville Records: <http://www.storyvillerecords.com>

Stunt Records – Sundance Music: <http://www.sundance.dk>

Tapas Records: <http://www.tapasrecords.com>

Target Records/Tactic Records/Target Distribution: <http://www.targetrecords.dk>

Universal Music Denmark: <http://www.universal.dk>

VME Group: <http://vme-group.com/nyheder>

Your Favourite Jazz c/o VME Group: <http://www.yourfavouriterecords.dk/?q=node/43>

Zewski Music Group: <http://www.zewskimusic.com>

Funding:

Danish Music Awards: <http://www.dmajazz.dk>

Gramex: <http://www.gramex.dk>

JazzDanmark Puljen: <http://www.jazzdanmark.dk/en/support/jazzdanmark-puljen>

Koda: <http://www.koda.dk>

The Danish Agency for Culture: <http://www.kulturstyrelsen.dk>

Prizes:

Ben Webster Prize: <http://www.benwebster.dk>

Bent Jædig Prize: <http://www.jazzdanmark.dk/en/node/3053>

Jazzformidlerprisen: <http://www.jazzdanmark.dk/en/node/3059>

Jazzpar Prize: <http://www.jazzpar.dk>

Leo Mathiesen Prize: <http://www.jazzdanmark.dk/en/node/8900>

Léonie Sonnings Music Foundation: <http://www.sonningmusik.dk>

Palæ Bar Jazz Prize: <http://www.jazzdanmark.dk/en/node/3062>

Sonning-Fonden: <http://sonning-fonden.ku.dk>

Tuborg Foundation: <http://www.tuborgfondet.dk>

Further websites on jazz in Denmark:

JazzDanmark: <http://www.jazzdanmark.dk>

Centre for Danish jazz history: <http://www.jazz.aau.dk>

Danish Ministry of foreign affairs: http://www.netpublikationer.dk/um/8895/pdf/jazz_pop_rock_und_techno.pdf

Dansk Musiker Forbund: <http://www.dmf.dk>

Denmark.dk – The official website of Denmark: <http://www.denmark.dk>

Denmark's Cultural Canon: <http://kulturkanon.kum.dk>

ILK Denmark: <http://www.ilkmusic.com>

Jazzarounddenmark: <http://www.jazzarounddenmark.dk>

Jazzportalen: <http://www.jazzportalen.dk>

Ministry of Culture: <http://www.kum.dk>

Nord Jazz: <http://www.nordjazz.com>

Nordic Music Council: <http://www.norden.org/en>

Nordjazz Conference – NJC: <http://www.jazzconference.net>

The Jazz collections at the University Library of Southern Denmark:
http://www.sdu.dk/Bibliotek/Om%20biblioteket/Om%20samlingerne/Jazz.aspx?sc_lang=en

The Royal Library: <http://www.kb.dk>

Visitdenmark: <http://www.visitdenmark.dk>

Worldmusic Denmark: <http://www.worldmusic.dk>

Young Nordic Jazz Comets: <http://www.ynjc.dk>

APPENDIX

1 Promoters/venues (in alphabetical order according to town)⁸²

Town (Region)	Promoter / Venue	Website
AARHUS (Midjylland)	Jazzselskabet i Aarhus	http://www.jazzselskabetaarhus.dk
AARHUS (Midjylland)	Sunship	http://www.sunship.dk/
AARHUS (Midjylland)	Århus Musikforening	http://www.aarhusmusikforening.dk
ALBERTSLUND (Hovedstaden)	Albertslund Jazzklub	http://www.albertslund-jazzklub.dk
AMAGER (Hovedstaden)	Amager Jazzklub	http://www.amagerjazzklub.dk
BALLERUP (Hovedstaden)	Ballerup Jazzklub	http://www.ballerup.dk/baghuset
COPEHAGEN (Hovedstaden)	ILK	http://www.ilkmusic.com
COPENHAGEN (Hovedstaden)	Foreningen Jazzens Venner i Valby	http://www.maet.dk
COPENHAGEN (Hovedstaden)	Copenhagen Jazzhouse	http://www.jazzhouse.dk
COPENHAGEN (Hovedstaden)	Jazzklub Loco	http://locomusic.dk
COPENHAGEN (Hovedstaden)	Sofies Jazz Klub	http://www.sofiekaelderens.dk/
COPENHAGEN (Hovedstaden)	The Tester	https://livejazz.dk
COPENHAGEN (Hovedstaden)	Unicorn Jazz	n/a
COPENHAGEN (Hovedstaden)	Vanløse Jazzklub	http://www.vanlosejazzklub.dk
COPENHAGEN (Hovedstaden)	Østerbro Jazzklub	http://www.krudttonden.dk
EBELTOFT (Midjylland)	Ebeltoft Jazzklub	http://www.ebeltoftkulturhus.dk/ejazz
ESBJERG (Syddanmark)	Jazz Esbjerg	http://www.jazzesbjerg.dk/jazzesbjerg/Forside.html
FARUM (Hovedstaden)	Farum Jauklub	http://www.farumjazzklub.dk
FREDERICIA (Syddanmark)	Fredericia Jazzklub	http://www.fredericiajazzklub.dk
FREDERIKSUND (Hovedstaden)	Seaside Jazzklub	http://www.seasidejazzklub.dk
GILLELEJE (Hovedstaden)	Gilleleje Jazzklub	http://www.gillelejejazzklub.dk
GL. EGÅ (Midjylland)	Gl. Egå Jazzklub	http://www.gej.dk/jazzklub/Indhold.aspx?id=1
GLADSAXE (Hovedstaden)	Gladsaxe Jazzklub	http://www.gladsaxejazzklub.dk
HADERSLEV (Syddanmark)	Haderslev Jazzklub	http://www.haderslevjazzclub.dk
HERNING (Midjylland)	MoorJazz	http://www.swinging-europe.org/#!moor-jazz/c1gagv
HILLERØD (Hovedstaden)	Buddhas Jazzklub	http://www.klaverfabrikken.dk
HOLBÆK (Hovedstaden)	Holbæk Jazzklub	http://www.holjazz.dk
HOLSTERBRO (Midjylland)	Jazzklub 93	http://www.jazzklub93.dk
JYDERUP (Hovedstaden)	Tornved Jazzklub	http://www.tornvedjazzklub.dk
LANGELANDS (Syddanmark)	Langelands Jazzklub	http://www.langelandsjazzklub.dk
LYNGBY (Hovedstaden)	Lyngby-Taarbæk Jazzklub	http://www.lyngbyjazz.dk
NÆSTVED (Sjælland)	Næstved Jazzklub	http://www.jazzklub.dk

⁸² All data according to *JazzDanmark* database, accessed March 2013.

NYKØBING FALSTER (Sjælland)	Riverside Jazz Club	http://www.riversidejazz.dk/index.htm
ODENSE (Syddanmark)	Jazzhus Dexter	http://dexter.dk/koncerter.php
RADSTED (Sjælland)	Radsted Jazzklub	http://www.123hjemmeside.dk/Radsted-Jazzklub/64923701
RANDERS (Midtjylland)	Jazzens Venner	http://www.jazzens-venner.dk
RANDERS (Midtjylland)	Randers Jazzklub	n/a
RIBE (Syddanmark)	Jazzin' Ribe	http://ribejazz.dk
RINGSTED (Sjælland)	Ringsted Jazzklub	http://www.ringstedjazzklub.dk
RØDOVRE (Hovedstaden)	Rødovre Jazzklub	n/a
ROSKILDE (Sjælland)	Ung Jazz Roskilde	http://www.ungjazzroskilde.dk
SILKEBORG (Midtjylland)	Silkeborg Jazzklub	http://sommer-jazz.dk/jazz.aspx
SKAGEN (Nordjylland)	Skagen Jazzklub	n/a
SKIVE (Midtjylland)	Skive Jazzklub	http://www.skivejazzklub.dk
SLAGELSE (Sjælland)	Slagelse Jazzklub	http://www.slagelsejazz.dk
SLANGERUP (Hovedstaden)	Slangerup Jazzklub	http://www.slangerupjazzklub.dk
SØLLERØD (Hovedstaden)	Søllerød Jazzklub	http://www.sollerodjazzklub.dk
SØNDERBORG (Syddanmark)	Sønderborg JazzClub	http://www.sønderborgjazzclub.dk
SVENDBORG (Syddanmark)	Svendborg Jazzklub	n/a
THY (Nordjylland)	Jazz i Thy	http://www.jazzithy.dk
VÆRLØSE (Hovedstaden)	Værløse Jazzklub	n/a

2 Festivals (2010 and 2013, in alphabetical order according to town)⁸³

Town (Region)	Festival	Website
AALBORG (Nordjylland)	Den Blå Festival	http://www.denblaafestival.dk
AARHUS (Midtjylland)	Aarhus Jazz Festival	http://www.jazzfest.dk
AARHUS (Midtjylland)	Spot Festival	http://spotfestival.dk
ÆRØ (Syddanmark)	Ærø Jazzfestival	http://www.aeroejazzfestival.dk
ALLINGE (Hovedstaden)	Allinge Jazz Festival	http://www.allingejazz.dk
BOGØ (Sjælland)*	Bogø Jazz Festival*	http://www.bogoejazzfestival.dk *
COPENHAGEN (Hovedstaden)	Copenhagen Blues Festival	http://www.copenhagenbluesfestival.dk
COPENHAGEN (Hovedstaden)	Copenhagen Harbour Jazz	http://www.harbourjazz.dk
COPENHAGEN (Hovedstaden)	Copenhagen Jazz Festival	http://www.jazz.dk
COPENHAGEN (Hovedstaden)	Latin Festival	http://www.latinfestival.dk
COPENHAGEN (Hovedstaden) *	Valby Summer Jazz *	http://valbysummerjazz.dk *
COPENHAGEN (Hovedstaden)	Wundergrund Festival	http://www.wundergrund.dk
FEMØ (Sjælland)	Femø Jazz Festival	http://www.femoejazz.dk
FREDERICIA (Syddanmark)	6. Juli Jazz & Bluesfestival	http://www.fredericiajazzklub.dk

⁸³ All data according to *JazzDanmark* database, accessed March 2011 (festivals 2010) and March 2013 (* festivals 2013).

HELSINGØR (Hovedstaden) *	Helsingør Jazz Festival *	http://www.helsingor-cityforening.dk/jazzfestivalt.htm *
HILLERØD (Hovedstaden)	New Note Festival	http://www.newnotefestival.dk
JONSTRUP (Hovedstaden)	Jonstrup Jazzfestival	http://www.jonstrup-jazz.dk
KØGE (Sjælland) *	Modern Jazz Days *	http://www.modernjazzdays.dk/modern-jazzdays/Modern_Jazz_Days.html *
LIVØ (Nordjylland)	Livø Jazz, Folk & 60er Festival	http://www.livo.dk
MARIBO (Sjælland)	Maribo Jazzfestival	http://www.maribojazz.dk
MIDDELFART (Syddanmark)	Middelfart Jazz Fezztival	http://www.fezztival.dk/da
NEXØ (Hovedstaden) *	Østersø Jazz Festival *	http://www.ostersojazz.dk *
ODENSE (Syddanmark)	Odense Sommerjazz	http://www.odensesommerjazz.dk
RIBE (Syddanmark)	Ribe Jazz Festival	http://ribejazz.dk
RINGKØBING (Midtjylland) *	Ringkøbing Fjord Jazz Festival *	http://www.ringkobingfjordjazz.dk *
RØMØ (Syddanmark)	Rømø Jazzfestival	http://www.romo-jazz.dk
ROSKILDE (Sjælland)	Roskilde Jazz Days	http://www.roskildejazzdays.dk
SÆBY (Nordjylland)	Sæby Jazzfestival - Jazz og Fisk	http://www.saebyjazzfestival.dk
SILKEBORG (Midtjylland)	Riverboat Jazz Festival	http://riverboat.dk
SLANGERUP (Hovedstaden)	Snake City Jazzfestival	http://www.snakecityjazzfestival.dk
SVENDBORG (Syddanmark) *	Sydfyns Jazz Festival *	http://www.ollemus.dk *
TUNØ (Midtjylland)	Tunø Festival	http://tunofestival.dk/forside
TVERSTED (Nordjylland)	Tversted Jazzy Days	http://www.jazzydays.dk/with_fl/html
<i>Country-wide</i>	Vinterjazz	http://www.jazz.dk

3 Universities and conservatories (in alphabetical order according to town)

Town	University / Conservatory	Website
AALBORG	Aalborg University	http://www.musik.aau.dk
AALBORG	Royal Academy of Music	http://www.musikkons.dk
AARHUS	Aarhus University	http://dac.au.dk/en/about-the-department/programme-profiles/musicology
AARHUS	Royal Academy of Music	http://www.musikkons.dk
COPENHAGEN	Rhythmic Music Conservatory	http://rmc.dk
COPENHAGEN	University of Copenhagen	http://artsandculturalstudies.ku.dk/programmes/musicology
ESBJERG	Academy of Music and Dramatic Arts, Southern Denmark	http://www.amda.dk
ODENSE	Copenhagen Harbour Jazz	http://www.harbourjazz.dk

IMPRESSUM

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INTRODUCTION

Tony Whyton, Project Leader

Rhythm Changes: Jazz Cultures and European Identities is a 3-year transnational interdisciplinary research project which examines the inherited traditions and practices of European jazz cultures in Austria, Denmark, the Netherlands, Norway and the UK. *Rhythm Changes* seeks to develop new insights into cultural exchanges and dynamics between different countries, groups and related media. The project has been funded as part of the Humanities in the European Research Area's (HERA) theme, 'Cultural Dynamics: Inheritance and Identity', a joint research programme (JRP) funded by 13 national funding agencies to 'create collaborative, transnational research opportunities that will derive new insights from humanities research in order to address major social, cultural, and political challenges facing Europe'.

As part of a broad programme of research, *Rhythm Changes* developed a cross-disciplinary approach to explore the cultural dynamics of jazz in different European settings. One project strand examined the canonicity, history and ideology of jazz in different national settings. Within this context, the international research team and partners gathered data on jazz in each of the five partner countries and worked collaboratively with organisations from across Europe. The statistical overviews presented here are not designed to be definitive or to offer comparative data on jazz in each national setting. Instead, the following overviews present key data as produced by national agencies and other designated bodies, as well as publicly available information on jazz in each setting. The information provided here offers a snapshot of the way in which jazz is organised in each national setting, and an overview of the data that is maintained and stored within each partner country.

These overviews provide baseline statistics on jazz in each partner country which, in turn, can encourage readers to understand the changing relationship of jazz to cultural policy and national arts infrastructures. This report gives an important insight into how jazz is valued in different countries, as well as highlighting both similarities and differences in the work of national jazz agencies.



STATISTICAL OVERVIEW OF JAZZ IN BRITAIN

Compiled by Christophe de Bezenac

This present report primarily draws from and summarises two substantial mapping exercises which were conducted on behalf of *Jazz Services*¹ during 2005 and 2008: *The Value of Jazz in Britain* (Riley and Laing 2006), and *The Value of Jazz in Britain II* (Riley and Laing 2010). Utilising questionnaires and interviews, as well as reviews of relevant reports published by other agencies to generate a range of quantitative data, this research provides a snapshot of the socio-economic and cultural context within which jazz functions in the UK. Additional literature was consulted to fill in particular gaps in the surveys, as well as to provide more up to date information. These sources are referenced at the end of the text.

1 Musicians

UK Jazz musicians differ in the forms of jazz they play, the types of other genres in which they are involved, as well as the time they dedicate to each. Respondents to the 2005 *Jazz Services* survey described themselves as “all jazz” (33%), “mostly jazz” (54%) and “mostly non-jazz” (13%) players. The highest proportion of musicians in the “mostly jazz” category were based in London and North-West England, a finding that presumably reflects the musical opportunities available in these regions. Employment patterns also varied according to genre. The highest numbers of full-time musicians were found in Latin/Caribbean, free jazz, modern and mainstream genres; part time players tended to be in traditional and big band jazz scenes.

More generally, 68% of those questioned in 2005 claimed to work in music full-time and 28% part-time. Live performance provided the largest income source, representing almost half of the musicians’ income (49%), followed by teaching and other educational work (21%). The figures for 2008 indicated a slight shift in weighting from performance-based (45%) to teaching-based (24%) income streams. Broadcasting, recording and earnings from composing together amounted to less than 10% of earnings. While 40% of UK jazz performers also identified themselves as composers, the small sales of CDs of new jazz and its lack of airplay meant that these musicians earned relatively little from their original compositions.

When compared to other occupations the total monetary remuneration received by UK jazz musicians was relatively low. Both the 2005 and 2008 surveys revealed that the majority (80%) continued to be paid less than the national average wage of £22,248. Only 21% received more than £20,000 in 2004 with over half (53%) earning under £10,000. These figures were not significantly different in the 2008 survey once inflation was taken into account.

¹ See <http://www.jazzservices.org.uk>.

In terms of demographics, 53% of the 2005 respondents were located in London and South East England, with this figure dropping to 45% in the 2008 survey – perhaps indicating a rise in less centralized, more local jazz scenes. The majority of respondents were male. Only 14% were female, two-thirds of whom were vocalists. More than 95% described their ethnicity as white British or white European, with the remaining 5% classifying themselves as of Afro Caribbean, African, Asian and mixed race origins. The largest cohort was aged between 36 and 45 (24%), closely followed by the 46–55 and the 56–65 age groups (22% each). Only 14% were under 36 years of age. Figures for instrumental specialism reveal that most respondents were either keyboard players or saxophonists (17% each); this was followed by brass (13%), bass (12%), guitar and voice (11%), woodwind (7%), and other (2%).

2 Venues and festivals

The 2006 *Jazz Services* report estimated the live jazz sector to include: 550 residencies per year (where the same band has an ongoing contract with a particular venue); 350-plus jazz clubs and venues that regularly book different artists; and 100 arts centres, theatres and concert halls that include jazz performances within a more diverse mix of musics/art forms. Taking into account the numbers of venues for jazz and the frequency with which they present performances, the annual number of jazz gigs in the UK was calculated to be over 45,000. This estimate was reduced to 42,000 in the 2010 report.

2.1 Venues

The most frequently used venues by promoters responding to the 2005 *Jazz Services* survey were pubs (26%), but a considerable number also presented at art centres/concert halls (17%), jazz clubs (15%), theatres (12%), restaurants (10%) and other platforms (20%). The latter category included ballrooms, hotels, holiday centres, libraries, community centres, churches, museums, hospitals and grottoes. The 2008 survey revealed a number of changes: a fall in pub gigs (from 26% to 19%); a rise in jazz club performances (from 15% to 22%); and a greater use of “other” types of venues (20% to 27%). These changes may be due to the effects of the 2006 Licensing Act, which made it more difficult and costly for smaller venues to offer live music.

It was found that most jazz events had a relatively small audience, although this varies according to venue type. Pubs (66%), restaurants and hotels (80%), clubs (80%) and arts centres (50%) had audiences averaging less than 100, with the largest levels of attendance (between 150 and 200, in 2005 and 2008) found in theatres, larger arts centres and concert halls. Only one in seven (13%) of promoters put on events with audiences of over 200.

2.2 Festivals

It is estimated that there are over 200 jazz festivals held annually in the UK, with jazz included in at least a further 40 music/arts festivals. While these events vary greatly in size, they were shown on average to attract larger audiences than other types of events. Over half of jazz-promoter-respondents in 2005 put on a festival attended by over 1000 people and 44% organised an event for audiences of over 2000.

While most festivals are reliant on some combination of charitable donations, private sponsorship, state/local authority funding and volunteers, some of the largest are run by organisations in receipt of regular Arts Council funding such as such as *Serious (London International Jazz Festival)*, *Manchester Jazz Festival*, and *Birmingham Jazz (Birmingham International Jazz Festival)* (see section 7). According to both reports (Riley and Laing, 2006, 2010), festivals were much more likely to get subsidy or sponsorship than regular gig promotions: more than two-thirds of festivals (68%) attracted outside funding compared with less than half (41%) of club, pub and theatre events. Almost half of jazz festivals (48%) had some local authority subsidy, with 37% receiving money from an arts council and 18% from the PRS Foundation.

Over one-third (39%) of festival promoters had commercial sponsorship compared with only 8% of gig promoters. The range in the amount of funding received for festivals paralleled the size of the event. Despite the arrival of some high profile financial industry sponsors (e.g., HSBC bank for the Coventry and Brecon events in 2006 and by Starbucks at the Manchester festival in 2005), the reports show that the bulk of support came from public or charitable sources. More generally, the studies conclude that festivals remain an important growth area for local and UK economies (Riley and Laing 2006, 2010).

3 Education

The *Jazz Services* research concluded that Jazz continues to occupy a relatively small place in music education in the UK when compared to mainstream classical and popular musics, although provision does appear to have been increasing. The results of the 2008 survey revealed that there had been an increase in annual spending on jazz education and training from 12.07 million pounds in 2005 to 14.10 million pounds. Teaching was also found to constitute an important source of paid work for UK jazz musicians, with employment in the education sector making up 21% of an average jazz musicians' total income. Over half (58%) of those surveyed in 2005 undertook some form of teaching. Private tuition was the most frequently cited form of pedagogic activity, followed by work in schools (18%), higher education institutions (15%), peripatetic teaching across different establishments (14%), and further education colleges (10%). The majority of jazz musicians working in formal education settings were employed on part time contracts, either on a fractional basis or as visiting hourly paid staff.

3.1 Higher education

Specialist undergraduate and postgraduate jazz courses are currently offered at seven British conservatoires: *Guildhall School of Music and Drama*; the *Royal Academy of Music*; *Trinity College of Music*; the *Birmingham Conservatoire*; *Leeds College of Music*; the *Royal Scottish Academy of Music and Drama*; and the *Royal Welsh College of Music & Drama*. In the University sector, *Middlesex*, *Napier* and *Brunel* Universities were singled out in the 2006 report for their various undergraduate and postgraduate jazz programmes. The number of students enrolled on such courses appears to be increasing: 490 undergraduates were studying for an honours degree in jazz in 2004/05, with at least 600 registered on such programmes by 2008. Jazz also features as a smaller component in many general music degrees where it is offered as a specific unit of study or incorporated into broader modules. With reference to jazz in an academic context, Whyton notes (2010) that over 50 researchers have written about, or are working on, jazz related projects.

3.2 Further and continuing education

While jazz is included in some popular and commercial music courses offered at FE level in the UK, it seems only a few institutions provide more specialist provision to this age group: this includes *Chichester College*; *Liverpool Community College*; *Leeds College of Music*; and *Wakefield College*. The surveys also identified a flourishing continuing education scene in London, with numerous part-time and evening courses on offer covering a wide variety of instruments, jazz styles, ensembles and associated genre-specific competencies. Key institutions listed included: *Morley College*; *City Lit Institute*; *Goldsmiths College* (Professional and Community Education Dept.); and the *Richmond Adult & Community College*.

3.3 Private teaching and external music examinations

Results of the *Jazz Services* surveys indicated that private teaching is the most widespread form of teaching practised by jazz musicians, with 43% of respondents in 2005 and 49% in 2008 providing some form of one-to-one tuition each year. In addition, a significant minority also worked as examiners. Jazz is now a small but growing part of the UK music graded exams industry, with jazz musicians involved in assessing the longstanding jazz examinations of the *Guildhall Examinations Service* (now part of Trinity Guildhall) and the more recently introduced *Associated Board of the Royal Schools of Music* (ABRSM) jazz grades.

3.4 Residential courses and community initiatives

It was estimated that there are at least 25 summer courses and residential schools per year of significant size, with an array of short community-based jazz courses also offered throughout the country. This was deemed to be an evolving area of activity, with students often attracted by internationally renowned teachers and artists and, in some, instances, prestigious and/or attractive international locations. Some schemes, such as

the *National Youth Jazz Collective* (NYJC), specifically aim to prepare participants for further study, including higher education courses.

3.5 School music teaching

Jazz was found to have a small presence in formal music instruction in schools when compared to classical music. A report by the *University of Westminster* (2001) revealed that only 2.9% of secondary school classroom music teachers held a degree in jazz, pop or music technology (compared with 78.1% holding a classical music degree). It is likely this figure has subsequently risen in line with the increasing number of music graduates specialising in jazz and popular music genres. Jazz is also included in local authority music service provision. A report by Hallam, Rogers and Creech (2005) noted that 115 music services claimed to provide big bands and jazz ensembles for 6095 state school pupils. Over the past decade jazz education for school age students has also benefited from increased one-off projects and workshops supported by charities such as Youth Music.

4 Media

Jazz coverage in the media was shown to encompass: a small number of specialist magazines; limited coverage on radio and television; and reviews and articles in the national press. There is now also a growing and more significant jazz presence on the Internet.

4.1 Radio, television and newspapers

Jazz on BBC (British Broadcasting Corporation) radio was largely found to be confined to the stations Radio 2 and 3. In 2008, both stations featured a mix of jazz styles from the archives and new releases, as well as a certain amount of live performances. The majority (over 80%) was on Radio 3, which transmitted nearly six hours a week of regular jazz programming. While Radio 3 remains primarily a classical music station (research found that the share of airtime on Radio 3 for classical music was 88% as compared to 3% for jazz; Nicholson, Kendon & Hodgkins 2009), series such as “Late Junction” had a wide-ranging brief embracing jazz, world, new classical and electronica. Radio 2, with a more modest 3.5 hours a week, was reported as appealing to the more conventional jazz fan; only Courtney Pine’s programme focused on contemporary music. Outside of these two stations (for example, on Radio 1 and regional stations) broadcasts were much more infrequent with jazz tracks usually interspersed into more mixed programming.

The main television channels’ commitment to jazz was described as erratic. Programming includes occasional series, such as the BBC’s “Jazz Britannica” and Channel 4, “It’s A Jazz Thing” (2005), with one-off factual shows and filmed performances. According to the 2008 survey the only television channels likely to include one-off jazz shows in their schedules were Channel 4, the digital station BBC 4 and the satellite

subscription station *Sky Arts*. In the first week of the 2007 *London Jazz Festival*, *Sky Arts* broadcast 450 minutes of jazz compared with 1250 minutes of classical music programming while BBC 4 actually gave more airtime to jazz – 225 minutes against 175 for classical.

The research noted that the majority of articles featuring jazz in the press are published in “broadsheet” newspapers. During November 2004 (*London Jazz Festival* month), these averaged about 20 a week (including Sunday papers). The tabloid newspapers were seen to be only interested in more popular, crossover artists such as Jamie Cullum. As with airtime, the results of the 2008 survey revealed that classical music continues to have considerably more column inches than jazz. With the exception of *The Guardian*, the daily papers gave classical music at least three times as many column inches than they gave to jazz. The gap was even wider in the Sunday papers, which gave a weekly average of 270 inches to classical against only 27 for jazz, a ratio of 10 to 1. Broadsheets are also London-centric. It was found that few papers employed reviewers from the regions and London-based critics covered only large regional festivals or major tours that commenced outside the capital. Otherwise, reference to non-London events was basically confined to previews within the listings sections.

4.2 Specialist jazz press

At the time of the surveys, the specialist jazz press in the UK was found to consist of several periodicals available through subscription, at newsagents or at venues. In 2005, these included: *Jazzwise magazine* (1,600 subscribers and total sales per issue of about 6,000); *Jazz Journal International* (8,000 copies); *Jazz Review* (4,000 copies). Other publications such as *Jazz UK* provided 30,000 copies free of charge at venues and educational institutions, while *Jazz Guide* was a free listings magazine for the traditional jazz scene with a circulation of 12,000.

When questioned about their relationship with print and audio media, the jazz record labels reported that the specialist jazz magazines fulfilled an important function in reviewing most new jazz releases; albums from almost three-quarters of labels (72%) received one or more notices in these magazines. In contrast national and regional newspapers reviewed albums issued by less than half the labels. The specialist press was also the principal locus of advertising for jazz records. Very few labels could afford to use the national press, although almost half (45%) advertised their releases online.

4.3 Digital media

Notably, the *Jazz Services* reports (2006 and 2010) do not really explore the current growth in online material and resources, a topic that warrants further research. One example is the number of respected and influential blogs run by “expert fans” and jazz industry insiders that disseminate reviews of live performances and albums to potentially larger audiences: these include *London Jazz*, *John Fordham Guardian Blog*, *The Jazz Mann*, *The Jazz Breakfast*, *Birmingham Jazz*, *Bebop Spoken here*; to name but a few.

5 Audience

5.1 England

According to the 2005 *Taking Part* survey of culture, leisure and sport in England (Department for Culture, Media and Sport & Arts Council England), 6% of adults attended a jazz event in the previous 12 months. The results show that the jazz audience is greater than that for opera (4%) but smaller than that for classical music (8%). However, another survey conducted by the TGI company (commissioned by Arts Council England) in 2003 found that almost three-quarters of jazz audience members only attended one or two performances in the previous year, while 26% attended at least three jazz events; this is equivalent to about 1.6% of the adult population of England, or 500,000 individuals. On the same basis, the TGI figures give a core audience for classical music of about 400,000 and the core audience for folk of 100,000 and for world music of about 26,000.

5.2 Wales

Research from Wales shows slightly different results. The proportion of the adult population attending jazz events was higher at 10%, although this was less than the numbers for folk and world music combined. But although the categories for measuring the frequency of attendance were different, there was proportionally a similar “core” audience to that in England: half of the Welsh jazz audience attended more than one event a year as did 46% of the comparable English audience.

5.3 Scotland

The *Taking Part* survey of 2008 conducted in Scotland concluded that the audience for live jazz was made up of 5% of adults, unchanged from 2006 but slightly fewer than in 2004. As was the case in England, the jazz audience was slightly smaller than that for classical music but larger than the audience for opera.

5.4 Demographic

The Welsh research studied the demographic basis of the audience for each type of music. It found a relative bias in the jazz audience towards males (57% of the audience) and a socio-economic bias of “strong ABC1” (upper middle, middle, lower middle class). These results also showed that the jazz audience was also slightly younger than the overall Welsh population: 18% of those attending one or more jazz events were under 24 compared with 15% in the total population. Similarly, in England jazz was shown to have a higher attendance in the 15–24 age range than classical music or opera (Hodgkins, 2010). Recent data on the age distribution of people attending jazz events in the UK as a whole (BMRB Target Group Index survey of arts audiences and participation, 2008/9) also indicated a youthful audience: the jazz audience had a greater share of young people aged between 15 and 34 (35%) than did the general population (32%).

6 Recording and distribution

According to BPI (trade organisation of the UK record companies) figures, jazz recordings – including international releases and reissues – constitute only 2% of all CD sales; such sales account for over 90% of spending on recorded jazz in the UK. While 1,000 jazz CDs are released onto the UK market each, only 200 to 300 feature new music by British jazz musicians.

That said, over half (55%) the musicians participating in the 2008 survey reported having made recordings for sale to the public during the previous 12 months. About half of these were self-produced, mainly for mailing to promoters and for sale at gigs or as downloads from the artist's own website. The remaining 50% were issued on one of the 50-plus UK-based specialist jazz labels. On average, a band will sell between about 15 and 50 copies of their CDs to audience members at a gig or an average of between 200 and 300 a year. New UK jazz CDs may also be distributed to record shops and are increasingly sold from sites such as *Amazon* and *Jazz On CD*.

Further research is needed to consider the full impact of the internet on the UK jazz economy, both in relation to the rise in music downloading and file-sharing and role of electronic communication and social networking as a marketing tool.

6.1 Jazz agencies

Information about jazz agencies is included under the section 7.2 Regularly Funded Organisations (RFO's) and the section 7.4 Voluntary sector.

6.2 Record labels

The 2008 survey revealed that the majority of specialist jazz labels (56%) had been founded since 1990 and less than 10% before 1970. When asked about material, almost half (42%) issued albums by the label's owner and two thirds (63%) released material by other British musicians. One third of labels responding to the questionnaire had recordings by foreign musicians in their catalogue and almost half (48%) were involved in reissues of older material. Over 80 per cent claimed to distribute through record stores, while more than half of the labels stated their CDs are sold at gigs, including almost all musician-owned labels that issue their owner's recordings. Most jazz labels (70%) were also selling their releases online as downloads, almost all through iTunes, although one quarter could also sell directly from their own website.

In terms of the geographical spread of sales, about half (53%) of the jazz labels responding to the questionnaire stated that less than 10% of their sales came from outside the UK, while one third (36%) stated that more than one quarter of sales were made to consumers overseas.

7 Subsidy and funding

To date the majority of funding for jazz in the UK has come from public sector grants and charitable donations. In recent years the most important source of financial subsidy has come from the four national arts councils. *Jazz Services* estimated that the total annual spending on jazz by the UK arts councils in 2004/05 was approximately £3.3 million. Nevertheless, when understood within the wider context of state subsidised arts as a whole these figures are small and arguably disproportionate. For example, the published accounts of the Arts Council of Wales show that jazz received about £200,000 in 2004, equivalent to 5% of the £4 million-plus given to *Welsh National Opera* alone. A similar situation has been observed in the other regional councils.

7.1 Public sector funding

Government spending cuts – including cuts to the arts budget – mean that state funding for jazz is likely to decrease in the near future and, indeed, figures from the 2008 survey suggest that this was already the case at that time. While 41% of promoters who responded to the 2005 questionnaire claimed to have received some form of financial support over the previous 12-months, this figure had fallen to 35% for those responding in 2008. Overall the number of jazz promoters who stated that they got no outside support grew from 59% to 65%. Conversely, support from the local authorities sector grew in importance over this time, perhaps to make up for any shortfalls in arts council funding. Current cuts to local authority budgets may therefore have a particularly detrimental impact on local jazz scenes in the future.

Jazz Services survey results in 2005 and 2008 indicated that state subsidy privileges certain types of jazz performance. Certain venues – including pubs, restaurants and jazz clubs – were shown to be less likely to attract financial backing: in 2005 only 35% of pub gig promoters, 26% of club promoters and 31% of promoters of gigs in restaurants received any sort of sponsorship or subsidy. In contrast, jazz performances at half of the arts centres and over 70% of theatres included in the survey were subsidised, while almost all the jazz festivals received some form of state support. The survey also found subsidies tended to go to events with larger audiences: only one-third of promoters with events attracting less than 100 listeners received subsidy while the number rose to almost half for promoters whose events had average audiences of over 100. Another important factor is that funding attracts more funding, with existing support often a prerequisite to obtaining additional sponsorship from, for example, regional arts councils, local authorities or other charitable bodies. One instance of this identified in the 2005 survey was that the arts councils awarded funding to 71% of promoters already in receipt of some form of subsidy, a group which was made up of only 25% of all jazz promoters.

State funding was found to contribute to the “jazz economy” in a number of ways by, for example, supporting national and regional venues, festivals, record labels, and promoters, as well as in some instances ensembles, collectives and smaller projects. Monies were shown to be directly transferred to specific groups and/or projects, or channelled through larger scale development organisations and promoters such as *Jazz*

Services Ltd and *Serious*. In certain English regions, the Arts Council and, in some cases, local authorities, routed funding for jazz through specialist organisations which then provided support at a more local level.

7.2 Regularly Funded Organisations (RFO's)

The *Jazz in England* report published by *Jazz Services* in 2010 provided an overview of the 12 organisations specifically set up to promote jazz in England which received core funding from Arts Council England: *Birmingham Jazz*; *EMJazz*; *Inner City Music*; *Knight*; *Jazz Action*; *Jazz Services*; *Jazz Yorkshire*; *Manchester Jazz Festival*; *NW Jazzworks*; *National Youth Jazz Collective* (funded by Youth Music); *National Youth Jazz Orchestra*; *Serious*; and *Tomorrow's Warriors*. Collectively, the Regularly Funded Organisations (RFO's) dedicated to jazz encompass a number of business models (from private companies to not-for-profit organisations) and deliver a mix of commercial and not-for-profit activities. These activities range from promotion, advocacy, recording, publishing and sponsorship to running tours and festivals, as well as artist management, professional development schemes and a host of wider education-based initiatives.

The jazz RFO's received £1.87 million from Arts Council England for 2010/11, which only constituted 0.31% of ACE's total budget. Nonetheless, this represented an overall real terms increase in funding of 26.4% for these organisations between 2008/2011. A number of other Arts Council RFO's also included jazz as part of their wider programming remit, including: *Bath Festival Trust*; *Drake Music*; *Music Beyond Mainstream*; *National Centre for Early Music*; *Making Music*; *The Sage Gateshead*; *Barbican Centre*; *The Stables*; *Turner Sims and Youth Music*. These organizations received £5.53 million from the Arts Council in 2010/11.

The *Jazz in England* report cited the 12 RFO's for jazz as providing a useful example of the "mixed economy" in the arts. All of these organisations were shown to have developed a number of partnerships and alliances with other arts, media, and/or education-based organizations, as well as with the voluntary sector. For example, *Serious* have developed a longstanding relationship with the BBC and the *London Jazz Festival*. The report noted that the work of the voluntary sector explains why jazz has managed to stretch its subsidy and activity so much further than other art forms.

7.3 Business and private sponsorship

Business and private sponsorship was also found to contribute to the jazz economy in a number of ways, namely by supporting festivals, competitions and awards. Increasingly sponsors pay to have their name in the title of the event. A range of companies have been involved in funding such ventures, including banks and financial services companies, hotels, travel companies, coffeeshop chains and alcoholic drinks manufacturers. The national and regional media was also shown to support jazz festivals, although this help was often offered "in kind"; for example, by providing free advertising or recording and relaying performances as promotion.

According to *Arts & Business* (A&B), private investment in the arts increased by 12% in 2007/08, although this rise was mainly due to donations by private individuals; giving by businesses actually fell by a quarter. The picture for jazz remains mixed. While the 2005 survey recorded an increasing trend for businesses to sponsor jazz festivals, the 2008 research noted a fall in private income for both festival promoters (39% to 26%) and general jazz promoters (20% to 10%). That said, an overall rise in the commercial sponsorship of jazz from £600,000 in 2005 to approximately £750,000 in 2008, was attributed to the wider expansion of the festivals sector.

7.4 Voluntary sector

Acknowledging the important contribution of the voluntary sector to jazz in the UK, the *Jazz in England* report (2010) used the term “discretionary energy” to describe the input of the “thousands” of individuals who give their time, energy and expertise to organisations without any financial remuneration. This type of contribution comes in many forms: for example, as an unpaid committee or board member, an advisor/mentor, a volunteer at a festival or venue and so forth. Although difficult to accurately quantify the monetary value of this unpaid work the report noted that in 2009/10 seven of the 12 jazz RFO’s worked closely with the voluntary sector to generate an estimated £2,120,923 in “discretionary energy”, earned income and box office takings; this was in comparison to £733,624 awarded in arts council funding over the same period.

7.5 Charitable support

Over the last few years there has been an increase in the number of charities supporting the arts and funding jazz projects. Notable amongst these are the *PRS Foundation* (PRSF), the *Jerwood Charity*, *The Musicians Benevolent Fund* (MBF) and the *Esmée Fairbairn Foundation*. The 2005 survey estimated the annual value of such support to jazz to be approximately £250,000. Charities help in a number of ways; the PRSF, for instance, has specific pots of funding to help both small-scale jazz promoters and specific projects and ensembles. Other schemes focus on providing support to individual artists at different stages in their career. The “Take Five” project, funded by the *Jerwood Charity* with the PRSF and administered by *Serious*, was cited as one example, aiming, as it does, to provide established jazz musicians with an opportunity to focus on their career development (a scheme model which has recently been extended to the rest of Europe). Similarly, the *Jerwood Foundation* funds the “New Generation Jazz” programme for up-and-coming artists as part of the *Cheltenham Jazz Festival*, while the *Musicians Benevolent Fund* (MBF) has a jazz award which is given annually to an individual or group to develop and promote its work.

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II STATISTICAL OVERVIEW OF JAZZ IN AUSTRIA

Compiled by Christa Bruckner-Haring

The present report draws on a wide range of quantitative research, including reports, papers and statistical data of 2010. The data upon this report are mainly generated by the *Music Information Center Austria* (MICA).² MICA was founded in 1994 as an independent, not-for-profit organization by the Republic of Austria and is a professional partner for musicians in the country, for whom it provides its services free of charge. The organization's mission includes providing data on Austrian musical life, conducting research on contemporary music, supporting resident contemporary musicians in the form of consultation and information, promoting domestically produced music at home and abroad and improving the living conditions for musicians in Austria. Since MICA does not regularly gather data on musical subjects, this study represents the first comprehensive overview of pertinent aspects of the current Austrian jazz scene, covering musicians, promoters/venues and festivals, higher education, media, audience, recording and distribution, subsidy and funding.

1 Musicians

According to MICA's statistics, in 2010, approximately 126 professional jazz musicians were active in Austria. These professionals were musicians who received their main income (for at least 50%) from performing activities and were active both domestically and internationally. They have mostly received a higher education in the performing arts from a conservatory or university.³ The large number of amateur musicians participating regularly in the jazz scene is not documented. In addition, 384 people studying a jazz instrument at the three arts universities in Austria in 2010 were an important part of the jazz scene.

In Austria, the jazz musicians are mostly active in the larger cities Vienna, Graz (Styria) and Linz (Upper Austria). Additionally, in the states Vorarlberg and Carinthia rather strong jazz scenes exist. Examination of MICA's 2010 artist listings of professional musicians active in the Austrian jazz scene (for whom Austria serves as home base) with regular concerts in Austria and abroad shows the field of "jazz musician" to be clearly male-dominated.

² MICA: <http://www.musicaustria.at>, project collaborator: Helge Hinteregger. MICA's primary sponsors are the Federal Ministry for Education, Arts and Culture (BMUKK) and the City of Vienna's Department of Culture. Portions of this research were previously published in Bruckner-Haring, Christa. 2012. "Aspekte der aktuellen Jazzszene in Österreich", in: *Jazz Unlimited: Beiträge zur Jazz-Rezeption in Österreich*. Anklaenge: Wiener Jahrbuch für Musikwissenschaft 2011/2012. Vienna: Mille-Tre, pp. 299–355.

³ A 2008 study of the social situation of artists in Austria found that 85,9% of surveyed musicians indicated a course of study at a college, university or conservatory in their educational history (see Schelepa et al. 2008: 187).

Table 1: Gender distribution among active Austrian jazz musicians in 2010⁴

Gender	Age	in%	Total in %
Male Musicians	> 35	64	84
	< 35	20	
Female Musicians	> 35	10	16
	< 35	6	

The gender distribution in Table 1 shows male musicians in an overwhelming 84% majority. However, the comparison with young (under 35) musicians seems to show the female percentage on the rise: among men the percentage of young musicians was about 24%; among women it was 38%.

1.1 Jazz orchestras

Jazz orchestras and big bands continue to represent significant work possibilities for jazz musicians. Besides creative improvisational activities, a job with a big band often provides musicians – aided by their knowledge of the technical and musical character of the respective band – with composition and arranging commissions for their musical programs. According to MICA, the most active jazz orchestras and big bands in the jazz scene in 2010 include the following (order according to year of foundation):

Table 2: Austrian jazz orchestras in 2010⁵

Orchestra	Foundation	Website
Teddy Ehrenreich Big Band	1972	http://www.alexehrenreich.at/projects/teddy-ehrenreich-big-band.html
Vienna Art Orchestra (VAO)	1977–2010	http://www.vao.at
Jazz Big Band Graz (JBBG) [former Big Band Süd]	1979	http://www.jazzbigbandgraz.com
Lungau Big Band	1983	http://www.lungaubigband.com
Nouvelle Cuisine Big Band	ca. 1985	http://www.nouvelle-cuisine.at
Upper Austrian Jazz Orchestra (UAJO)	1991	http://toene.at/uajo
Jazz Orchester Tirol	2001	http://www.jazzorchestertirol.com
Jazzorchester Vorarlberg (JOV)	2005	http://jazzorchestervorarlberg.wordpress.com
Studio Dan	2005	http://www.studiodan.at
GHO Orchestra	2008	http://myspace.com/gerdhermannortler

⁴ Source: MICA, as of May 2011. For simplicity, results in % have been rounded to the nearest whole number.

⁵ Source: MICA, as of May 2011.

1.2 Platforms

According to MICA, the following platforms and networks are of particular importance for young jazz musicians and the Austrian jazz scene in general:

The *JazzWerkstatt Wien* was founded in 2004 by Clemens Wenger, Daniel Riegler, Wolfgang Schiffner, Bernd Satzinger, Peter Rom and Clemens Salesny as a reaction to the lack of infrastructure for young jazz musicians in Vienna. It is conceived as a professional communication platform for the development and presentation of original jazz, improvised and composed music; its goal is the improvement of working conditions and an increase in performance opportunities. One year later in 2005 the collective started its own record label, “JazzWerkstatt Records” (JW Records), in order to document and market works and projects borne of the initiative. In their model, musicians also act as organizers for their own concerts or concert series, develop artistic bands or collaborative projects such as the “JazzWerkstatt Wien New Ensemble”, “Die Strottern & JazzWerkstatt Wien”, “Studio Dan”, the “Peter Rom Trio” and the “Clemens Salesny Electric Band” (see <http://www.jazzwerkstatt.at>).

In spring of 2005, musicians Siegmur Brecher and Valentin Czihak began the concert series “Fat Tuesday” in order to create performance opportunities for the individual projects and works of young jazz musicians living in Graz. Following the Viennese model, Brecher initiated the *JazzWerkstatt Graz* in 2007, which has since taken place annually as a one-week production festival aimed at a broad audience. The musical goals of the *JazzWerkstatt Graz* are primarily oriented toward supporting and networking a contemporary, stylistically diverse music scene. As a setting for the exchange of thoughts and ideas as well as networking and interaction between young musicians, the *JazzWerkstatt Graz* aims to provide a possibility for young musicians to present their music to a broader audience (see <http://www.jazzwerkstattgraz.com>).

The *Verein zur Förderung und Verbreitung Neuer Musik* (Society for the Promotion and Propagation of New Music, V:NM), lies at the juncture between new classical music and improvisation and was founded in 1999 for the purpose of marketing its members’ music. The V:NM, in the person of Josef Klammer, produces a festival every two years to which all society members are invited to submit cooperative projects with guests both from Austria and abroad (see <http://vnm.mur.at>).

2 Promoters, venues and festivals

The current performance opportunities available to jazz musicians in Austria are generally viewed as good due to the close network of concert organizers. However, jazz is often only one of several genres programmed by promoters, since they mainly prefer a mixed program (e.g., jazz, pop, contemporary music, electronic, rock, world music). Although jazz festivals have a great financial advantage over other venues, particularly the club scene in Austria is described as lively. Smaller clubs are often important meeting points for professional and social networking (see Bramböck 2010: 48ff.). All in all, a general deterioration of the financial situation among promoters is being noticed, mostly caused by general economic developments.

This chapter aims at giving an overview on the overall situation of promoters and venues as well on jazz festivals held in 2010. Comprehensive data about the main jazz events is not available (e.g., number of concerts, visitors).

2.1 Promoters and venues

In Austria, jazz events are mainly organized by promoters – institutions or individual persons – which or who are not necessarily linked to a specific venue. In 2010, the total number of Austrian jazz promoters was 95. A breakdown of promoters by state (see Table 3) reveals a particularly high (26%) percentage in Upper Austria, followed by Vienna (16%) and Styria (14%). Lower Austria and Salzburg were each home to 11%; Tyrol and Vorarlberg each had 6% and Burgenland and Carinthia 5% of jazz promoters.

Table 3: Distribution of Austrian jazz promoters by state in 2010⁶

State	No. of promoters/venues	in %
Upper Austria	25	26
Vienna	15	16
Styria	13	14
Lower Austria	10	11
Salzburg	10	11
Tyrol	6	6
Vorarlberg	6	6
Burgenland	5	5
Carinthia	5	5

Analysis of the list of jazz promoters/venues provided by MICA (not including festivals and self-organized concerts, see Appendix 1) shows that 19 promoters (20%) booked only jazz and improvised music. The remaining 76 (80%) did not restrict their music program to jazz only, but organized jazz events along with other genres including traditional and contemporary classical music, pop, rock, electronic, hip-hop and world music.

⁶ Source: MICA, as of May 2011. For simplicity, results in % have been rounded to the nearest whole number.

The club *Porgy & Bess* in Vienna is considered the currently most significant concert venue and professional jazz performance opportunity in Austria. It was founded in 1993 in Vienna's First District by Mathias Rüegg; Christoph Huber joined him soon after and remains the club's artistic director to this day. After renovating in 2000, the club reopened in the Riemergasse, its current address, with Renald Deppe as additional curator. *Porgy & Bess* quickly advanced to an integral part of the jazz scene, featuring a strong program of international artists and a large audience. The club's international success means a high number of international musicians in the program; the number of Austrian artists or ensembles performing in the club in 2010 was on average 30%. The total number of concerts played in the club in 2010 was exactly 365 – a steady program of concerts, although they occurred considerably less often in the summer months July and August (see <http://www.porgy.at>).

Founded in 1972, *Jazzland* is Viennas oldest jazz club with a regular concert activity. In 2010, *Jazzland's* program consisted of 288 concerts, aiming at a broad stylistic spectrum including blues and boogie, folk, traditional jazz, swing, modern jazz, latin and music revues (see <http://www.jazzland.at>).

According to MICA, further important jazz venues featuring a high percentage of national and international musicians and groups are: Vorarlberg's *Spielboden* (<http://www.spielboden.at>), Styria's *Stockwerk Jazz* (<http://stockwerkjazz.mur.at>) and *gamsbART* (<http://www.gamsbartjazz.at>), in Salzburg *Jazzit Music Club* (<http://www.jazzit.at>) and *ARGE Kultur Salzburg* (<http://www.argekultur.at>), in Tyrol *Treibhaus* (<http://www.treibhaus.at>) and in Upper Austria the *Linzer Veranstaltungsgesellschaft – Brucknerhaus* (<http://www.liva.at>).

Jazz promoters and clubs also cooperate to present a unified information and advertising presence for the music. Vienna is home to the so-called *Interessensgemeinschaft Jazz* (Jazz Syndicate, a cooperation between Vienna clubs, LPS and *Jazz Fest Wien*) including the clubs: *Blue Tomato*, *Davis*, *Jazzland*, *Miles Smiles*, *Reigen*, *Sargfabrik*, *Tunnel*, *Unplugged* and *Zum lustigen Radfahrer*. Information on this organization and its activities can be found at <http://www.ig-jazz.at>. A similar organization exists in Styria, known as *Grazjazz* (<http://www.grazjazz.at>) including the promoters *Fat Tuesday*, *gamsbART*, *Kultur in Leibnitz*, *Open Music*, *Royal Garden Jazz Club*, *Stockwerk Jazz* and *WIST Kultur*, as well as the venues/clubs *Eckhaus Graz*, *GMD – Generalmusikdirektion*, *Kleiner Minoritensaal*, *Forum Stadtpark*, *Großer Minoritensaal*, *Kulturkeller Gleisdorf*, *Forum Kloster Gleisdorf*, *IKU* and *Kulturzentrum bei den Minoriten*.

Table 4 gives an overview of selected significant jazz venues and their concert activity in 2010. However, since this data is not regularly being archived, figures and programs were not available of all significant jazz venues.

Table 4: Number of concerts per month in selected Austrian jazz venues in 2010

Venue	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec
Porgy&Bess ⁷	33	33	33	35	38	31	16	7	31	37	34	37
Jazzland ⁸	26	24	27	24	27	27	20	10	26	27	26	24
Jazzit Music Club ⁹	4	6	4	11	11	3	3	...	5	11	6	8
Stockwerk Jazz ¹⁰	1	1	7	9	5	3	3	7	4	5

In addition, regular jam sessions were organized on a monthly basis in Vienna in the venues *Blue Tomato*, *Celeste*, *Loop* and *Luftbad*, in Graz within the performance series of *Fat Tuesday*, in Salzburg in the *Jazzit Music Club* and in Linz within the activities of the *Anton Bruckner University*.

The general recognition of jazz by the so called ‘high culture’ milieu in Austria has opened the door to jazz musicians to perform in the corresponding venues. For instance, the *Wiener Konzerthaus* (Vienna Concert House) regularly sponsors jazz series (“The Art of Jazz Piano”, “The Art of Jazz Guitar”, “Jazz im Konzerthaus” etc.) featuring major international artists (see <http://konzerthaus.at>). Furthermore, individual jazz events take place in such venues as the *Wiener Konzerthaus*, the *Wiener Staatsoper* (National Opera House) and *Rathaus* (City Hall) as part of the *Jazz Fest Wien*. Other examples are the *Graz Stephaniensaal* or the *Jeunesse* concerts, which also include jazz in their programming.

2.2 Festivals

Jazz festivals enjoy a high status and high regard in Austrian musical life. They have a significant presence in print media and live recordings are often made and broadcast in domestic radio and television. Generally, most festivals focus on a number of different genres and styles.

MICA’s comprehensive list of all Austrian music festivals shows that from a total of 143 music festivals taking place in 2010, 39 offered jazz – either exclusively or in combination with other musical genres. Mostly, jazz was combined with world music and pop/rock. Often, the programs offer a variety of music genres (see Table 5).

7 Source: *Porgy & Bess* program archive (<http://www.porgy.at>).

8 Source: *Jazzland* program archive (<http://www.jazzland.at>).

9 Source: *Jazzit Music Club* program archive (<http://www.jazzit.at>).

10 Source: *Stockwerk Jazz* program archive (<http://stockwerkjazz.mur.at>).

Table 5: Number of Austrian jazz festivals according to additional genres in 2010¹¹

Genre	No. of jazz festivals
Jazz	18
Jazz, World music	7
Jazz, Pop/rock, World music	3
Jazz, Contemporary classical music	2
Jazz, Pop/rock, Electronic	2
Jazz, Classical music, Contemporary classical music	2
Jazz, Pop/rock	1
Jazz, Pop/rock, Contemporary classical music	1
Jazz, World music, Classical music	1
Jazz Pop/rock, World music, Hip Hop	1
Jazz, Pop/rock, World music, Contemporary classical music, Electronic	1

The by-state analysis of jazz festivals in 2010 shows Upper Austria and Vienna hosting the most festivals (see Table 6).¹²

Table 6: Distribution of Austrian jazz festivals in 2010 by state

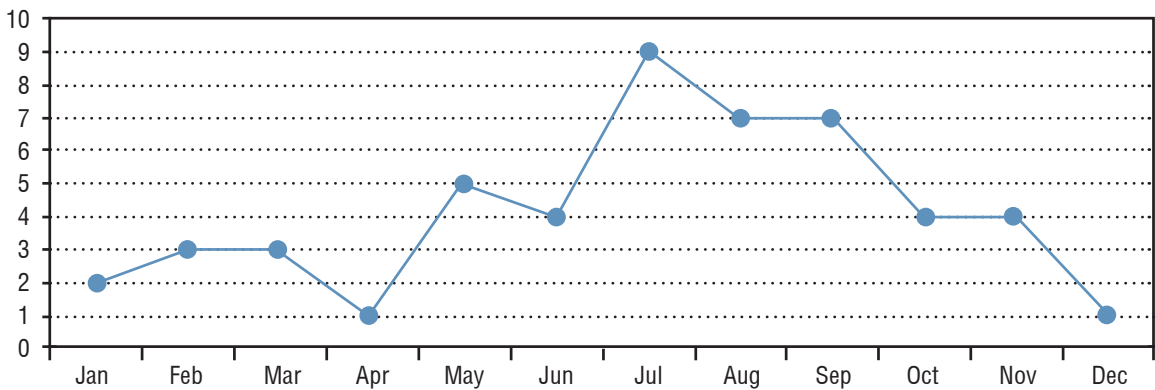
State	No. of jazz festivals
Upper Austria	8
Vienna	8
Salzburg	5
Vorarlberg	5
Lower Austria	4
Styria	4
Tyrol	3
Burgenland	2
Carinthia	0

Analysis of festivals according to time of year demonstrates that most took place between July and September; the least activity was in April and December. The festivals lasted between one and 32 days, about 7 days at an average; therefore, they sometimes took place in two or – in the case of the *Jazz Fest Wien* – even three months (see Figure 1).

¹¹ Source: MICA, as of May 2011.

¹² The additional data for the following analysis were taken from the jazz festival programs, as of December 2010.

Figure 1: Number of Austrian jazz festivals in 2010 by month

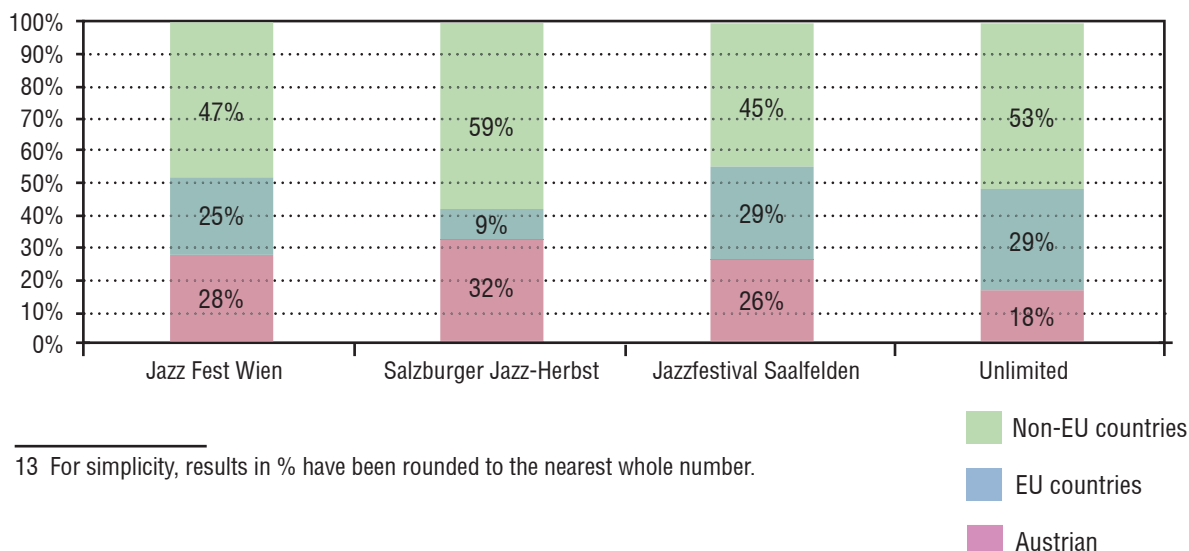


The *Jazz Fest Wien* (<http://www.viennajazz.org>), encompassing a number of different venues and a very high attendee rate – about 60.000 – is Austria’s largest jazz festival by far. In existence since 1991, the festival offers musicians the opportunity to play for a large audience, attracted in large part by participating international jazz stars. The *Salzburger Jazz-Herbst* (about 10.000 visitors; <http://www.jazzherbst.com>), the *Jazzfestival Saalfelden* (about 7.000 visitors; <http://www.jazzsaalfelden.com>) and the *Unlimited* festival in Wels (about 5.000 visitors; <http://www.musicunlimited.at>), according to MICA, are also among the best-attended festivals in the country.

Examination of participating musicians and ensembles (total 700) according to nationality was divided into the categories Austrian, European Union and other countries. With ensembles, the respective bandleaders determined the origin. The results show that in 2010, 45% of musicians and ensembles came from Austria, the remaining 55% from other nations – 29% from the European Union and 26% from other countries (mainly the USA).

Among the four best-attended festivals in 2010, the Austrian proportion of the 106 participating acts was just under one-third. Musicians from non-EU countries – mostly from the USA and mostly internationally known stars of the scene – held a significant majority (see Figure 2).

Figure 2: Musicians/ensembles performing at the best-attended Austrian jazz festivals by origin (in %) ¹³



¹³ For simplicity, results in % have been rounded to the nearest whole number.

3 Higher education

3.1 General information

Austria is home to a comprehensive network of educational opportunities for jazz: amateurs of all ages have the option of learning to play jazz at a wide national system of music schools offering quality jazz programs (such as the *Jazzseminar Dornbirn*, <http://www.jazzseminar.at>), or through private tuition and by following (occasional) workshops. Those who pursue a professional career in jazz have the option of joining jazz art programs at the art universities or conservatories (with a granted state recognition) where they can gain a bachelor's and a master's degree. These courses of study offer an important basis for young jazz musicians, offering as it does not only an artistic education but also the opportunity to develop a network with other musicians, contacts to promoters, performance experience in and out of the school environment and in general preparation for the challenges at the professional level.

Higher education in jazz at Austrian institutions is divided into two tracks: a performance degree ("Konzertfach") – on completion of which the student receives a final diploma – and an artistic/pedagogical degree, Instrumental and Vocal Pedagogy ("Instrumental- und Gesangspädagogik", IGP), resulting in a final diploma and teaching certificate allowing the graduate to teach at any educational institution in Austria. A jazz education can also be pursued peripherally or as a concentration as part of the classical IGP curriculum. An academic concentration can also be pursued as part of a performance degree in jazz and pop or as part of a musicology curriculum. The bachelor's program lasts a minimum of eight semesters, the master's program four additional semesters.

3.2 Universities

In Austria, the following three art universities offer both performance-track and pedagogical degrees in jazz studies:

The jazz institute of the *University of Music and Performing Arts Graz* (KUG) was founded in Graz in 1965 and was the first educational institution for jazz in Austria, including a practical and theoretical education of the students. The subsequent increase in the need for academic and interdisciplinary research work in jazz led to the founding of the International Society for Jazz Research in 1969 and an Institute for Jazz Research in 1971 (see <http://www.kug.ac.at>).

The jazz department offers an eight-semester Bachelor of Arts program in either jazz performance or the aforementioned IGP with a jazz concentration. A Master of Arts program lasting four semesters is also available for voice, guitar, piano, bass, trombone, saxophone, drums and trumpet. Various subjects complementing the main instrumental lessons are offered, as well as concentrations in ensemble direction, jazz composition and arrangement, applied electronic music, jazz harmony, jazz rhythm and jazz improvisation. The bachelor's program focuses on the acquisition of the improvisational language intrinsic to jazz, with emphasis on the communicative, interactive element of

playing. The classes include the most important historic and contemporary styles of jazz and related musical genres. The master's program offers an in-depth education in the main artistic subjects of the bachelor's program, emphasizing a focusing and extension of the artistic work. A master's curriculum with a concentration jazz composition and arrangement is also offered by the department.

The *Konservatorium Wien University* (KWP) started a jazz department in 1968. In 2005 the Conservatory received its national accreditation as a private university (see <http://www.konservatorium-wien.ac.at>).

The KWP Department of Jazz offers eight-semester Bachelor of Arts and four-semester Master of Arts degree programs in jazz in the main subject areas of piano, bass, trumpet, trombone, saxophone, drums, guitar, voice and jazz composition and arrangement. A master's degree in Arts Education is also available, also lasting four semesters on piano, guitar, bass, saxophone, drums and voice. The bachelor's program is focused on the fundamental development of instrumental capability as a soloist, acquisition of the fundamental improvisation language in the context of the historically evolved structures of jazz and communicative/interactive and social abilities in jazz-intrinsic musical praxis. The master's program is designed to deepen the student's artistic competence; a central theme is the successive development of the individual's artistic personality.

The Institute for Jazz and Improvised Music (JIM, under the direction of Christoph Cech) at the *Anton Bruckner University* was founded in 1989. In 2004 the institution received its accreditation as a private university (see <http://www.bruckneruni.at>).

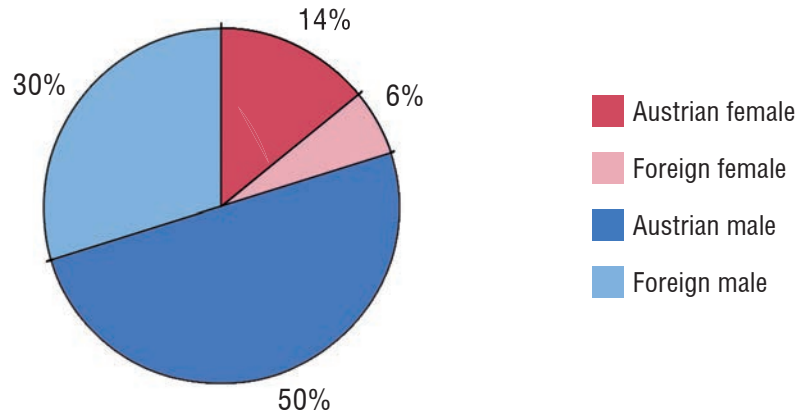
JIM now offers both performance and artistic/pedagogical eight-semester Bachelor of Arts and four-semester Master of Arts programs in voice, viola, violin, cello, clarinet, saxophone, trumpet, trombone, tuba, piano, guitar, electric and acoustic bass, flute, drums and percussion. A six-semester Bachelor of Arts and four-semester Master of Arts in jazz composition is also available. Curricular emphasis is placed on full-spectrum improvisational creativity, rhythmic languages of the world, jazz composition as a developmental potential for new (classical) music and encouragement in the formation of individual style (see <http://www.bruckneruni.at/Musik/Jazz-und-improvisierte-Musik>).

The information on student populations from the fall semester 2010/11 from both performance and pedagogical jazz programs of study at a bachelor and master level gave a total number of 384 students at all three universities.¹⁴ A look at the gender distribution among these students shows males in the majority at 80%; females at 20%. 64% of jazz students were Austrian citizens, 36% of other nationalities (see Figure 3).¹⁵

¹⁴ This information is available at the universities' public online systems ("Student statistics"). KUG: <https://online.kug.ac.at/KUGonline/webnav.ini>; KWP: https://online.konswien.at/kwp_online/webnav.ini; Anton Bruckner University: <https://bonline.bruckneruni.at/bonline/webnav.ini>.

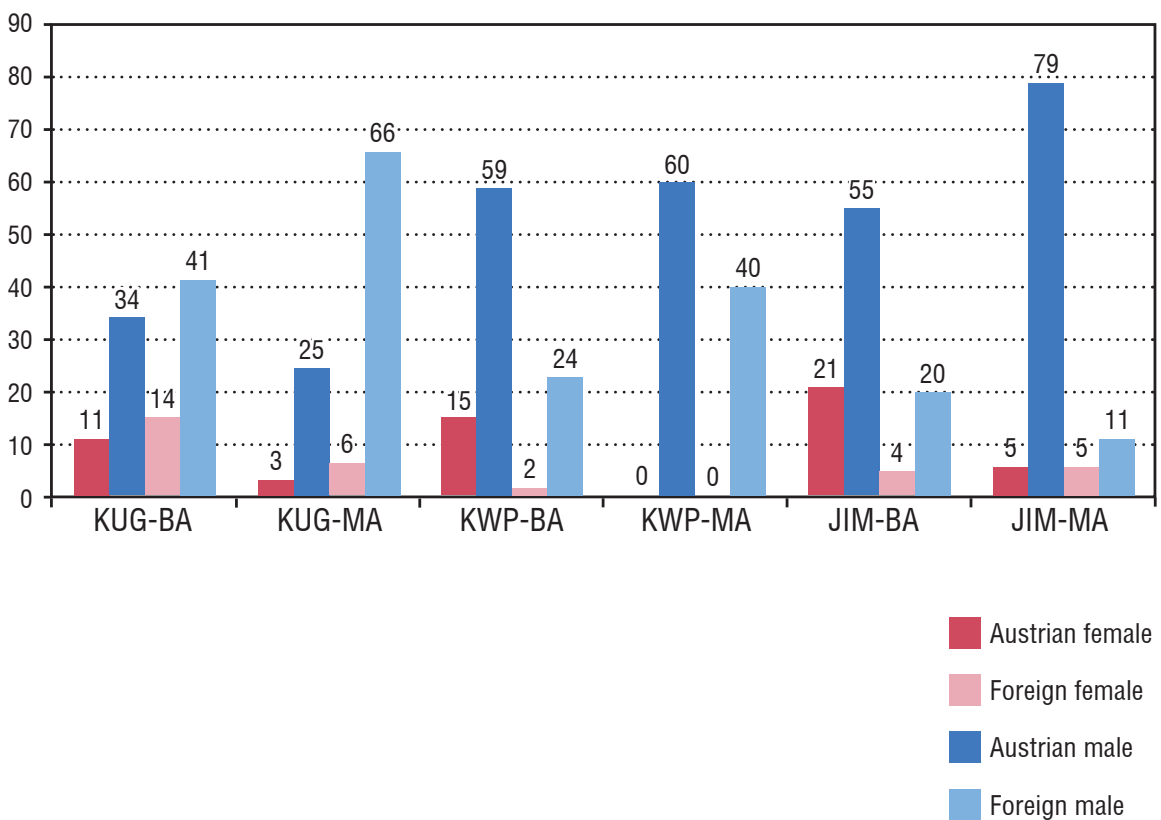
¹⁵ For simplicity, results in % have been rounded to the nearest whole number.

Figure 3: Student gender distribution and nationality (in %)



Analysis of all the examined components in the bachelor's (BA) and master's (MA) programs shows clearly that all three universities had more women in the bachelor's program than in the master's (see Figure 4).¹⁶

Figure 4: Student distribution: Degree program, nationality and gender (in %)



¹⁶ For simplicity, results in % have been rounded to the nearest whole number.

The further two Austrian arts universities *University of Music and Performing Arts Vienna* (MDW) and the *Mozarteum University* in Salzburg do not offer an instrumental program of studies in jazz. However, at the MDW students can study jazz as part of programs for pedagogy or music/instrumental education for young children at the Institute for Popular Music (IPOP). Jazz is also a subject of study in academic and research contexts at IPOP, including diploma and masters' theses and dissertations, aimed at a better understanding popular music genres, their development and their significance for cultural diversity (see <http://www.mdw.ac.at> and <http://ipop.at>).

At the *Mozarteum University*, jazz and popular music is available as a four-semester concentration in the context of an IGP degree; furthermore, the music education department offers individual elective classes on jazz-related themes and workshops featuring notable artists are occasionally organized (see <http://www.moz.ac.at>). The *Mozarteum's* Innsbruck branch (<http://www.moz.ac.at/de/university/standorte/innsbruck.php>), in cooperation with the *State Conservatory of Tyrol*, has offered an IGP bachelor's degree since 2006; as in Salzburg one option is the concentration in jazz and popular music (<http://www.moz.ac.at/muspaed-innsbruck/deutsch/2studium/IGP.html>). The *State Conservatory of Vorarlberg* offers a similar concentration as part of the IGP bachelor's program, also in cooperation with the *Mozarteum* (see <http://www.vlk.ac.at>).

3.3 Conservatories

The *Kärntner Landeskonservatorium* (KONSE), in the field of jazz is the most renowned conservatory, since the final degrees are equal to university degrees. Founded in 1984, the jazz department includes both performance and pedagogical courses of study, as well as preparatory and continuing education courses, with a jazz curriculum modeled on that of the KUG (see <http://www.konse.at>).

The offerings at the Department of Jazz and Pop includes a diploma program lasting 12 semesters and an IGP teaching certificate program lasting eight semesters with concentrations in piano, accordion, guitar, violin, acoustic and electric bass, flute, clarinet, saxophone, trumpet, trombone, drums and voice. A one- to two-year preparatory program is also offered. The "Jazz Musician" diploma program is designed to prepare students for a job as artist or artist manager.

The further Austrian conservatories with an available jazz education program mostly offer an eight-semester performance (instrumental diploma) and artistic/pedagogical study (IGP teaching certificate). In Vienna, these studies are possible at the *Vienna Music Institute* (VMI, <http://www.vmi.at>), at the *Franz Schubert Conservatory* (<http://www.fsk.at>), the *Gustav Mahler Conservatory* (<http://www.gmk.ac.at>), the *Vienna Conservatory* (<http://www.viennaconservatory.at>) and the *Prayner Conservatory* (<http://www.konservatorium-prayner.at>). In Burgenland, one can study jazz at the *Joseph Haydn Conservatory* in Eisenstadt (<http://www.haydnkons.at>).

In addition to the aforementioned cooperation with the *Mozarteum University*, the *State Conservatory of Tyrol* in Innsbruck also offers a six-semester diploma program in "Jazz and Improvised Music". This course aims to prepare students for a career as either musician or teacher; it meets the hiring requirements for the Tyrolean music school

system (<http://www.konstiroel.at>). The *Johann Joseph Fux Conservatory* in Graz does not offer a jazz education course, but a special six-semester course in “Popular Music” (<http://www.verwaltung.steiermark.at/cms/ziel/74836019/DE>).

4 Media

4.1 Radio, television and newspapers

Although jazz is indeed present in the radio, TV and newspapers, the support of jazz in these media has decreased. The public Austrian Broadcasting System, *Österreichischer Rundfunk* (ORF), is the subject of criticism due to the fact that presently virtually no programs featuring music in the jazz idiom are produced. Regular programming in radio and television have partially been discontinued and Austrian records are of little interest for broadcast. The once-significant radio orchestras have also been dissolved. The situation poses the question of to what extent the ORF is meeting its statutory cultural mandate (see Kerschbaumer 2000: 140f.). The following information reflects the situation of 2010 and is still valid to date.

Jazz programs in radio are a regular occurrence at the *Austria 1* (Ö1), the Austrian public broadcasting network’s culture station (see <http://oe1.orf.at>): “Jazztime” and “Ö1 Jazznacht” are solely dedicated to jazz; “On Stage”, “Spielräume”, “Heimspiel”, “Konzertabend” and “Zeitton” feature jazz occasionally. The ORF’s regional stations (Ö2 or *Österreich-Regional*), broadcasting in the individual states, Styrian radio includes the weekly program “Jazz at Its Best” (see <http://steiermark.orf.at/magazin/studio/radio/stories/254867/>).

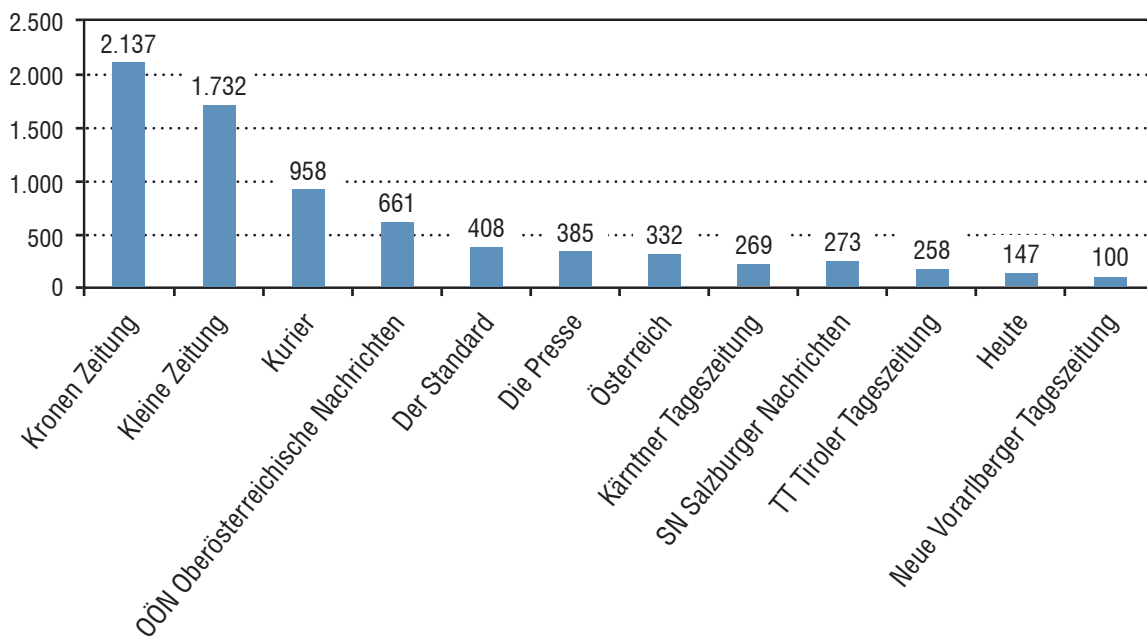
Austria also has a relatively high number of private and free broadcasters; the free networks often include jazz programming. Independent radio stations are nonprofit organizations and broadcast by means of online streaming (see <http://www.freie-radios.at>). Jazz programming in independent radio can be heard in the programs “All That Jazz” on *Freirad* (<http://www.freirad.at>), “Time for Jazz” on *Radio Helsinki* (<http://helsinki.at>), “Jazz Me If You Can” on *Freequens* (<http://www.freequenns.at>) and “Jazz-Café” on *Orange 94.0* (<http://www.o94.at>).

The significance of jazz in Austrian television at the moment is vanishingly small; not only jazz but also music generally does not have a sufficient presence in Austrian television. In the ORF there are no television productions of music in the jazz idiom whatsoever. Brief, isolated reports on jazz music can only be seen in the news program “Zeit im Bild” (ZIB) and occasionally on the cultural program “Kulturmontag” and “A.Viso”. The ORF’s new 24-hour channel for culture and information, *ORF III: Kultur und Information* has been in operation since 26 October, 2011. Its programming is founded on the following points of emphasis: culture/religion/folk culture and regional affairs, Austrian history and current affairs, information and European integration as well as art and culture (see <http://kundendienst.orf.at/programm/angebote/orfdrei.html>).

The public television network *3sat* is a cooperation between German Television Two (ZDF), the ORF, Swiss public broadcasting (SRG SSR) and the television arm of the ARD, a further German public broadcasting organization and offers full-time programming with a cultural emphasis. The leading network is the ZDF, at whose studios the original programming is produced. Music is in comparison considerably better represented – concerts, operas, dance and jazz performances are part of the programming as well as productions and documentaries – and jazz reporting also takes place. Live concerts and time-delayed broadcasts of jazz festivals and concerts as well as jazz reports, documentaries and artist portraits are all part of *3sat* programming (see <http://www.3sat.de>).

Concerning jazz presence in print media there is a tendency to publish a continually decreasing number of reports with relevant content and also in the number of journalists with sufficient knowledge of the subject. These criteria depend largely on whether and in what manner reportage takes place as well as on the efforts of the reviewer. Jazz reportage is more extensive when big festivals are taking place. Among the Austrian daily papers, *Der Standard* as well as the *Salzburger Nachrichten*, *Die Presse* and the *Kleine Zeitung* are important sources of jazz reporting. “Jazz” appears most often in daily newspapers in listings of live or radio events, reports on jazz festivals (concert announcements and reviews) and CD releases and reviews. Interviews and artist portraits are considerably more seldom to be found. A search of the media databank DeFacto-Campus with the keyword “jazz” yields the following results (see <http://www.campus.defacto.at>):

Figure 5: Number of hits for “jazz” in Austrian daily newspapers, 01.01.–31.12.2010



There are at the moment no Austrian weekly periodicals with jazz as an area of focus. *Falter*, a Vienna city paper with an additional section on Styria, publishes jazz-themed articles such as portraits and reviews on a semi-regular basis (see <http://www.falter.at>). DeFacto-Campus yields 177 hits for articles with the keyword “jazz” in 2010.

4.2 Specialist jazz press

Austria has no jazz periodical in the moment; however a few music magazines include jazz as a section: *Concerto* is an Austrian music magazine appearing six times per year – every two months – and including sections on jazz, blues, world and pop music. The editorial staff of the “Jazz and Jazz-Related” section covers “Jazz”, “Jazz and Jazz-Related”, “Jazz, World Music and Contemporary”, “Jazz and Jazz Vocalists” and “Jazz, Electronic Music, New Music, Miscellaneous Acoustic Nonconformity and Strangeness” (see <http://www.concerto.at>). The magazine *Freistil*, the “Magazine for music and ambiance”, also appears six times a year and is dedicated to contemporary music styles including improvised, experimental, new, electronic, pop, rock and jazz music. Notably, it has a particular concentration on female artists (see <http://freistil.klingt.org>). *SKUG*, the “Journal for Music”, appears quarterly; its articles, reviews, concert listing and link listings are focused on contemporary musical genres and include a small section on contemporary jazz (see <http://www.skug.at>).

Although there is currently no Austrian jazz periodical, the country has a long-lasting history in the area of musicological publications on jazz research. Since 1969, academic publications have issued, in both German and English, from the Institute for Jazz Research at the *University of Music and Performing Arts Graz* in cooperation with the International Society for Jazz Research: the yearbook *Jazzforschung / Jazz Research* has appeared since 1969 and is up to 44 volumes currently; the periodical *Jazz Research News* has been published several times annually since 2000 (43 issues to date) and the series *Beiträge zur Jazzforschung / Studies in Jazz Research*, with 14 volumes to date, has been published at intervals since 1969. The focus of these publications is the systematic research into jazz in the areas of musicology, ethnology, sociology, psychology, pedagogy, dance research and media research (see <http://www.jazzresearch.org> and Kerschbaumer 2010: 194ff.).

4.3 Digital media

The magazine portion of the MICA website publishes roughly five to ten articles per week on jazz, mostly interviews and portraits focusing current happenings in the jazz scene. Since June 2010 more and more articles are published in English (see <http://www.musicaustria.at/musicaustria/jazz-improvisierte-musik>).

Information on jazz bands and musicians in Austria can be found online at the website of the *Archiv Österreichischer Populärmusik* (Archive of Austrian Popular Music) under <http://www.sra.at>. However, due to the lack of funding money in the past few years, the archive’s publishing activity has been reduced radically.

The format of the former jazz magazine *Jazzzeit* (discontinued since June of 2009) is maintained on the website www.jazzzeit.at. Content and articles have been reduced drastically in comparison to the printed version (see <http://www.jazzzeit.at>).

For artists of all types, the internet is a cheap communication and distribution medium, open to all and possessed of a large number of possibilities. Social networks such as *Facebook* (<https://www.facebook.com>), *Twitter* (<https://twitter.com>) and *MySpace* (<http://www.myspace.com>) are used often, and video portals – primarily *YouTube* (<http://www.youtube.com>) and the arts platform *Vimeo* (<http://vimeo.com>) – are becoming increasingly popular. Additional platforms for music include *SoundCloud* (<http://soundcloud.com>) and the MICA online music store (<http://shop.musicaustria.at>), where audio recordings can be bought as a download. All these sites offer a simple entry to the digital market and support the building up of a fan base.

5 Audience

Unfortunately, no comprehensive data on audiences at Austrian jazz events is available. The Sociology of Music Institute at Vienna's *University of Music and Performing Arts* has published a study called *Wozu Musik? (Why Music?)*; in polls of concertgoers it is found that 20% have been to jazz concerts. 7% attend more than two jazz concerts annually and 13% attend one to two per year. Age appears hardly to play a role; various age groups between 30 and 59 attend a roughly equal number of concerts. Education, on the other hand, plays a large role: a direct correlation is found between the level of education and the number of classical and jazz concerts and operas visited. The study also shows that the general opinion of music's importance in society is high – of course, this does not by any means translate directly to the number of seats filled at concerts (see Huber 2010: 39ff.).¹⁷

6 Recording and distribution

6.1 Jazz agencies

Currently, jazz in Austria is served by a hardly adequate network of booking agencies. The high number of jazz musicians contrasts with the small number of music agencies – and most agencies deal strictly with an established style of music. The reasons are likely to be largely economic, since an agency's income is a percentage of that of the represented artist. One positive note is the existence of a number of very motivated individuals in the area of professional booking, which represents a further step in professionalizing the jazz scene.

¹⁷ When asked about preferences, 12% like jazz "very much"; 28% profess either to have no knowledge of jazz or that they like it "not at all". The remaining 60% are distributed throughout the four categories between (see Huber 2010: 27).

As a result, musicians themselves mostly carry out the central functions of an agency – the procurement of concerts and the associated organizational work. In particular young musicians take on the responsibility of managing themselves, a task coupled with a good deal of effort and additional economic and organizational competency. The musician must present him- or herself as an artist, contact concert promoters and send demo CDs, write grant applications and negotiate fees as well as organizing the concerts themselves and the related travel. With the internet, self-promotion (mostly via platforms such as *MySpace* and *Facebook*), has become considerably simpler for the musicians. An online presence, including a personal homepage and participation in various internet platforms has become the norm. Both areas – the artistic and the organizational – have become important to musicians and are connected.

Table 7: Austrian agencies for jazz in 2010¹⁸

Agency	Website	Brief description
Live Performance Service (LPS)	http://www.lps.at	Books international artists; part of the <i>Jazz Fest Wien</i> organization
Saudades Tours	http://www.saudades.at	One of Europe's largest agencies; books mostly American jazz musicians
Kunst +	http://www.kunstplus.com	Books both international and Austrian artists; small artist catalog
Jazzbrain	http://www.jazzbrain.com	Books Austria jazz musicians
Bigathing	http://www.bigathing.com	Books Austrian jazz musicians; small artist catalog
Miooow	http://www.miooow.com	Small artist catalog including a jazz section
Cultureworks	http://www.cultureworks.at	Includes a small jazz section
Diverted Music	http://www.divertedmusic.at	World music from Austria and other European countries
Matogrosso	http://www.matogrosso.at	International latin music

6.2 Record labels

In Austria exists a number of record labels with the common practice that the musicians pay for the production themselves. Therefore, Austrian jazz musicians often produce their CDs on their own. In addition to the listed labels in Table 8, a large number of further small labels for jazz exists. Information on sales of jazz recordings in Austria is not available.

¹⁸ Source: MICA, as of May 2011.

Table 8: Austrian record labels for jazz in 2010¹⁹

Record label	Website
Ats Records	http://www.ats-records.de
Cracked Anegg	http://www.crackedanegg.com
Extraplatte	http://www.extraplatte.com
Jivemusic	http://jivemusic.at
Material Records	http://www.materialrecords.com
Paorecords	http://www.pao.at
Sessionwork Records	http://sessionworkrecords.com
Sounddesign Austria	http://www.sounddesign-austria.at
JW Records	http://jazzwerkstatt.at

7 Subsidy and funding

Cultural subsidy and funding is of great importance for the jazz scene and its members in Austria. Through public funding activities, the state plays a decisive role in the shaping of the Austrian music scene. The most important institutions funding jazz include the federal and state governments, the *SKE-Fonds* (the social and cultural arm of Austro Mechana) and the *Österreichische Musikfonds* (Austrian Music Fund), partially financed by the federal government.

7.1 Public sector funding

The funding authorities and their resources are connected to different areas of the music scene generally and the jazz scene in particular; active parties in the jazz scene can for instance apply for funding for projects, CD productions and events (individual events as well as concert series and festivals). In addition, specific funding programs and requests for proposals take place on a semi-regular basis. All grants are associated with specific guidelines and time constraints, available from the respective funding bodies.²⁰

Public funding for music is given with no consideration of genre and amounts are also generally not predetermined. Jazz funding falls under the category “Contemporary Music”, which also includes pop, rock, world music, experimental music and contemporary composed music. The general problems regarding funding are not limited to jazz but affect all contemporary genres: interim results of the IPOP study at the *University for Music and Performing Arts Vienna* titled *Austrian Report on Musical Diversity*²¹ show that about 95% of federal funding in the area of arts and culture goes to classical music and traditional music theater forms – opera, operetta, musicals and ballet – with 5% left

¹⁹ Source: MICA, as of May 2011.

²⁰ Help and information on public funding possibilities are available, for instance, from MICA

(see <http://www.micaustria.at/wien/förderungen>) and the *SKE-Fonds* (see http://www.skefonds.at/show_content.php?hid=1).

²¹ The results of this study were published by the university in November 2012 (see <http://ipop.at/2012/austrian-report-on-musical-diversity>).

over for all other areas. Thus, it would seem that the impression of limited funding for jazz results from the fact that little money is made available for contemporary musical forms in general.

Another factor causing difficulty for the jazz community is the still partially present categorization of all music in *U-Musik* (*Unterhaltungsmusik*, entertainment or popular music) and *E-Musik* (*Ernste Musik*, serious music). This distinction is still used by the AKM (the Austrian copyright protection agency) and the Austrian Composers' Association.

Annual subsidies can be found in the annual reports of the various funding bodies. Since the actual grants and their amounts are not given by genre, the listings are also not according to genre but presented all together; as such a detailed, percentage-by-genre picture of grant distributions does not exist.²²

7.1.1 Governmental funding

At the level of federal government, the *Bundesministerium für Unterricht, Kunst und Kultur* (Federal Ministry for Education, Arts and Culture, BMUKK) is responsible for arts funding and public giving. It funds cultural associations, festivals, individuals (composers, musicians), ensembles, orchestras, projects, funding programs etc. (see <http://www.bmukk.gv.at/kunst/foerderungen/index.xml#a209>).

Musicians can also apply for support for travel costs with the *Bundesministerium für europäische und internationale Angelegenheiten* (Federal Ministry for European and International Affairs, BMEIA) (see <http://bmeia.gv.at>).

Together with MICA, an analysis of the annual subsidy report 2010 of the BMUKK has been conducted.²³ According to the BMUKK report, the share of the section "Music" was about 9,4% of the total national cultural and arts budget. The total sum of music funding in 2010 was €8.130.825,00. The detailed analysis shows that the subsidy for the field of jazz was about 7,34% (~€596.600,00) of the total music funding.

Table 9: Distribution of BMUKK "Music" funding and subsidy for jazz in 2010²⁴

"Music" funding sections	Distribution in %	Distribution in €	Subsidy for jazz in %
"Annual Subsidies" ("Jahresförderungen")	84,96	6.907.675,00	5,24
"Project Subsidies" ("Projektförderungen")	8,20	666.750,00	21,36
"Individuals/Stipends" ("Einzelpersonen/Stipendien")	4,87	395.900,00	16,09
"Awards" ("Prämien")	1,36	110.500,00	23,08
"Prizes" ("Preise")	0,61	50.000,00	0,00
TOTAL	100,00	8.130.825,00	7,34

²² An empirical study of grants given by the federal government, the City of Vienna, the *SKE-Fonds* and the *Österreichische Musikfonds* in the Vienna jazz scene from 1996 to 2007 was conducted and analyzed by Stefanie Bramböck (see Bramböck 2010: 121ff.).

²³ The 2010 BMUKK subsidy report can be found at http://www.bmukk.gv.at/medienpool/20914/kunstb_2010.pdf.

²⁴ For simplicity, results in % have been rounded to two decimal places.

7.1.2 Regional and municipal funding

At the state level the cultural departments are the responsible funding institutions. At the lower level, the funding entities are municipalities, counties and capital cities. The state governments fund cultural associations, festivals, individuals (composers, musicians), ensembles, orchestras, projects, travel costs, funding programs etc.

The annual subsidies can be found in the culture and arts reports of the funding bodies. They give an overview of the amount of money provided for “Music” of the total culture and arts budget. However, since each state has different funding guidelines as well as differently structured funding sections, no direct comparisons can be made.

Table 10: State governments funding bodies and subsidy for “Music” of the culture and arts budgets in 2010 (alphabetical order)²⁵

Funding body	Subsidy for “Music” in %	Website
Burgenland	5,27	http://www.burgenland.at/kultur/kulturfoerderungen
Carinthia	10,74	http://www.ktn.gv.at/181108_DEKunst_und_Kultur-Servicebereich_und_Foerderwesen
Lower Austria	13,10	http://www.noel.gv.at/Kultur-Freizeit/Kunst-Kultur/Musik/f_musik_k1.html
Salzburg	20,56	http://www.salzburg.gv.at/themen/ks/kultur/servicerecht/hinweise.htm#musik
Styria	25,30	http://www.kultur.steiermark.at/cms/beitrag/10197812/5908003
Tyrol	4,58	http://www.tirol.gv.at/themen/kultur/abteilungkultur/kulturfoerderungen/musik
Upper Austria	22,75	http://www.landoberoesterreich.gv.at/cps/rde/xchg/SID-12116711-9CA77344/ooe/hs.xsl/32554_DEU_HTML.htm
Vienna	10,60	http://www.wien.gv.at/amtshelfer/kultur/kulturabteilung/foerderungen/musik.html
Vorarlberg	4,28	http://www.vorarlberg.at/vorarlberg/tourismus_kultur/kultur/kultur/foerderungen/musik/musik.htm

7.2 Business and private funding/sponsorship

Business and private funding/sponsorship contribute to the jazz economy in Austria, mostly by supporting different artists and projects such as CD productions, concerts, festivals, competitions and awards. The most important funding bodies are the *SKE-Fonds* (the social and cultural arm of Austro Mechana), financed by the so called “blank media levy”, and the *Österreichische Musikfonds* (Austrian Music Fund), partially financed by the federal government. The *Österreichischer Musikfonds* provides funding for commercial promotion: for an Austrian CD and album production the fond provides up to 50% of production costs against 50% self-financing (see <http://www.musikfonds.at>).

The *SKE-Fonds* provides funding for cultural cultural associations, festivals and artist CD productions and gives information and consultation on matters of social security, taxes, funding, etc. (see <http://www.ske-fonds.at>).

²⁵ For simplicity, results in % have been rounded to two decimal places.

Together with MICA, an analysis of the annual subsidy report 2010 of the *SKE-Fonds* has been conducted.²⁶ The total sum of funding in 2010 was €1.096.768,53, divided into three different sections: the portion of “General Fundings” (“Allgemeine Förderungen”) was €65.658,53 (5,99%), the section “Serious Music Fundings” (“Förderungen zur Ernsten Musik”) received €312.350,00 (28,48%) and the “Entertainment Music Fundings” (“Förderungen zur Unterhaltungsmusik”), where jazz is assigned to, got the funding sum of €718.760,00 that is 65,53% of the total budget. The detailed analysis shows that the subsidy for the field of jazz was about 26,57% (~€191.000,00) of the total entertainment music funding.

Table 11: Distribution of SKE-Fonds “Entertainment Music Fundings” and subsidy for jazz in 2010

“Entertainment Music Fundings” sections	Distribution in %	Distribution in €	Subsidy for jazz in %
“Sound Recording Subsidies” (“Tonträgerförderungen”)	33,59	241.460,00	18,22
“Performance Subsidies” (“Aufführungsförderungen”)	45,58	327.600,00	40,29
“Composition Subsidies” (“Kompositionsförderungen”)	1,77	12.700,00	0,00
“Video Subsidies” (“Förderungen von Videos”)	1,25	9.000,00	0,00
“Small Label Subsidies” (“Kleinlabelförderung”)	8,56	61.500,00	14,63
“Organizations Subsidies” (“Förderungen von Organisationen”)	4,94	35.000,00	5,63
“Education Subsidies” (“Ausbildungsförderungen”)	0,97	7.000,00	57,14
“SKE-Annual Stipends 2010” (“SKE-Jahresstipendien 2010”)	3,34	24.000,00	0,00
TOTAL	100,00	718.760,00	26,57


The *Association for the Promotion of Austrian Music* (GFÖM) is a 100% subsidiary of the AKM and provides funding for events, ensembles playing mainly contemporary Austrian music, contests, sacred music, conferences etc. (see <http://www.gfoem.at>). The *Kulturkontakt Austria* (KKA), financed by the BMUKK, provides funding for contemporary projects of cultural dialogue in eastern and southeastern Europe and Austria (see <http://www2.kulturkontakt.or.at>).

Major private sponsorship is provided by the *BAWAG* (e.g., *Porgy & Bess*), as well as *Tipp3*, *Fernwärme* and *Bank Austria* (e.g., *Jazz Fest Wien*).

The *Hans Koller Prize* is the most important Austrian jazz prize and was awarded from 1996 until 2009. The *Harry Pepl Prize* has been awarded at two-year intervals since 2006.

From 1996 to 2009 the *Hans Koller Prize*, initiated by Mathias Rüegg, was awarded in various categories. Parallel to the establishment of the prize in 1996, the *Austrian Music Office* (AMO) was founded for the organization, awarding and presentation of the annual prize. The prize is publicly financed by the BMUKK (1997–2009), the City of

²⁶ The 2010 *SKE-Fonds* subsidy report can be found at http://www.ske-fonds.at/rte/upload/bericht_2010.pdf.



Vienna (2002–2009) and Austro Mechana’s *SKE-Fonds* (2002–2009). Other important cooperative partners include the *Vienna Art Orchestra*, the ORF and the club *Porgy & Bess*, where the last award ceremonies and concerts took place in March 2010. The *Hans Koller Prize* categories have been expanded over time, with the following categories, each endowed with a different amount of money (see Justin et al. 2009: 41ff.): “Life Work”/“State Prize for Improvised Music”, “Musician of the Year”, “Newcomer of the Year”, “CD of the Year”, “Side(wo)man of the Year”, “New York Stipend”, “European Jazz Prize”, “Audience Prize” and “Talent of the Year”. Besides the “European Jazz Prize” and “Talent of the Year”, the *Hans Koller Prizes* were awarded strictly to musicians working in jazz or jazz-related areas in the Austrian music scene (see <http://www.hanskollerpreis.at>).

The *Harry Pepl Prize* has been awarded every two years since 2006. A project of *gamsBART* and awarded during the *Austrian Sound Check* concert series, the prize has been awarded three times to date (2006, 2008 and 2010). The prize is given as a one-time award for the advancement of the music of guitarist Harry Pepl (d. 2005) (see <http://www.gamsbartjazz.at> and http://www.gart-media.com/fileadmin/user_upload/galerie1/soundcheck.pdf).

Sources

Bramböck, Stefanie. 2010. *Die Wiener Jazzszene: Eine Musikszene zwischen Selbsthilfe und Institution (The Vienna jazz scene: Between self-help and institution)*. Frankfurt am Main et al: Peter Lang.

Huber, Michael. 2010. *Wozu Musik? Musikalische Verhaltensweisen, Vorlieben und Einstellungen der Österreicher/innen (Why Music? Austrian musical behaviors, preferences and attitudes)*. Study of the University for Music and Performing Arts, Vienna, Institute for the Sociology of Music.

Justin, Harald et al. 2009. *Hans Koller Preis: 1996–2009*. Vienna: Austrian Music Office.

Kerschbaumer, Franz. 2000. “Zur sozialen Situation der Jazzmusiker: Betätigungsfelder für Jazzmusiker (On the social situation of jazz musicians: Fields of activity for jazz musicians)”, in: Antonicek, Theophil (ed.). *Kreativität und Gesellschaft: Die materielle und soziale Situation des Künstlers, Bruckner-Symposium (Creativity and Society: The material and social situation of the artist, Bruckner Symposium)*. Vienna: Musikwiss. Verlag, pp. 139–144.

Kerschbaumer, Franz. 2010. “Jazzforschung in Österreich (Jazz research in Austria)”, in: *Jazzforschung / Jazz Research* 42. Graz: Akademische Druck- und Verlagsanstalt, pp. 193–200.

Schelepa et al. 2008. *Zur sozialen Lage der Künstler und Künstlerinnen in Österreich: Endbericht (On the social situation of artists in Austria: Final report)*. Study commissioned by the Federal Ministry for Education, Arts and Culture. Vienna: L&R Sozialforschung. http://www.bmukk.gv.at/kunst/bm/studie_soz_lage_kuenstler.xml (06/01/2011).

Internet addresses (alphabetical) [as of 06/14/2011]

Jazz orchestras/big bands and platforms:

Fat Tuesday: <http://www.fattuesdayjazz.com>

GHO Orchestra: <http://www.myspace.com/gerdhermannortler>

Jazz Big Band Graz: <http://www.jazzbigbandgraz.com>

Jazz Orchester Tirol: <http://www.jazzorchestertirol.com>

Jazzorchester Vorarlberg: <http://www.jov.at>

Jazzwerkstatt Graz: <http://www.jazzwerkstattgraz.com>

Jazzwerkstatt Wien: <http://www.jazzwerkstatt.at>

Lungau Big Band: <http://www.lungaubigband.com>

Nouvelle Cuisine Big Band: <http://www.nouvelle-cuisine.at>

Studio Dan: <http://studiodan.weblog.mur.at>

Upper Austrian Jazz Orchestra: <http://www.toene.at/uajo>

V:NM: <http://vnm.mur.at>

Vienna Art Orchestra: <http://www.vao.at>

Online music platforms:

Facebook: <http://www.facebook.com>

MICA Shop: <http://shop.musicaustria.at>

Myspace: <http://myspace.com>

Soundcloud: <http://soundcloud.com>

Twitter: <http://twitter.com>

Vimeo: <http://vimeo.com>

Youtube: <http://www.youtube.com>

Media:

3sat: <http://www.3sat.de>

Concerto: <http://www.concerto.at>

DeFacto-Campus: <http://www.campus.defacto.at> (Login)

Falter: <http://www.falter.at>

Freequenns: <http://www.freequenns.at>

Freirad: <http://www.freirad.at>

Freistil: <http://freistil.klingt.org>
Jazz Research: <http://www.jazzresearch.org>
Jazzzeit: <http://www.jazzzeit.at>
Media-Analyse: <http://www.media-analyse.at>
ORF: <http://orf.at>
Orange 94.0: <http://www.o94.at>
Ö1: <http://www.oe1.orf.at>
Radio Helsinki: <http://helsinki.at>
Radio Steiermark: <http://steiermark.orf.at>
SKUG: <http://www.skug.at>
VFRÖ: <http://www.freie-radios.at>

Agencies:

Bigathing: <http://www.bigathing.com>
Cultureworks: <http://cultureworks.at>
Diverted Music: <http://www.divertedmusic.at>
Kunst+: <http://www.kunstplus.com>
LPS: <http://www.lps.at>
Matogrosso: <http://www.matogrosso.at>
Miooow: <http://www.miooow.com>
Saudades Tours: <http://www.saudades.at>

Record labels:

Ats Records: <http://www.ats-records.de>

Cracked Anegg: <http://www.crackedanegg.com>

Extraplatte: <http://www.extraplatte.com>

Jivemusic: <http://jivemusic.at>

Material Records: <http://www.materialrecords.com>

Paorecords: <http://www.pao.at>

Sessionwork Records: <http://sessionworkrecords.com>

Sounddesign Austria: <http://www.sounddesign-austria.at>

JW Records: <http://jazzwerkstatt.at>

Funding:

BMUKK: <http://www.bmukk.gv.at/kunst/foerderungen/index.xml#a209>

BMEIA: <http://bmeia.gv.at>

Burgenland: www.burgenland.at/kultur/kulturfoerderungen

Carinthia: http://www.ktn.gv.at/181108_DE-Kunst_und_Kultur-Servicebereich_und_Foerderwesen

GFÖM: <http://www.gfoem.at>

KKA: <http://www2.kulturkontakt.or.at>

Lower Austria: http://www.noel.gv.at/Kultur-Freizeit/Kunst-Kultur/Musik/f_musik_k1.html

Österreichischer Musikfonds: <http://www.musikfonds.at>

Salzburg: <http://www.salzburg.gv.at/themen/ks/kultur/servicerecht/hinweise.htm#musik>

SKE-Fonds: <http://www.ske-fonds.at>

Styria: <http://www.kultur.steiermark.at/cms/beitrag/10197812/5908003>

Tyrol: <http://www.tirol.gv.at/themen/kultur/abteilung-kultur/kulturfoerderungen/musik>

Upper Austria: http://www.land-oberoesterreich.gv.at/cps/rde/xchg/SID-12116711-9CA77344/ooe/hs.xsl/32554_DEU_HTML.htm

Vienna: www.wien.gv.at/amtshelfer/kultur/kulturabteilung/foerderungen/musik.html

Vorarlberg: http://www.vorarlberg.at/vorarlberg/tourismus_kultur/kultur/kultur/foerderungen/musik/musik.htm

Prizes:

Hans Koller Preis: <http://www.hanskollerpreis.at>

Harry Pepl Preis: <http://www.gamsbartjazz.at>

Further websites on jazz in Austria:

AKM: <http://www.akm.co.at>

Archiv Österreichischer Populärmusik: <http://www.sra.at>

Arts and culture network: <http://www.kulturleben.at>

Arts and culture network: <http://www.kunst-kultur.at>

Austro Mechana: <http://www.aume.at>

IG Kultur Österreich: <http://www.igkultur.at>

Information on culture and concerts: <http://www.szene1.at>

Kulturkontakt Austria: <http://www.kulturkontakt.or.at/page.aspx?target=104747>

MICA: <http://www.musicaustria.at>

Orpheus Musikverzeichnis: <http://www.orpheus.at>

Österreichische Kulturdokumentation: <http://www.kulturdokumentation.org>

Österreichischer Musikatlas: <http://www.musikatlas.at>

Verband der Österreichischen Musikwirtschaft: <http://www.ifpi.at>

Verband unabhängiger Tonträgerunternehmen, Musikverlage und Musikproduzenten Österreich: <http://www.vtmoe.org>

APPENDIX

1 Promoters/venues (2010, in alphabetical order according to town)²⁷

Town (State)	Promoter / Venue	Website
BAD HOFGASTEIN (Salzburg)	Jazz im Sägewerk	http://www.jazz-im-saegewerk.org
BAD ISCHL (Upper Austria)	Jazzfreunde Bad Ischl	http://www.jazzfreunde.at
BAD ZELL (Upper Austria)	Kulturinitiative Bad Zell	http://www.kulturinitiative.net
BISCHOFSHOFEN (Salzburg)	Kulturverein Pongowe	http://www.pongowe.at
BLUDENZ (Vorarlberg)	Remise Bludenz	http://www.remise-bludenz.at
BRUCK/LEITHA (Lower Austria)	Kultur Stosszeit	http://www.kulturstosszeit.at
BRUCK/LEITHA (Lower Austria)	Kulturinitiative Freiraum	n/a
DEUTSCH-MINIHOFF (Burgenland)	Limmitationes	http://www.limmitationes.com
DIERSBACH (Upper Austria)	Inntöne	http://www.inntoene.com
DORNBIRN (Vorarlberg)	Spielboden	http://www.spielboden.at
DROSENDORF (Lower Austria)	Jazzclub Drosendorf	http://www.schauplatz.at/Jazzclub.htm
ENNS (Upper Austria)	Kulturzentrum "D'Zuckerfabrik"	http://www.d-zuckerfabrik.at
FELDKIRCH (Vorarlberg)	Theater am Saumarkt	http://www.saumarkt.at
FELDKIRCHEN (Carinthia)	Kulturforum Amthof	http://www.kultur-forum-amthof.at
FREISTADT (Upper Austria)	Verein Local-Bühne Freistadt	http://www.local-buehne.at
GALLNEUKIRCHEN (Upper Austria)	Gallensteine Kulturinitiative	http://www.gallnsteine.at
GASPOLTSHOFFEN (Upper Austria)	Kulturinitiative Spielraum	http://www.spielraum.at
GMUNDEN (Salzburg)	Festwochen Gmunden	http://www.festwochen-gmunden.at
GRAZ (Styria)	Forum Stadtpark	http://forum.mur.at
GRAZ (Styria)	Gamsbart	http://www.gamsbartjazz.at http://www.grazjazz.at
GRAZ (Styria)	Open Musik	http://openmusic.at
GRAZ (Styria)	Orpheum Graz	www.orpheumgraz.com
GRAZ (Styria)	Stockwerkjazz	http://stockwerkjazz.mur.at
GRAZ (Styria)	Wirtschaftshilfe für Studenten Steiermark	http://www.wist.vc-graz.ac.at
HALLEIN (Salzburg)	Kulturforum Hallein	http://www.forum-hallein.at
IMST (Tyrol)	Art Club Imst	http://www.artclubimst.at
INNSBRUCK (Tyrol)	Kulturgasthaus Bierstindl	http://www.bierstindl.at
INNSBRUCK (Tyrol)	Treibhaus	http://www.treibhaus.at
KAPFENBERG (Styria)	Kulturzentrum Kapfenberg	http://www.kapfenberg.at
KLAGENFURT (Carinthia)	Innenhofkultur	http://www.innenhofkultur.at
KLAGENFURT (Carinthia)	Jazzclub Klagenfurt	http://www.jazz-club.at
KLAGENFURT (Carinthia)	Kamot Jazzkeller	http://www.kamot.at

²⁷ All data provided by MICA in May 2011.

KREMS (Lower Austria)	Jazzkeller Krems	http://www.kremserjazzclub.at
LAMBACH (Upper Austria)	Gruppe 02	http://www.gruppeo2.at
LANDECK (Tyrol)	ARGE Altes Kino	http://altes-kino.at
LEIBNITZ (Styria)	Kultur in Leibnitz	http://www.kael.at
LEMBACH (Upper Austria)	Musik-Kulturclub Lembach	http://musikclub.at
LINZ (Upper Austria)	Jazz am Berg / Bildungszentrum St. Magdalena	http://www.bz-magdalena.at
LINZ (Upper Austria)	Jazz Point Linz	http://www.jazzpoint.at
LINZ (Upper Austria)	Linzer Veranstaltungsgesellschaft / Brucknerhaus	http://www.liva.at
LINZ (Upper Austria)	Posthof – Zeitkultur am Hafen	http://www.posthof.at
LINZ (Upper Austria)	Smaragd Kultur Café	http://www.smaragd.cc
LUSTENAU (Vorarlberg)	Jazzclub Lustenau	http://www.jazzclub.at
MÖDLING (Lower Austria)	Jazzforum	http://www.jazzforum.eu
MÜRZZUSCHLAG (Styria)	Kunsthhaus Mürzzuschlag GmbH	http://www.kunsthhausmuerz.at
NICKELSDORF (Burgenland)	Jazzgalerie Nickelsdorf / Konfrontationen Jazzfestival	http://www.konfrontationen.at
OBERWART (Burgenland)	OHO – Offenes Haus Oberwart	http://www.oho.at
OSLIP (Burgenland)	Cselley-Mühle	http://www.cselley-muehle.at
RAAB (Upper Austria)	Kunst und Kultur Raab	http://www.servus.at/kkraab
RANKWEIL (Vorarlberg)	Altes Kino Rankweil	http://www.alteskino.at
RANKWEIL (Vorarlberg)	Musikladen	http://www.musikladen.at
RIED I. INNKREIS (Tyrol)	Kunst im Keller – KIK	http://www.kik-ried.com
ROTTENMANN (Styria)	Kulturviech Rottenmann	http://www.kulturviech.at
SAALFELDEN (Salzburg)	Jazzfestival Saalfelden / Tourismusverband Saalfelden	http://www.jazzsaalfelden.com
SAALFELDEN (Salzburg)	Kunsthhaus Nexus	http://www.kunsthhausnexus.com
SALZBURG (Salzburg)	ARGE Kultur	http://www.argekultur.at
SALZBURG (Salzburg)	Jazzit / Jazz im Theater	http://www.jazzit.at
SALZBURG (Salzburg)	Jazzclub Life Salzburg	http://jazzclublife.at
SALZBURG (Salzburg)	Rockhouse Salzburg	http://www.rockhouse.at
ST. FLORIAN (Upper Austria)	Kulturtreff Altes Kino	http://come.to/altes.kino
ST. GEORGEN (Upper Austria)	Treffpunkt Georgia	http://www.servus.at/treffpunkt_at
ST. JOHANN/TIROL (Tyrol)	Musik-Kultur St. Johann	http://muku.at
ST. PÖLTEN (Lower Austria)	St.Pöltner Höfefest / Kulturplattform	http://hoefefest.at
STEYR (Upper Austria)	Akku Steyr	http://www.aku-steyr.com
STEYR (Upper Austria)	Röda Jugend- und Kulturhaus	http://www.roeda.at
STRADEN (Styria)	Straden Aktiv	http://www.straden-aktiv.com
TRAUN (Upper Austria)	Kulturgasthaus Spinnerei	http://www.spinnerei.at
TRAUNSTEIN (Lower Austria)	Fremdenverkehrsverein Wachtstein	http://www.wachtstein.at
TULLN (Lower Austria)	Kunstwerkstatt Tulln	http://www.kunstwerkstatt.at
TULLN (Lower Austria)	Musikfabrik Niederösterreich	http://www.musikfabrik.at
ULRICHSBERG (Upper Austria)	Jazzatelier Ulrichsberg	http://www.jazzatelier.at
VIENNA (Vienna)	Alte Schmiede	http://www.alte-schmiede.com

VIENNA (Vienna)	Blue Tomato	http://www.bluetomato.cc
VIENNA (Vienna)	Davis	http://www.davis.at
VIENNA (Vienna)	Jazz Fest Wien	http://www.viennajazz.org
VIENNA (Vienna)	Jazzland	http://www.jazzland.at
VIENNA (Vienna)	Konzerthaus Wien	http://www.konzerthaus.at
VIENNA (Vienna)	Live Performance Service (LPS)	http://www.lps.at
VIENNA (Vienna)	Luftbad	http://www.luftbad.at
VIENNA (Vienna)	Miles Smiles Jazz Café	http://www.ig-jazz.at
VIENNA (Vienna)	Ost Klub	http://ost-klub.at
VIENNA (Vienna)	Musikverein	http://www.musikverein.at
VIENNA (Vienna)	Porgy & Bess	http://www.porgy.at
VIENNA (Vienna)	Reigen	http://www.reigen.at
VIENNA (Vienna)	Sargfabrik	http://sargfabrik.at
VIENNA (Vienna)	Theater am Spittelberg	http://theateramspittelberg.at
VIENNA (Vienna)	Vienna Entertainment	http://www.viennaentertainment.com
VILLACH (Carinthia)	Jazz Over Villach / Verein Liveact Productions	http://www.liveact.at
VORCHDORF (Upper Austria)	Kulturverein Guten Morgen Vorchdorf	http://www.gutenmorgenvorchdorf.at
WAIDHOFEN/THAYA (Lower Austria)	Internationales Musikfest Waid- hofen/Thaya / MV-Folk Club Waidh./Thaya	http://www.folkclub.at
WEIZ (Styria)	Kulturbüro Weiz	http://www.weiz.at/517_de_Kulturbuero.aspx
WELS (Upper Austria)	Alter Schl8hof Wels	http://www.schl8hof.wels.at
WELS (Upper Austria)	Kulturverein Waschaecht	http://www.waschaecht.at
WELS (Upper Austria)	Musikwerkstatt Wels	http://www.musikwerkstattwels.net
WIESEN (Burgenland)	Jazzfest Wiesen	http://www.wiesen.at

2 Festivals

(2010, in alphabetical order according to town)²⁸

Town (State)	Festival	Website
BAD HOFGASTEIN (Salzburg)	Snow Jazz Gastein	http://www.jazz-im-saegewerk.org
BLUDENZ (Vorarlberg)	Bludener Jazztage	http://www.remise-bludenz.at
BREGENZ (Vorarlberg)	Seelax	http://www.seelax.at
DIERSBACH (Upper Austria)	INNtöne Festival	http://www.inntoene.com
DORNBIRN (Vorarlberg)	proFILE Jazz Festival	http://www.spielboden.at
FEHRING (Styria)	Most and Jazz	http://www.mostundjazz.com
FELDKIRCH (Vorarlberg)	Feldkirch Festival	http://www.feldkirchfestival.at
FIEBERBRUNN (Tyrol)	Bourbonstreet Festival	http://www.bourbonstreetfestival.at
GMUNDEN (Upper Austria)	Festwochen Gmunden	http://www.festwochen-gmunden.at
GRAZ (Styria)	Jazzwerkstatt Graz	http://www.jazzwerkstattgraz.com
GRAZ (Styria)	Jazz Sommer Graz	http://www.jazzsommergraz.at
HAAG (Upper Austria)	Böllerbauer Open Air Festival	http://www.boellerbauer.at
HOHENEMS/DORNBIRN (Vorarlberg)	Transmitter	http://www.transmitter.at
LINZ (Upper Austria)	LinzFest	http://www.linzfest.at
LINZ (Upper Austria)	Brucknerfest	http://www.brucknerhaus.at
LUNZ AM SEE (Lower Austria)	Wellenklänge	http://www.wellenklaenge.at
LUNZ AM SEE (Lower Austria)	More Ohr Less	http://www.more-ohr-less.at
MITTERSILL (Salzburg)	KOFOMI	http://www.kofomi.com
NEUMARKT AN DER RAAB (Burgenland)	Chilli Jazz	http://www.limmitationes.com
NICKELSDORF (Burgenland)	Nickelsdorfer Konfrontationen	http://www.konfrontationen.at
SAALFELDEN (Salzburg)	Jazzfest Saalfelden	http://www.jazzsaalfelden.com
SALZBURG (Salzburg)	Jazz & The City	http://www.salzburgjazz.com
SALZBURG (Salzburg)	Salzburger Jazz Herbst	http://www.salzburgerjazzherbst.at
SCHWAZ (Tyrol)	Outreach Festival	http://www.outreach.at
ST. JOHANN/TIROL (Tyrol)	Artacts	http://www.muku.at
ST. LORENZEN (Styria)	Hotel Pubik Festivalt	http://www.hotelpupik.org
ST. PÖLTEN (Lower Austria)	MM Jazzfestival	http://www.mmjazzfestival.at
ULRICHSBERG (Upper Austria)	Ulrichsberger Kaleidophon	http://www.jazzatelier.at/va/kal09.htm
VIENNA (Vienna)	In between-Festival	http://www.akzent.at
VIENNA (Vienna)	Wiener Gitarrenfestival	http://www.wienergitarrefestival.at
VIENNA (Vienna)	Akkordeon Festival	http://www.akkordeonfestival.at
VIENNA (Vienna)	Jazzfest Wien	http://www.viennajazz.org
VIENNA (Vienna)	Donauinselfest	http://www.donauinselfest.at
VIENNA (Vienna)	Forum Gitarre Wien	http://www.forum-gitarre.at

²⁸ All data provided by MICA in May 2011.

VIENNA (Vienna)	Voice Mania	http://www.voicemania.at
VIENNA (Vienna)	KlezMORE Festival	http://www.klezmore-vienna.at
WAIDHOFEN/THAYA (Lower Austria)	Musikfest Waidhofen	http://www.folkclub.at
WELS (Upper Austria)	Schlachthof Blues Festival	http://www.schl8hof.wels.at
WELS (Upper Austria)	Unlimited	http://www.musicunlimited.at

3 Universities and conservatories (in alphabetical order according to town)²⁹

Town (State)	University / Conservatory	Website
BREGENZ (Vorarlberg)	State Conservatory of Vorarlberg	http://www.vlk.ac.at
EISENSTADT (Burgenland)	Joseph Haydn Conservatory	http://www.haydnkons.at
GRAZ (Styria)	University of Music and Performing Arts Graz	http://www.kug.ac.at
GRAZ (Styria)	Johann Joseph Fux Conservatory	http://www.verwaltung.steiermark.at/cms/ziel/74836019/DE
INNSBRUCK (Tyrol)	State Conservatory of Tyrol	http://www.konstirol.at
KLAGENFURT (Carinthia)	Kärntner Landeskonservatorium	http://www.konse.at
LINZ (Upper Austria)	Anton Bruckner University	http://www.bruckneruni.at
SALZBURG (Salzburg)	Mozarteum University	http://www.moz.ac.at
VIENNA (Vienna)	Konservatorium Wien University	http://www.konservatorium-wien.ac.at
VIENNA (Vienna)	University of Music and Performing Arts Vienna	http://www.mdw.ac.at
VIENNA (Vienna)	Vienna Music Institute	http://www.vmi.at
VIENNA (Vienna)	Gustav Mahler Conservatory	http://www.gmk.ac.at
VIENNA (Vienna)	Franz Schubert Konservatorium	http://www.fsk.at
VIENNA (Vienna)	Vienna Conservatory	http://www.viennaconservatory.at
VIENNA (Vienna)	Prayner Conservatory	http://www.konservatorium-prayner.at

²⁹ All data provided by MICA in May 2011.

III

STATISTICAL OVERVIEW OF JAZZ IN NORWAY

Compiled by Petter Frost Fadnes

The research of this present report is based on a number of reports, papers, databases, and governmental statistics as well as on interviews and e-mail exchanges. Key sources include *Arts Council Norway* and their database of commissioned reports, as well as *Norsk Jazzforum (Norwegian Jazz Forum)*³⁰ and their meticulous statistical overview of its members. In addition, various governmental ‘white papers’ like “Samspill” (St. melding No. 21), provides a detailed account of most organisational aspects of Norwegian jazz relevant to state spending and policy. There is some between-source variation in available data due primarily to discrepancies in when the data were gathered. However, the latest available figures are presented here. Variation of this sort also reflects differences in the function of source documents as well as the role played by commissioning bodies. For example, reports commissioned by the government (whose function is to fund the arts) tend to make a distinction between commercial and non-commercial jazz, while the separation is not as clear-cut from the perspective of musician organisations. Information about the jazz scene in Norway is insubstantial in certain areas, and comprehensive research on the topic has not yet been conducted. In the data that has been collected, there are a number of noticeable gaps, such as information relating to audience demographics. Such omissions may be interesting in themselves, potentially shedding light on inherent values systems.

1 Organisational aspects of Norwegian jazz

1.1 General information

According to Vidar Bråthen (*Norsk Jazzforum*), Norwegian jazz has “an international reputation of being well organised”. The Norwegian jazz scene is structured through a large number of organisations, voluntary groups, foundations and funding agencies. Bråthen points out however, that there are few “performers’ organisations”, i.e. organisations working specifically on behalf of the musicians. In addition, Bråthen argues that the jazz scene activities tend to be primarily project based, hinting at a lack of long-term consistency in the manner in which musicians, ensembles and clubs are funded. While this short term, project-based funding model has the advantage of being flexible, it is also highly vulnerable to political changes. The current socialist/labour/green coalition aims to spend one percent of the yearly national budget on “culture” by 2014 (0.86% was spent in 2009), providing Norwegian jazz with a level of funding that currently stands at approximately 70 million Norwegian Kroner (NOK) per year. In 2004 the current government presented *Kulturløftet* (‘the cultural initiative’), a policy developed and strengthened in 2009 and which “sets ambitious goals for Norwegian cultural life and

³⁰ *Norsk Jazzforum*: <http://jazzforum.jazzinorge.no>, project collaborator: Vidar Bråthen.

the governmental use of resources for cultural means” (www.regjeringen.no). In 2012 the spending was again increased by 6.3 percent, to a total of around 6.5 billion NOK, as part of *Kulturløftet II* (‘the cultural initiative II’).

One of the explicit goals of Norwegian public policy is to make music of high artistic quality available to as many people as possible and, more specifically, to support non-commercial ventures which could not exist without public subsidy. Government funding is distributed through a number of different schemes. These fund the recording and release of albums, ensemble and orchestra production costs, national and international performance tours, venues and promoters, festivals, established organisations, and relevant training (St. melding no. 22).

The term “rytmisk musikk” (rhythmic music) is increasingly used in government policy documents: it loosely includes pop, rock, folk, world music, electronica, as well as jazz. The reason why jazz is often incorporated into a shared terminology seems to be twofold:

- Firstly, the term jazz in Norway has for a number of years been highly eclectic in its performance practises – with a highly diverse output in terms of musical expression. Modern Norwegian jazz is often playing at the margins of the American jazz canon, and the various musical directions are hard to summarize and categorise. From a policy point of view, this eclecticism plays out in often highly diverse range of needs and demands from both performers and clubs, and policymakers struggle with keeping up with the sheer stylistic range of the national jazz scene.
- Secondly, merging the ‘rhythmical’ genres adheres to a sense non-discriminatory political correctness. The ‘jazz lobby’ in Norway has for a number of years been relatively efficient in securing funding for the national scene, whereas some of the other rhythmic genres have lagged behind in terms of getting organised with a strong and clear political voice. Incorporating jazz into the “rhythmic term” is therefore arguably a political way of ‘levelling the field’; and also gets policymakers out of having to distinguish between the rather sophisticated eclecticism of contemporary genres and labelling terms. This trend is brought a step further through setting up regional umbrella organisations for the ‘rhythmic community’, like *BRÅK* in Bergen and *Tempo* in Trondheim and *Star* in Stavanger. The Arts Council Norway is also increasingly using this categorisation for their various funding schemes.

1.2 Norsk Jazzforum (Norwegian Jazz Forum)

This is an organisation founded in 1997, and which functions as an umbrella organisation covering both performers as well as promoters (festivals and clubs). The illustration below shows what elements come under the umbrella of *Norsk Jazzforum* (Norwegian Jazz Forum).

Figure 1: Norsk Jazzforum³¹



- The 5 regional jazz centres:
East-, North-, West-, South- and Mid-Norwegian Jazz Centre.
- Members:
23 jazz festivals, 530 musicians, 100 jazz students, 70 clubs
(as well as the 5 centres).
- In addition *Norwegian Jazz Forum* is behind the only specialist periodical on jazz in Norway: *Jazznytt* (Jazznews), as well as the founder of *Nasjonal Jazzscene* (the National Jazz Venue) in Oslo.

The organization was established to cater for a multiplicity of roles, including lobby organization, centre for excellence, funding resource, as well as being an information- and promotion tool. The idea, according to its statutory document, is to “work to strengthen the importance of jazz and its conditional status, as well as being a lobby organization for all parts of Norwegian jazz” (St. meld Nr 21). *Norwegian Jazz Forum* sees itself mainly as a lobby organisation for the jazz scene, but also have some funds available for its members, mainly the ‘ad hoc’ project-support and rehearsal scholarships for ensembles. In 2008, *Norwegian Jazz Forum* received 9 234 000 NOK by the Ministry of Culture.

According to *Norwegian Jazz Forum*’s own statistics, only 0,55 full time equivalent is utilized to coordinate their funding support for their members. They have 6 employees in administrative positions, and 23% of their total budget goes towards their salary.

³¹ See *Norsk Jazzforum* (<http://jazzforum.jazzinorge.no>).

The cost-ratio for their main funding scheme is cost effective compared to the total budget:

- *Ad hoc support* (musicians, big bands and promoters): Has a yearly budget of over 3 million NOK (2012), with an open deadline and ongoing processing of applications. Administration costs are approximately 6,2% of the *Ad hoc* budget.
- In addition *Norwegian Jazz Forum* allocates an increasing amount of funds from *Frifond* (Free Fond; governmental scheme for youth, 13–26 years), as well as state VAT compensation.

1.3 Five Regional Jazz Centres

The five regional jazz centres were set up to cater specifically for the jazz community in their region. The five organisations have separate organisational strategy- and constitution papers, and all are organised individually, and with individual budgets. They are however all members of *Norwegian Jazz Forum*, and seem to work relatively closely through them as an umbrella organisation.

Norwegian Jazz Centre – West

A foundation, aiming to be “a resource base for the jazz community in the West of Norway”; covering four main areas: international marketing and promotion, regional jazz venue in Bergen, regional promotion network, and the running of a regional ensemble (Bergen Big Band). Total yearly running costs are about 4.7 million NOK, of which 1,478,000 is funded by the Ministry of Culture (2004) (see Berg Simonsen 2005).

Norwegian Jazz Centre – Mid

A foundation aiming to represent rhythmical music in Trondheim, and the three mid-Norwegian counties (Møre og Romsdal, Sør-Trøndelag, Nord-Trøndelag). Promotes concerts and tours, develops both the professional- as well as voluntary performance community, in addition to being a centre for expertise and the general hub of the Mid-Norwegian jazz community. Total yearly running costs are about 4.4 million NOK, of which 1,478,000 is funded by the Ministry of Culture (2004) (see Berg Simonsen 2005).

Norwegian Jazz Centre – East

A non-profit organisation which sets out to “promote jazz and parallel forms of music primarily through concert activity, in addition to knowledge transfer- and an increased understanding of this type of music in the counties of Østfold, Akershus, Oslo, Hedmark, Oppland, Buskerud, Vestfold and Telemark”. Is working in partnership with the jazz club Blå in Oslo. Total yearly running costs are about 2.45 million NOK, of which about 2,005,000 is funded by the Ministry of Culture (2004) (see Berg Simonsen 2005).

Norwegian Jazz Centre – South

A foundation aiming to “promote concerts rooted in jazz and parallel forms of music” and “promote and participate in the development of musicians/communities working with jazz and parallel forms of music”. Total yearly running costs are about 700,000 NOK, of which about 528,000 is funded by the Ministry of Culture (2004) (see Berg Simonsen 2005).

Norwegian Jazz Centre – North

A regional production-, dissemination- and knowledge centre for jazz within the three Northerly counties. The centre's main aim is working towards an increase in activity and dissemination of jazz and related genres, support for freelance musicians, concert promotion, strengthen the club-network, as well as organize workshops/seminars for various bands and musicians (see <http://nordnorsk.jazzinorge.no/om-nordnorsk-jazzsenter>). Total yearly running costs are about 3.1 million NOK, of which about 2.3 million is funded by the Arts Council Norway (2012).

1.4 Nasjonal Jazzscene (The National Jazz Stage)

The *National Jazz Stage* was established to secure a “solid concert program for both musicians as well as audiences” (St. meld. Nr 21). The venue first received state funding in 2005 (1.5 million NOK), and the funding was channelled through *Norwegian Jazz Forum*. The *National Jazz Stage* is a foundation, and according to its statutory document is meant to “be the central mediator of jazz in Oslo, and to be a strong and visible meeting point for the jazz community”. The foundation “is also meant to be a part of a national and international network of jazz mediation” (St. meld. Nr 21). In 2008, the National Jazz Venue received 6,425,000 NOK in funding by the Ministry of Culture.

Table 1: In-house produced activity 2009–2011

Year	Concerts
2009	153
2010	139
2011	134

1.5 Norsk Jazzarkiv (Norwegian Jazz Archive)

The *Norwegian Jazz Archive* is a foundation which started in 1981 and is a foundation, started in 1981, and based at the National Library in Oslo. The initiation was inspired by the Swedish jazz archive, and the historian Johs Bergh was a central force. Their area of responsibility covers basic archiving of all areas of Norwegian jazz, including gathering, cataloguing and preserving of material, as well as dissemination through publications and their online database. The archive has been funded by the Ministry of Culture since 1982, and receives a yearly grant of around 770,000 NOK (2004) (see Berg Simonsen 2005 and <http://www.jazzbasen.no>).

2 Musicians

2.1 General information

The proportion of members of *Norwegian Jazz Forum* in the category of professional musicians increased by 70% from 2000 to 2008 (from 282 to 479); an in all likelihood most of the professional jazz musicians in Norway are members of *Norwegian Jazz Forum*. Interestingly this increase is not reflected through an increase in nationwide ticket-revenue, showing that the musicians are increasingly competing over a relatively static marked of available performance work – *Norwegian Jazz Forum* is underlining this as the biggest challenge for the Norwegian jazz scene.

According to research conducted by Telemarksforskning (Heian et al. 2006), performers within the rhythmic genres had an average, yearly income of 185,000 kroner through concert activity. The median income – the amount in the middle between the person with the highest- and the person with the lowest income – is 97,000 NOK. When, as here, the median income is lower than the average, we know that a single few have high income and many are on a lower income. Male musicians average approximately 25,000 NOK higher than female musicians (male average 189,000 and women 164,000). The research concludes that musicians within the rhythmic genres “do not constitute a low-income group, but, as indicated above, there are significant differences between performers” (Heian et al. 2006). Interestingly, the OECD poverty line in Norway for a household is 196,000 (50% of the median income), which indicates that a significant proportion of musicians are in this category. A substantial questionnaire-based report on jazz musicians in Norway (commissioned by *Norwegian Jazz Forum*, 2006) concludes that on average only 42% of a musician’s income comes directly from performance activity. The report notes that most of the musicians do their own bookings, with a meagre 4% utilizing booking agencies on a permanent basis; and, interestingly, 61% never get any support from an agency. The report also reveals that being a musician comprise of a highly varied career, where more than ¼ of Norwegian jazz musicians reporting that they spend more than 50% of their working day on non-musical tasks (Langdalen 2007: 17).

2.2 Gender balance

The gender balance within the member’s base of *Norwegian Jazz Forum* is likely to be a relatively accurate reflection of the gender balance amongst Norwegian jazz musicians. A mere 15% (2011) of *Norwegian Jazz Forum*’s members are female, and only 19 of their female members are instrumentalists. Heidi Stavrum unequivocally calls this “a totale male dominance” amongst the Norwegian jazz scene, and continues that this confirms that “playing an instrument is still a ‘guy thing’”. Stavrum does however agree that within the jazz degree level courses we are seeing a slight positive trend towards female instrumentalists enrolling on the courses, and without defusing the apparent bleakness, Stavrum points out the positive trend of going from “practically none” to at least “a few” (Stavrum in Lorenzen: 2008). At the moment few strategies seem to be in place to correct the gender balance within Norwegian Jazz.

Exceptions are *Jazz Camp for female instrumentalists* (which received 50,000 NOK in public funding in 2008), and Arts Council Norway's trial scheme allocating funds towards "gender equality" within music (1 million NOK in 2013). It is apparent though that there is an increased awareness within jazz organisational life stressing the importance of developing schemes towards gender equality.

2.3 Ensembles

There are no large orchestras or big bands in Norway that are run parallel to the organisation model of the professional classical orchestras (e.g. with permanent employment of musicians). There are a few large orchestras with relatively steady public funding based on their yearly production-plans; and "Trondheim Jazz Orchestra" is the only orchestra with direct funding through the Ministry of Culture (which in 2008 was approximately 1 million NOK). Some large ensembles have over a number of years received yearly funding through the Arts Council (e.g. "Bergen Big Band" and "Kitchen Orchestra"), but on the whole the Norwegian funding models for ensembles are catered towards smaller ensembles and specific performance projects.

3 Venues and festivals

3.1 Venues

Norwegian Jazz Forum conducted a meticulous report on the state of Norwegian clubs in 2009, which introduction reads

Norwegian jazz clubs have been one of the main arenas for the development of Norwegian jazz, and are important employers of Norwegian jazz musicians. The voluntary work put down in the running of these clubs has been- and still will be a necessary prerequisite for maintaining an interest in jazz amongst audience and performers (*Norsk Jazzforum*, 2009).

Further statistics from this reports suggest that there are roughly "somewhere between 60 and 70 active jazz clubs in Norway in 2008", continuing that "most of the clubs are run on a voluntary basis, and organise everything from 4 to 100 concerts a year".

Norwegian Jazz Forum has chosen to categorise the clubs into four main groups, which seem to reflect the overall spread between the clubs in terms of organisation, budgets, repertoire and audiences:

- The local jazz club: Run on a voluntary basis, with a relatively broad program of both national and local performers.
- Regional venues: Run professionally with an employed staff, with mainly professional national- and international performers. Tend to offer a relatively broad spread of stylistic directions.
- Genre-clubs: Tend to specialize in a specific idiomatic direction (e.g. 'improv-club').
- The 'Saturday club': Mainly local, mainstream performers, and run in proximity with a restaurant or pub/bar.

Norwegian Jazz Forum underlines that these are not completely separate categorizations, and that many clubs operate between categories: "The programming often has as a goal to present stylistic diversity, with both local, national and international bands and artists", continuing, the "last few years the clubs have organized a total of around 1,500 concerts a year", with a slight increase between 2000 and 2007 (see table below).

In 2007 approximately 150 of 1,500 concerts involved foreign acts amongst *Norwegian Jazz Forum's* member-clubs, showing that the large proportion of concerts involves local or national performers. The number of audiences per concert is only slightly increasing in this period (3.8%), but due to increased activity in number of concerts, the overall number of audiences increases by 31.3%.

Table 2: Norwegian jazz clubs – activity 2000–2007³²

Year	No. of clubs	No. of concerts	Average of concerts per club
2000	58	1,161	20,0
2001	62	1,303	21,0
2002	64	1,386	21,7
2003	61	1,445	23,7
2004	69	1,420	20,6
2005	72	1,363	18,9
2006	69	1,573	22,8
2007	71	1,469	20,7

The ration of organisational costs versus production costs shows that the large proportion of income is steered directly towards production. In total, there are only between five and ten full-time equivalent positions involved in the running of all the jazz clubs in Norway. Voluntary work is in other words imperative for the entire sector of jazz promoters.

³² See *Norsk Jazzforum*, 2009.


3.2 Festivals

The jazz festivals account for almost half the concert activity Norway. In 2011, approximately 991 concerts were organised as part of the 21 festivals. Over 27 million NOK were paid out in musicians' fees, and they received a total of over 28 million in public funding. In addition, almost a 150,000 tickets were sold during the 2011 Norwegian jazz festivals (see table below).

Table 3: Norwegian festival statistics 2011 (members of *Norsk Jazzforum*)³³

Festivals	Concerts no.	Musicians' fees (NOK)	Public funding (NOK)	Private sponsors (NOK)	Audience no.	Tickets no.	Ticket sale (NOK)	Other income (NOK)
AnJazz- Hamar Jazzfestival	25	640,000	470,000	252,000	3,500	3,036	451,018	1,163
Balejazz	17	629,871	575,000	275,000	3,000	1,750	496,354	138,864
Barentsjazz	13	60,438	240,000	52,515	n/a	n/a	51,250	0
Canal Street	32	1,750,000	1,100,000	1,200,000	18,000	8,500	2,700,000	1,500,000
DolaJazz – Lillehammer Jazzfestival	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a
Kongsberg Jazzfestival	104	2,700,000	2,350,000	2,800,000	100,000	13,000	3,200,000	1,200,000
Maijazz, Stavanger Int. Jazzfestival	44	1,716,400	1,880,000	1,721,640	11,800	7,640	1,423,640	171,200
Moldejazz	135	6,955,000	8,985,000	4,380,000	75,000	28,000	8,670,000	4,497,000
Nattjazz	89	2,500,000	2,530,000	1,800,000	23,850	18,120	2,000,000	700,000
Oslo Jazzfestival	72	2,200,000	2,800,000	1,100,000	70,000	13,100	3,800,000	1,100,000
Polarjazz	10	310,000	0	475,000	1,200	7,200	257,000	196,000
Punkt	29	600,000	900,000	150,000	9,600	700	600,000	65,000
Romerike storbandfestival	1	115,000	120,000	38,200	550	300	37,100	18,000
Sildajazz	217	2,834,600	510,000	1,985,000	55,000	21,073	4,595,500	890,500
Smeltedigelen Musikkfestival AS	27	n/a	n/a	n/a	4,302	2,500	n/a	n/a
Soddjazz	15	124,500	250,000	105,000	850	560	36,000	50,000
Sortland Jazzweekend	20	359,000	231,000	45,000	2,500	1,271	229,000	60,000
The Groove Valley Jazzcamp	14	426,500	678,000	105,200	1,150	728	201,495	290,000
Trondheim Jazzfestival	41	910,000	1,423,000	985,000	5,438	3,725	873,420	395,189
Varangerfestivalen	23	750,000	1,565,000	451,000	6,100	3,335	1,191,700	895,000
Vossa Jazz	48	1,776,297	1,668,000	828,045	20,100	9,919	1,986,983	507,258

³³ See *Norsk Jazzforum*, 2011.



The first established festival in Norway was *Molde Jazz Festival (Moldejazz)*, which has been running yearly since 1961. Although there are now 21 jazz (or jazz related) festivals in Norway, *Moldejazz* still seems to be the most renowned both nationally and internationally (the minister of culture usually heads the opening parade). The western parts of Norway is the region with the highest concentration of music festivals throughout the year, and the region now has five relatively substantial jazz festivals: *Nattjazz* (Bergen), *Vossa Jazz*, *Maijazz* (Stavanger), *Sildajazz* (Haugesund) and *Balejazz* (Balestrand). These five, relatively large festivals are situated in small cities or villages, approximately with a total population of merely 400,000. In 2007, 40% of the Arts Council funding for jazz festivals was allocated to these five festivals (St. melding No 21). Typically, bigger cities like Stavanger (125,000) and Bergen (250,000) will largely recruit their audiences from the local population, while smaller cities and villages like Voss (14,000) and Balestrand (1,300) are dependent on tourists and visitors.

Research done by Møreforskning in 2001 (St. melding No 22), shows that the increased revenue for the local hotel- and restaurant trade during *Moldejazz* was approximately 2.6 million NOK, and roughly 0.6 million for local transport (bus, taxis) and general trade (outside groceries).

Voluntary work accounts for a huge proportion of the work effort related to festival-production. In fact, the voluntary contribution is so significant, that one can argue that the hidden economy far outweighs the real economy. According to government statistics, project based voluntary work (e.g. at festivals), is considered more popular amongst the young than organised membership-activity. This is reflected in that the festivals attract volunteers not just locally, but nationally and even internationally as well. As an example, *Molde Jazz Festival* has a permanent staff of 4.5 full-time equivalents, in addition to a project based production staff of 1.5 full time equivalent. Compared to that, in 2006, the staff of volunteers tipped 800 people, working a total of 25,000 hours; which adds up to 15 full-time equivalents contributed through voluntary work (St. melding No 39).

4 Higher education

4.1 Universities

Within the university sector in Norway, degree-level performance-based jazz is offered at all the conservatory-type institutions. The *Norwegian Academy of Music*, in addition to the old conservatories (now University departments) of Stavanger, Kristiansand, Bergen, Trondheim and Tromsø, all offer performance degrees in jazz. In addition, *University of Oslo* and the *Norwegian University of Science and Technology* in Trondheim have long traditions of offering musicology courses, with aspects of performance (including jazz). The music conservatory in Trondheim (now NTNU) was the first Norwegian HEI to offer a jazz performance course in 1979; first as a trial, then permanently from 1982. At the *Norwegian Academy of Music*, jazz was offered as part of the teaching-degree from 1984, and from 2002 as a separate performance degree. The conservatory in Kristiansand (Agder) has been running a performance degree in “rhythmic music” from 1991 (partly inspired by the *Rhythmic Conservatory in Copenhagen* which opened in 1986). *University of Stavanger* tentatively started offering year-courses in jazz from 1994 and bachelor’s degrees from 1997, *University of Tromsø* enrolled the first six students on a course in “chamber music – rhythmic” in 2000, and *University of Bergen* are in their tenth year of offering a bachelor jazz degree (BA).

Table 4: Student numbers of Norwegian universities, 2011/2012

Institution	Degree	Labelling term	No. of students
The Norwegian Academy of Music (Oslo)	BA/MA	Improvised music/jazz	48
University of Stavanger	BA/MA	Music	41
University of Agder	BA/MA	Rhythmic Music	49
University of Tromsø	BA/MA	Rhythmic Music	30
Norwegian University of Science and Technology (Trondheim)	BA/MA	Jazz	40
University of Bergen	BA	Jazz	25

In terms of the terminology formally used towards naming the degree, only three of the HEIs are using “jazz”. Agder and Tromsø are utilizing the “rhythmic term”, Stavanger has merged classical- and jazz into one “music” degree (but still with genre-specialization), and the Academy of Music incorporates ‘improvised music’ to include idiomatic thinking from the contemporary classical tradition (and thereby having the option of including the classical students in some of the courses).

4.2 High Schools / Upper Secondary Schools

Pre-university students and pupils with a special interest in music have the option of enrolling at a High School/Upper Secondary School (Videregående skole) specializing in music, dance and drama. There are 47 of these schools around Norway. According to government statistics “the impression is [...] that pupils with a rhythmic music as their main area, was on the increase during the 1980s and 1990s” (St. melding No. 21); while this seems to have stabilized since, with a more or less fifty/fifty split between rhythmic music and classical music.

Important and unique recruiters for jazz-HEIs are the Folk High-Schools (known primarily as a Nordic teaching model, originally from Denmark). Prominent schools like *Toneheim Folkehøgskole* and *Sund Folkehøgskole* have specific jazz courses, more or less designed as a preparatory course towards University-level. The Folk High-School teaching philosophy is based on self-fulfilment and self-realization rather than grades and formalized goals. In addition they are boarding schools, often situated in rural areas, where the pupils live and study in close proximity.

4.3 Cultural Schools

The Cultural Schools (Kulturskoler) are prominent factors in early musical training for Norwegian children. The schools offer after-school musical training (one-to-one, groups, ensembles etc.) for children of school age (6 to 18 year). Although the schools now offer a range of subjects from e.g. drama, photography, creative writing, as well as music, it is still worth noting that they catered for over a 100,000 pupils nationwide in 2010. According to government numbers classical music is still the most taught genre, “but there is a clear tendency towards a steadily increased proportion being taught within the rhythmical genres” (St. melding No. 21).

5 Media

5.1 General information

There is a single jazz periodical in Norway; a quarterly publication called *Jazznytt* (Jazz News), and the magazine is free to all members of *Norsk Jazzforum*. The online resource *jazzinorge.no* (jazz in Norway) is a collaboration between *Jazznytt*, *Norsk Jazzforum* and the five regional jazz centres, and covers much of the Norwegian jazz scene in terms of both news and general information about musicians, clubs and festivals.

Another important online magazine for the Norwegian music community is *Bal-lade.no*, which also cover current issues from the Norwegian jazz scene. The specialised jazz critics working within the Norwegian tabloids and broadsheet newspapers are in decline. Only a few papers (e.g. *Dagbladet* and *Dagsavisen*) have dedicated jazz journalists, and the column space and coverage is increasingly limited.

The large festivals (like *Moldejazz*, *Nattjazz* and *Maijazz*) get some national media coverage; papers, TV and online news sites tend to cover the opening of festivals, with some reviews and interviews throughout the duration of the festival.

5.2 Norwegian Broadcasting Corporation (NRK)

NRK radio is a prominent exponent of Norwegian rhythmic music, and record a great deal of performances by Norwegian jazz musicians. According to government statistics both NRK radio 1 and NRK 2 record between 50 and 60 concerts each year at various music festival across Norway; and although much of this cannot be categorized as jazz, radio 2 concentrates quite a lot of its effort on jazz.

NRK is seen as playing a part in promoting Norwegian musicians abroad by making their music available through the European Broadcasting Union. Government numbers state that in 2007, 25 recorded concerts of rhythmic music were offered through EBU.

In addition NRK runs a DAB and internet radio station called NRK Jazz which “broadcasts jazz in all shapes and forms – from the traditional to the experimental, from the great classics to the contemporary” (2012). The channel broadcasts non-stop music, in addition to jazz programs from NRK 2.

None of the NRK TV channels tend to broadcast specific jazz programs.

6 Funding

Norwegian jazz is considered well funded compared to many other European countries. At the same time jazz funding is organised through a whole range of funding agencies, making it hard to get a simplistic overview of the funding stream. Musicians applying for project-support (touring, recording, travel etc.), have the option of applying to a total of four main national organisations. This in addition to various other agencies and organisations, covering everything from support for musical equipment, artist salary, touring support, and recordings, to festivals, promotion and marketing. The yearly public funding towards Norwegian jazz is somewhere between 70 and 100 million NOK.

Norsk Kulturråd (Arts Council Norway) awarded approximately 135 million NOK to musical activity in 2004 according to government numbers. The Arts Council's main aim is to support innovative performance projects at a high artistic level, and to cultivate and develop musical activity amongst Norwegian performers. In 2004 the Council supported, amongst other things, 48 music festivals, 44 ensembles, library purchase of Norwegian music, and commissions for the writing of new music. In addition, the Council diverts significant funds through support for composers, performers, promoters, and recordings (St. Melding No. 22).

According to an overview made by *Norwegian Jazz Forum* (2011), the Arts Council supports around 34 jazz ensembles with roughly 7 million NOK a year. The ensembles receiving direct support are expected to spend this towards specific performance activity as outlined in their initial proposal (individual concerts, tours etc.); the funding is awarded on an annual basis but with a likely continuity of three years. Furthermore, the Council awards about 9.4 million to 16 jazz (or jazz related) festivals, 3.8 million for club support, and 3.2 million for individual touring support. Norwegian Jazz Forum concludes that "jazz is often the 'winner' within the rhythmic genre", receiving the largest amount of public funding. However, they underline that the total amount awarded towards jazz related activity is nevertheless small compared to the large amount of performance activity organised as a result of the funding.

Music Norway is a new organisation (2013) that allocates funds from The Norwegian Foreign Office and The Department of Culture towards international projects (tours etc.), over 7 million NOK all in all, across all musical genres.

Fond for Utøvende Kunstnere (FFUK) (Fund for Performing Artists) supports professional performance projects, including recordings done in Norway. The Fund only supports musicians who mainly live- and work in Norway. Parliament decides the yearly financial framework for FFUK, and in 2011 the Fund handed out almost 39 million NOK towards artistic projects, of which almost 11 million went towards music (FFUK, 2011 Yearly Report).

Fond for Lyd og Bilde (FFLB) (Fund for Sound and Image) supports production and promotion of sound and image, both live and recorded. The fund is a "collective compensation" for owners of artistic rights and the legal copying/duplication of their work. Parliament decides the yearly financial framework for FFLB, and in 2010 the fund received approximately 28.8 million NOK. A total of over 30 million were paid out in scholarships and funding. 841,000 was awarded specifically towards jazz recording pro-

jects (11% of the total amount paid out in funding). Funding for production, composition etc. is merely classified as music, and over 4.6 million NOK were paid out within that category in 2010.

The various local councils are often an important funding source for musicians and promoters. In a recently published article in the Norwegian broadsheet *Aftenposten* (2011), a statistical overview shows that the five largest cities in Norway spend between 4.6% and 7.3% of the total council budget on culture (e.g. artistic events, organizations, funding).

Table 5: Cultural spending in the five largest cities³⁴

City	Yearly spending per person	Percentage of total council budget
1. Stavanger	2,772 NOK	7,3 %
2. Kristiansand	2,144 NOK	5,7%
3. Oslo	2,114 NOK	5,3%
4. Bergen	1,930 NOK	4,7%
5. Trondheim	1,503 NOK	4,6%

Although neither jazz nor music in general are separate categories within these statistics, we do see that cultural funding is relatively prioritized within the larger cities in Norway. We also know that the local jazz scene to a certain degree benefits from this prioritization, and that jazz funding is available in within the council economy.

Rikskonsertene (Concerts Norway)

Concerts Norway was founded in 1968, and is a state institution assigned to produce concerts across all musical genres nationwide. This Institution is the biggest employer of Norwegian freelance musicians, signing in the region of 1200 individual musicians' contracts a year; and in 2008 had a budget of almost 140 million NOK. Their main task is to promote concerts (both internally- and externally produced) in collaboration with both the Norwegian- and international music scene. The organisation is meant to have a particular responsibility of both maintaining traditional values as well as stimulate artistic development and new music. In addition, *Concerts Norway* has over the course of 40 years built up a substantial, nationwide promotion structure for producing school concerts.

According to their own numbers, 75% of *Concert Norway's* productions in nurseries, schools, and concert venues – domestic and abroad – can be categorized as rhythmic music. In 2007 they promoted or produced 7038 concerts within the rhythmic genre, playing in front of a total of 930 282 people. In addition *Concert Norway* is increasingly branching out abroad, and is utilized as a form of cultural development aid (e.g. setting up a music school in Nepal or providing musical training on the Palestinian West Bank).

Concerts Norway is a substantial part of the Norwegian Jazz scene, and has for over 40 years ensured that the jazz genre is spread to every corner of the nation in everything from nurseries to concert venues.

³⁴ See <http://www.aftenposten.no>.

7 Summary

The Norwegian jazz scene is very much international, and cannot be seen in isolation to its European neighbours. As with the rest of Europe, the scene is going through dramatic changes, which is rapidly altering the infrastructure meticulously constructed since the 1920s inception of jazz within the Norwegian cultural consciousness. In particular the preferred terminology “rhythmic music” to “jazz” within governmental policy, is putting a strain on the traditionally jazz orientated venues, festivals, organisations and media; posing the question whether the terminology is a result of an altering musical output (towards more rhythmic eclecticism)? Or whether the musical output and infrastructure is merely adapting to governmental policy? The policy towards aesthetic inclusion is a direct result of a political mainstream embracing an increasingly generic arts terminology in order not to leave any subgenre out of the public funding schemes. At the same time, Norwegian jazz is re-known for its eclectic and inclusive use of the jazz as a labelling term, and “rhythmic music” is therefore perhaps merely a result of the current musical output from the Norwegian scene.

The amount of performance opportunities for musicians is year on year relatively static compared to the increase of professional jazz musicians. The universities are now educating over 200 degree students a year, all eager to compete within a relatively saturated network of clubs and festivals. At the same time, feedback from musicians seem to show that they manage to create work opportunity within an array of music related areas outside pure concert activity. Paid work is therefore not necessarily a problem; however, not having performance possibilities for a young up-and-coming jazz scene is likely to, over time, dramatically decrease the overall quality of the musical output.

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APPENDIX

1 Venues

(members of *Norsk Jazzforum*, in alphabetical order according to town)³⁵

Town	Venue	Website
ARENDAL	Arendal Jazzklubb	http://www.arendaljazzklubb.no
ASKER	Asker jazzklubb	http://www.askerjazz.no
ASKIM	Smaalenene Jazzklubb	http://www.smaajazz.no
ÅLESUND	Jazzsirkelen, Ålesund	http://www.jazzsirkelen.no
BALESTRAND	Club Bele	http://www.swing-n-sweet.no
BERGEN	Bergen Jazzforum	http://www.bergenjazzforum.no
BERGEN	StåOppJazz	http://www.staoppjazz.no
BERGEN	Swing'n'Sweet Jazzclub	http://www.swing-n-sweet.no
BODØ	Ad Lib Jazzklubb	http://www.adlibjazz.no
BRANDBU	Hadeland Jazzforum	http://www.hadeland-jazzforum.no
BRØNNØYSUND	Brønnøy Jazzforum	https://sites.google.com/site/bronnøyjazz
BØ I TELEMARK	Bø jazzklubb	http://www.bojazzklubb.net
EIDSVOLL VERK	Eidsvoll-Jazz	http://www.eidsvoll-jazz.no
EIDSVÅGNESET	Blue Goat Jazzklubb	http://www.thebluegoat.net
FAGERSTRAND	Nesodden Jazzklubb	http://www.nesoddenjazzklubb.no
FARSUND	Farsund Jazz & Viseclub	n/a
FLEKKEFJORD	Flekkefjord Jazzklubb	n/a
FREDRIKSTAD	Fredrikstad Blues & Jazzklubb	http://www.fbj.no
GJØVIK	Tune Into - Gjøvik Jazzklubb	http://www.tuneinto.no/1
HARSTAD	Vågsfjord Jazzklubb	n/a
HAUGESUND	Sildajazzens Venner / Lørdagsjazzen	http://www.sildajazz.no/lordag.aspx
HEMNESBERGET	Hemnes Jazzforum	http://www.hemnesjazz.no
HONNINGSVÅG	Nordkapp Musikk Forum	n/a
HORTEN	Horten JazzClub	http://www.hjc.no
KJØLLEFJORD	Forum For Scenekunst	n/a
KONGSBERG	Jazz Evidence	http://www.jazzevidence.noc
KONGSVINGER	Glåmdal Jazzklubb	http://www.myspace.com/glomdaljazzklubb
LEKNES	FOT	http://www.fotklubb.no
LEVANGER	Levanger Jazzklubb	http://www.levangerjazz.no
LILLESTRØM	Lillestrøm Jazzklubb	http://www.lillestrom.jazzklubb.no
LYNGØR	Lyngør Jazzklubb	http://www.lyngorjazz.no
LØRENSKOG	Lørenskog Jazzklubb	http://www.jazzklubben.org
MANDAL	Mandal Jazzklubb	n/a

³⁵ Source: <http://jazzforum.jazzinorge.no>.

MO I RANA	4/4 Forum for Takt og Tone	http://www.firefire.no
MOLDE	Storyville Jazz Club	http://www.storyville.no
NITTEDAL	Nittedalens Jazzclub	http://www.nittedaljazz.no
NØTTERØY	Tønsberg Jazzklubb	http://www.tonsbergjazz.no
OSLO	Blå Booking AS	http://www.blaaoslo.no
OSLO	Cosmopolite Scene	http://www.cosmopolite.no
OSLO	Dans For Voksne	http://www.dansforvoksne.no
OSLO	Fritt Fall	http://www.gutvik.com/frittfall
OSLO	Kampenjazz	http://www.kampenjazz.no
OSLO	Konsertforeninga	http://www.konsertforeninga.no
OSLO	Nasjonal Jazzscene	n/a
OSLO	New Orleans Workshop Jazzclub	http://www.neworleansworkshop.com
OSLO	Oslo Jazzforum	http://www.oslojazzforum.no
OTTA	Otta jazz- og viseforum	http://ottajazzogviseforum.blogspot.com
PORSGRUNN	Grenland Jazzforum	http://www.grenlandjazz.no
RISØR	Risør Jazzklubb	n/a
RJUKAN	Smalt	n/a
SANDEFJORD	SandefjordJazz	http://www.sandefjordjazz.com
SARPSBORG	Sarpsborg Jazzklub	http://www.sarpjazz.no
SKIEN	Skienjazzdraget	http://www.skiensjazzdraget.no
SLEMMESTAD	Røyken Jazzforum	http://www.roykenjazz.com
SOFIEMYR	Kullebunden Jazz	http://www.kullebundenjazz.no
SORTLAND	Sortland Jazz- og Viseklubb	http://www.sortlandjazz.no
STAVANGER	Lørdagsjazzklubben	n/a
STAVANGER	Stajazz	http://www.stajazz.no
STAVANGER	Stavanger Jazzforum	http://www.stavangerjazzforum.no
STAVERN	Jazz I Stavern	http://www.jazzistavern.no
STORSLETT	Reisa Jazzklubb	http://www.reisajazzklubb.no
SVOLVÆR	Lofoten Jazzklubb	http://www.lofotenjazzklubb.no
SØRUMSAND	Sørum Jazzklubb	n/a
TROMSØ	Tromsø Jazzklubb	http://www.tromsojazz.no
TRONDHEIM	Dokkhuset Scene AS	http://www.dokkhuset.no
TØNSBERG	Urijazz	http://www.urijazz.no
VADSØ	Vadsø Jazzklubb	n/a
VASSENDEN	Jølster Jazzklubb	http://www.jolsterjazz.com
VOLDA	Jazzklubben Volda Ørsta	http://www.jazzklubben.no

2 Festivals

(members of *Norsk Jazzforum*, in alphabetical order according to town)³⁶

Town	Festival	Website
ARENDAL	Canal Street - Arendal	http://www.canalstreet.no
BERGEN	Nattjazz	http://www.nattjazz.no
BODØ	Bodø Jazz Open	http://www.bodojazzopen.no
GISKE	Midtsommerjazz	http://www.midtsommerjazz.no
HAMAR	AnJazz- Hamar Jazzfestival	http://www.anjazz.no
HAUGESUND	Sildajazz	http://www.sildajazz.no
KONGSBERG	Kongsberg Jazzfestival	http://www.kongsberg-jazzfestival.no
LILLEHAMMER	DølaJazz – Lillehammer Jazz-festival	http://www.dolajazz.no
LONGYEARBYEN	Polarjazz	http://www.polarjazz.no
MOLDE	Moldejazz	http://www.moldejazz.no
MOLDJORD	The Groove Valley Jazzcamp	http://www.jazzcamp.no
OSLO	Oslo Jazzfestival	http://www.oslojazz.no
OSLO	Oslo World Music Festival	http://www.osloworld.no
SORTLAND	Sortland Jazzfestival	http://www.sortlandjazz.no
STAVANGER	Maijazz, Stavanger Int. Jazzfestival	http://www.maijazz.no
TRONDHEIM	Sjøbygdafestivalen	http://www.sjobygda.no
VADSØ	Varangerfestivalen	http://www.varangerfestivalen.no
VOSS	Vossa Jazz	http://www.vossajazz.no

3 Universities

(in alphabetical order according to town)

Town	University	Website
BERGEN	University of Bergen	http://www.uib.no
KRISTIANSAND	University of Agder	http://www.uia.no
OSLO	The Norwegian Academy of Music	http://www.nmh.no
STAVANGER	University of Stavanger	http://www.uis.no
TROMSØ	University of Tromsø	http://uit.no
TRONDHEIM	Norwegian University of Science and Technology	http://www.ntnu.no

³⁶ Source: <http://jazzforum.jazzinorge.no>.

IV

STATISTICAL OVERVIEW OF JAZZ IN THE NETHERLANDS

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The present report draws on a wide range of quantitative research, including reports, papers, and governmental statistics, as well as on interviews. Primary sources include the BeAM³⁷ surveys of jazz festivals and venues in the Netherlands, as conducted in 2009 and 2010 on behalf of the *Muziek Centrum Nederland* (Music Center the Netherlands, or MCN).³⁸ In 2011, MCN published the results of the BeAM in the series *Muziekpodia en – Festivals in Beeld* (A View on Music Venues and Festivals). Further, the BeAM results were included in *Podiumpeiler 2011*, the first of a planned series of a statistical monitoring of the professional performing arts and the music industry in the Netherlands. As the *Podiumpeiler 2011* mainly uses the distinction between classical and popular music – jazz, world music and dance music are classified under the latter – this overview was mainly used as a general frame of reference. The *Podiumpeiler 2011* was initiated by MCN and the *Theater Instituut Nederland* (Theater Institute the Netherlands). Unfortunately, both associations are currently in liquidation, as a result of the governmental cuts in funding for the arts.

1 Musicians

In 2009, approximately 1.650 professional jazz musicians were active in the Netherlands. The larger part of these professionals are musicians who “have successively received a higher education in the performing arts and who receive their income for at least 15% from performing and educating arts.” This is opposed to the category of amateur musicians, who are “older than 6 years old, and who actively engage in performing arts for at least 50 minutes a week and earn a maximum of 3.000 euros a year.”

In 2010, the number of professional jazz musicians made up approximately 10% of the total of professional performing artists, or 0,02% of the total working population in the Netherlands. Most jazz musicians are active in the Randstad, the urbanized western part of the Netherlands that includes the cities Amsterdam, Rotterdam, The Hague, and Utrecht.

³⁷ Benchmark Analyse Muziekpodia (Benchmark Analysis Music Venues).

³⁸ MCN: <http://www.muziekcentrumnederland.nl/en>, project collaborator: Everard van der Marck.

2 Venues and festivals

The BeAM 2010 covered 510 smaller-sized venues and festivals that programmed classical music, jazz, contemporary music, and world music (see Appendices 1 and 2).³⁹ In total, these venues and festivals programmed 15.000 concerts, attracted 3,3 million visitors. Although most concerts took place within the genres of classical music (5.000 concerts) and jazz (almost 4.000 concerts), the majority of the visitors (66,6%) went to concerts within the profiles of “jazz/blues” and “muziek gemengd” (“miscellaneous music genres”). Both the venues and festivals rely heavily on volunteers; 84% of all the personnel worked on a voluntary basis. Further, the survey demonstrates that the venues and festivals (58%) are concentrated in the Randstad, as opposed to the number of venues and festivals in the eastern part, comprising the provinces Overijssel, Flevoland, and Gelderland.⁴⁰

Table 1: Number of Dutch jazz venues according to region (BeAM 2009, 2010)

Region	2009	2010
North (Gr, Fr, Dr)	5	5
East (Ov, Fl, Gld)	4	5
West (Ut, Nh, Zh, Zl)	15	14
G4 (The Hague, Rotterdam, Amsterdam, Utrecht)	10	7
South (Nb, Lb)	6	8

2.1 Venues

Of the 336 surveyed venues, 39 programmed mainly jazz. Jazz performances were also hosted by classical concert halls such as the *Concertgebouw* (Amsterdam), *De Doelen* (Rotterdam), *Vredenburg* (Utrecht), *Muziekcentrum Frits Philips* (Eindhoven), *De Oosterpoort* (Groningen), *Musis Sacrum* (Arnhem) and a variety of theatres. The partly publicly funded foundation *Jazz Impuls* organized jazz series at theatre venues and concert halls, booking jazz with the goal of introducing new audiences to jazz. As a result of subsidy cuts and declining audiences, *Jazz Impuls* organized its last concert on 18 May 2012.⁴¹

³⁹ The survey did not include around 160 theatres and 50 pop venues, as they conduct their own surveys. The segment of large and more commercial halls (stadiums and the like) were not included either. However, with a few exceptions, most notably the *North Sea Jazz Festival* and the *Bimhuis*, the MCN survey included most festivals and venues dedicated to jazz in the Netherlands.

⁴⁰ Source: MCN, as of July 2011.

⁴¹ Different interpretations on the abandoning of jazz performances in big theatres obviously exist, as Everard Van der Marck contends: “It is true that for a number of years efforts were made, with financial support from the Performing Arts Fund (as well as several other foundations supportive of the arts), to stimulate jazz programming in theatres. It was hoped that this would lead to the necessary audience base to encourage the theatres to continue their jazz programming. In the end, this Jazz Impuls initiative turned out to be less effective than anticipated and theatres struggled to attract audience numbers that were targeted. When funding eventually dried up, the theatres abandoned the jazz programming because they were unable or unwilling to bear the financial risks.”

Table 2: Dutch jazz venues: activity 2009–2010 (BeAM 2009, 2010)

Year	No. of venues	Concerts	Average no. of concerts per venue
2009	40	2.942	66
2010	39	2.595	55

According to the venues' profiles, many do not restrict their music program to jazz music only, but present a mix of jazz with other music genres such as blues, pop, folk, rock as well as world music. In general, venues with a jazz profile are relatively small and organize between 10 and 19 concerts per year. In addition to concerts, numerous clubs organize so-called sessies (sessions) where amateur musicians and professionals are able to meet and perform together in an informal atmosphere. These sessions enable musicians to experiment with different genres and collaborate with other musicians. The majority of concerts take place in October, November and December. However, the results should be taken as an approximate value since not all venues and organizers provided a program of 2010 on their website.

Founded in 1974, *Bimhuis* in Amsterdam has become one of the most prominent jazz venues in the Netherlands. It presents about 300 concerts annually covering a variety of music styles including jazz and improvised music. Every Tuesday night an improvisation workshop for beginners, advanced and performing players as well as a session organized by the *Music Conservatory Amsterdam* takes place. On Mondays, musicians and dancers meet in order to create unique improvisational performances on-the-spot in front of a live audience.⁴² Unfortunately, figures and programs were not available in 2010 for a number of significant jazz venues, including *LanterenVenster* (Rotterdam),⁴³ *Hot House* (Leiden), *DJS* (Dordrecht),⁴⁴ and *Jazz in Groningen*, which collaborates with a number of venues in Groningen (*Oosterpoort*, *Grand Theatre*).

Table 3: Number of concerts per month in selected Dutch jazz venues in 2010⁴⁵

Venue	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec
Bimhuis	22	23	27	26	30	22	9	---	25	32	32	21
Paradox ⁴⁶	10	10	13	12	11	2	---	---	17	22	25	19
Axes/Jazzpower ⁴⁷	4	6	5	5	6	1	---	---	4	5	10	6
De Tor ⁴⁸	7	5	6	7	4	---	---	---	4	8	5	5
Mahogan y Hall ⁴⁹	2	5	3	---	---	---	---	---	---	5	6	4
Jazz in Nijmegen	2	1	1	3	2	2	---	---	1	2	3	2
Jazz in Arnhem ⁵⁰	2	1	2	2	---	---	---	---	1	3	3	1

42 Source: <http://www.bimhuis.nl>.

43 Source: <http://www.lantarenvenster.nl>.

44 Source: <http://www.jazzpodiumdjs.nl>.

45 Source: MCN, as of July 2011.

46 Source: <http://www.paradoxtilburg.nl>.

47 Source: <http://www.axesjazzpower.nl>.

48 Source: <http://www.jazzpodiumdeter.nl>.

49 Source: <http://www.jinjazz.nl>.

50 Source: <http://www.jazzinarnhem.nl>.

2.2 Festivals

Examined according to their main genre, the MCN surveys show the leading position of jazz among all surveyed music festivals:⁵¹

Table 4: Number of Dutch festivals according to (main) genre (BeAM 2009, 2010)

Genre	2009	2010
Jazz/blues	76	66
Classical music (composed between 1750–1950)	33	34
Miscellaneous	37	33
World music	15	22
Contemporary classical music (composed after 1950)	7	8
Multi-disciplinary (musical theatre, visual arts, audio/video)	4	6
Early music (composed before 1750)	5	5
Pop/rock	0	0

The programs of the investigated festivals outline that the majority of performing bands come from the Netherlands (442, 72%); only 168, 28% are international. The program of all festivals offer a variety of music genres such as soul, funk, Latin music, R'n'B, contemporary as well as improvised music. The majority of the investigated festivals take place in June (6), followed by May (2) and August (2). Usually they last for three days at an average.⁵²

With 65.000 to 79.000 visitors in recent years, the *North Sea Jazz Festival* has become one of the most famous and successful jazz festivals in the Netherlands. It was established in 1976 in the *Nederlands Congresgebouw* in The Hague and started with six venues presenting three hundred artists and approximately nine thousand visitors. Since its beginning, internationally renowned jazz musicians have performed at the festival. Today, the festival takes place in Rotterdam where more than a thousand musicians perform on thirteen different stages. The program varies from jazz to funk, soul and pop music (see <http://www.northseajazz.com/nl>).⁵³

Although *North Sea Jazz Festival* is obviously the single most important one, it is difficult to make a decision of any runners-up. Two contrasting festivals illustrate this: the *ZoomerJazzFietsTour* and *Jazz in Duketown*. The *ZoomerJazzFietsTour* (The SummerJazzCycleTour) in the northern province Groningen lasts only one day presenting about 30 concerts in different locations. Being on the so called “jazz cycle tour”, consisting of five possible routes, the audience select their favourite concerts, as it is impossible to attend all of them in that short period of time (see <http://www.zjft.nl/2011/english/gebruiksaanwijzing.php>). *Jazz in Duketown* in ‘s-Hertogenbosch celebrates its 50th anniversary in 2012. It began in 1962 hosting only Dixieland bands and small jazz orchestras. Today, besides jazz music also funk, dance, experimental, traditional and world music are presented. With more than 130.000 visitors the festival has become one of the biggest Dutch outdoor-festivals (see <http://www.jazzinduketown.nl>).

51 Source: MCN, as of July 2011.

52 Since not all investigated festivals have provided their program of 2010 yet, the programs of 2011 were examined in the current version.

53 Due to the huge number of concerts, *North Sea Jazz Festival* is not included in the above presented results.

3 Higher education

3.1 General information

On the level of formal jazz education, a distinction can be made between an amateur and professional trajectory. Amateurs of all ages have the option of learning to play jazz at a wide national system of music schools, or through private tuition and by following (occasional) workshops. Teenagers pursuing a professional career in jazz have the option of joining special art programs at high schools or preparatory programs at the conservatory. For example, the *Havo/Vwo voor Muziek en Dans* (the high school for music and dance) closely collaborates with *Codarts* in Rotterdam (see <http://www.hmd.nl>). Likewise, the jazz department of the *Conservatorium van Amsterdam* offers a Junior Jazz College, where young talented jazz musicians between 12 and 18 obtain the opportunity to pursue professional training as a preparation for the entrance exam. Nowadays, most jazz musicians active in the Netherlands have studied at one of the eight Dutch conservatories spread throughout the country. Besides these performance-based programs of the conservatories, research-based jazz programs are offered by the musicology departments of the universities of Amsterdam and Utrecht. Musicology students have the option to attend courses in jazz history and jazz analysis and can write their final thesis on jazz-related topics.

3.2 Conservatories

Currently all Dutch conservatories offer jazz-related programs, which are either called “jazz” (Amsterdam, Groningen, Rotterdam, The Hague) or “jazz/pop” (Utrecht, Maastricht).⁵⁴ The conservatory in Tilburg and the *ArtEZ Institute of the Arts*, with departments in Arnhem, Enschede, and Zwolle maintain the rather outdated term “lichte muziek” (entertainment music) for their jazz program. At all the conservatories, students are able to gain a bachelor’s and master’s degree. Most conservatories offer preparatory courses and regularly organize summer schools and master classes. The bachelor’s program is divided in a so-called propaedeutic year, which serves as an introduction and orientation for the students (first academic year), and a main phase (second, third, and fourth academic year). All programs consist of practical training (ensembles, big bands), theoretical classes (ear training, analysis, history), pedagogical training (methodology, pedagogy, teaching internships at schools) and education in the aspects of being a professional musician.

The main elements in the master’s program focus on making music, business aspects, research, and performing in public (see <http://www.artez.nl/conservatorium>). Most conservatories actively encourage their students to study abroad at another university or conservatory (see www.ahk.nl/conservatorium). The *Codarts Institute for the Arts* in Rotterdam, for instance, closely collaborates with numerous foreign conservatories, academies, and music universities such as the University of New Orleans and the University in Graz (see <http://www.codarts.nl>). The jazz department of the *Prins Claus Conservatorium* in Groningen offers an innovative and unique program called “New York visits Groningen”, which gives students the opportunity to “learn the values of tradition

⁵⁴ For an overview of the conservatories, see Appendix 3.

and exploration that are associated with musicians of the New York Jazz scene.” The master’s program “New York Jazz” is a four-year program, offering students numerous opportunities to gain international music experience. The third semester is reserved for a study abroad in New York City (see www.hanze.nl/home/International/Schools/Prins+Claus+Conservatorium). The *ArtEZ Institute of the Arts* is the only institute that offers a master’s degree based on the specific Dutch jazz tradition. The master’s program “New Dutch Swing” aims at teaching and exploring the basic principles of Dutch improvised music.

4 Media

4.1 Radio, television and newspapers

In general, mainstream media do not pay much attention to Dutch jazz, as coverage is restricted to the *North Sea Jazz Festival* and contributions in music shows, mainly in the Sunday morning television show “Vrije Geluiden” (Free Sounds) (see <http://www.programma.vpro.nl/vrijegeluiden>). Besides several commercial and Internet radio stations, there is one main public radio station that focuses on jazz: *Radio 6- Soul and Jazz* (see <http://www.radio6.nl>). The level of jazz coverage in print media has also declined apart from one print magazine and some online magazines. The daily newspapers *NRC Handelsblad* (<http://www.nrc.nl>) and *De Volkskrant* (<http://www.volkskrant.nl>) report on jazz on a regular basis. Within the category “culture”, jazz related topics/news and the latest developments in the worldwide jazz scene are published including articles about jazz festivals, international and national jazz musicians, CD, and concert reviews. Unfortunately, the support of jazz in these media has decreased as a result of the cutbacks in media-funding by the government.

4.2 Specialist jazz press

Magazines that present a wide range of jazz genres include *Jazzism*, *Jazz Bulletin* and *Doctor Jazz Magazine*. *Jazzism* features articles on past and contemporary issues on jazz, soul, Latin, world music, and blues (<http://www.jazzism.nl>). Readers are involved in the process of nominating the musician, CD and DVD of the year. Besides music, other topics such as literature, holiday destinations, food and beverages, festivals, and other entertainment are covered in the magazine. *Jazz Bulletin* is a MCN quarterly, containing articles, interviews, portraits, reviews, and various special issues on the history of jazz music (<http://www.muziekcentrumnederland.nl/muziek-informatie-centrum/jazz-bulletin>). The voluntary-run *Doctor Jazz Magazine* was founded in 1963 and is dedicated to the so-called “classic jazz” from the period 1900–1955 (<http://www.doctorjazz.nl>).

4.3 Digital media

Jazz is well covered on the Internet both in reviews and internet journalism and in music streaming. Major platforms are *JazzFlits*, *Draai om je oren* and *Jazzenzo*. *JazzFlits* is a digital magazine that appears twenty times per year. Readers have the option to download the magazine from its website. The magazine is dedicated to jazz lovers who are keen to learn about the latest developments within the national and international jazz scene (reviews, concert critiques, festivals, talent awards) (<http://www.jazzflits.nl>). The weblog *Draai om je oren* provides jazz related information divided into different categories. These categories comprise interviews, reviews, articles, audio centre, concert agenda, jazz columns, jazz awards or links to other jazz platforms and magazines (<http://www.draaiomjeoren.com>). The online magazine *Jazzenzo* is another contributor to the Dutch jazz scene as it particularly focuses on national jazz artists. The magazine includes articles, reviews (concerts, CDs, festivals), interviews, travel reports of musicians, opinions, and jazz related news. Moreover, it provides a collection of video links and audio streaming from other websites as well as the possibility to download records from independent musicians or record labels. In addition, musicians are able to exchange scores and transcriptions (<http://www.jazzenzo.nl>).

5 Audiences

In 2009, over 1,5 million people attended jazz concerts. The results of the BeAM 2010 show that, except for classical music, the audience for jazz and blues is the largest. In comparison to the number of paying visitors of other concerts (46%), the number of paying visitors at jazz concerts is surprisingly small (22%). Although jazz in the Netherlands is often perceived as a music for “old men”, this image is not reflected in the audience figures: 16 % of the visitors of jazz concerts and festivals was older than 60 years, compared to the 34% of visitors of other concerts. The biggest group of visitors of jazz concerts was between 40 and 60 years old (37%), followed by 30–40 (23%), 20–30 (17%) and visitors younger than 20 (7%).

Table 5: Number of visitors according to (main) genre (BeAM 2010)

Genre	2010
Classical music (composed between 1750–1950)	262.460
Jazz/blues	193.162
Other	108.804
Early music (composed before 1750)	74.631
Contemporary classical music (composed after 1950)	57.174
World music	38.629
Pop/rock	11.431
Multi-disciplinary (musical theatre, visual arts, audio/video)	2.634

6 Recording and distribution

6.1 Jazz agencies⁵⁵

Jazz agencies play an important role in the promotion, production, and distribution of Dutch jazz. There seems to be a direct co-relation between the number of professional jazz agencies and the number of well or highly paid jazz musicians in the Netherlands; as the latter are rare, the number of agencies is limited and artists have to rely on self-promotion (mostly via internet platforms such as *Myspace* and *Facebook*) and self-management. Consequently, agencies have to contract with many musicians in order to have sufficient turnover.

Most Dutch jazz agencies function as an artist platform, offering a variety of services that include artist management, promotion, production, recording and publishing services. For example, *Maxanter*, initiated by saxophonist Alexander Beets, is a management and record company that produces the *Amersfoort Jazz Festival* and the annual music conference *Jazzdag* (Jazz Day) (see <http://www.maxanter.nl>). Likewise, the jazz booking and promotion company *Music Dept.* handles rights and copyrights for artists, composers, producers and record labels (see <http://www.music-dept.nl>).

The specialized jazz agencies cover an area of subgenres in jazz (Latin, contemporary jazz, popular jazz). The *Amsterdam Jazz Agency* is the main platform for national and international mainstream jazz musicians, including guitarist Jesse van Ruller, harmonica player Toots Thielemans and trumpeter Roy Hargrove (see <http://www.amsterdamjazzagency.com>). Both the *Jazz and Worldmusic Agency* and *Stroom Management* specialize in the fields of Latin jazz, world music, and crossovers (see <http://jwajazz.nl> and <http://www.stroom.ws>). *Dox Records* focuses on popular jazz groups and artists, such as “New Cool Collective”, reed player Benjamin Herman, and “Bruut!” (see <http://www.doxrecords.com>). Within the field of contemporary and more experimental jazz, *Mainland Records* and *Trytone* are the main agencies. *Mainland Records* cooperates with musicians within the field of contemporary jazz, including bassist/composer Stefan Lievestro and reed player Jasper Blom (see <http://www.mainlandmusic.nl>). *Trytone*, run by reed player Tobias Klein, drummer Marco Baggiani and vocalist Kristina Fuchs, offers a platform for experimental improvised music. They program the music in *Zaal 100*, an important venue for experimental forms of improvised music in Amsterdam. Further, they record and publish music, and organize the annual *European Trytone Festival* (see <http://www.trytone.org>).

⁵⁵ Source: MCN, as of July 2011.

6.2 Record labels

Between 2005 and 2009 the overall sales of recordings in the Netherlands decreased with 7% per year. The annual increase of online sales has not compensated for this decrease.

The listed labels categorize (a selection of) their records under “jazz” and have produced albums of at least two different jazz groups (see Table 6). In addition to this list, various jazz musicians continue to privately produce and distribute their own recordings.

Table 6: Main Dutch record labels for jazz⁵⁶

Record Label	Website
2429 Record	http://2419.nl
Blue Jack Jazz Records	http://www.bluejackjazz.com
BvHaast	http://wbk.home.xs4all.nl/BVHAAST.html
Dutch Jazz Records	http://www.dutchjazzrecords.com
Challenge Records	http://www.challengerecords.com
Criss Cross Jazz	http://www.crisscrossjazz.com
DATA Records	http://www.datarecords.nl
Dox Music	http://www.doxrecords.com
Embrace Recordings	http://embracerecordings.com
Jazz in Motion	http://www.jazzinmotion.com
Jazz'n Pulz	http://www.challengerecords.com
Loplop	http://www.loplol.nl
O.A.P. Records	http://www.oaprecords.com
Timeless Records	http://timelessjazz.com
Trytone	http://www.trytone.org
Unexpected Records	http://www.unexpected-records.com/about.html
WM Recordings	http://www.wmrecordings.com

⁵⁶ As of March 2013.

7 Subsidy and funding

7.1 Public sector funding

There are various forms of art subsidies on all levels of government, i.e. local (municipal), regional (provincial), national, and within the EU. The larger part of the governmental budget for the arts (41%) goes to music, followed by theater (32%), music theater/opera (19%), and dance (9%). The BeAM 2010 survey indicates that the 510 surveyed venues and festivals receive up to 11% of their income from national government funding, 4% from provincial funding and 21% from municipal funding.

Besides public funding, private trusts and charitable foundations provide subsidies for the arts including jazz. Some of the bigger ones are *VSB Fonds* (<http://www.vsbfonds.nl>), *Prins Bernhard Cultuurfonds* (<http://www.prinsbernhardcultuurfonds.nl>), *St. Doen* (<http://www.doen.nl/web/show/id=44928>) and *SNS Reaal Fonds* (<http://www.snsreaalfonds.nl>).

7.1.1 Governmental funding

In recent years, the share of culture and arts in the national budget has been around 0,4% of the total. As a result of the economic recession and subsequent budget cuts by the national government, this has been decreased to 0,3% in 2012. The cuts affect the lower levels of government in two ways: directly, because they receive lower percentages of (national) tax revenues, and indirectly, because the national government is shifting responsibility for various tasks onto the lower levels of government. Following a reorganization of the funding infrastructure in 2009, the Ministry of Education, Culture and Science only funds a limited number of cultural organizations (<http://english.minocw.nl/english/english/index.html>); the larger part is distributed via the *Fonds voor Podiumkunsten* (Performing Arts Fund NL, or NFPK) (<http://www.fondspodiumkunsten.nl/english>). Until 2012, the NFPK received an annual budget of €60 million, which will be cut down to €43 million from 2013. The NFPK supports smaller organizations in the fields of music, theatre, and dance. There are various types of grants to apply for: a four-year grant, one-year and two-year-long project support grants, program grants, and individual grants for composers and performance artists.

The government also stimulates the development of jazz in the Netherlands through awards. For example, the *VRPO/Boy Edgar Prijs*, established in 1963 as the *Wessel Ilcken Prijs*, is claimed to be the most important and prestigious award within the field of jazz and improvised music in the Netherlands (see <http://www.muzeekcentrumnederland.nl/en/jazz/projects/vprobboy-edgar-prize>). Each year, one musician, composer or bandleader is awarded for his or her significant contributions to the Dutch jazz scene over a long period of time. In addition to a sculpture, designed by Dutch artist *Jan Wolkers*, the winner gets €12.500. The *Dutch Jazz Competition* was introduced in 2000 and is another important publicly funded institution. The competition is initiated by the *North Sea Jazz Festival*, the *Nederlandse Toonkunstenaarsbond* (Dutch musicians' Union), the Dutch public broadcaster NPS, the NVPI (the Dutch Association of Producers and Importers of image- and sound carriers and Conamus (nowadays: Buma Cultuur).

The best group wins the so called “Grand Prize”, which implies €5.000 in order to produce a record in a sound studio, a tour through the Netherlands and the participation in the European Jazz Competition (EBU). In 2010, winner in the category “best group” was the “Castel/van Damme Quartet” (see <http://www.dutchjazzcompetition.nl>).

7.1.2 Regional and municipal funding

Both regional and municipal funding of the arts can be subdivided in structural subsidies, awarded for a period of time between one and four years, and incidental or project subsidies, awarded to single projects. The four largest cities in the western part of the Netherlands – Amsterdam, Utrecht, Rotterdam and The Hague – on average spend most on the arts. Most of the local governments directly fund the arts. However, the city of Amsterdam awards both directly and via the *Amsterdam Cultural Fund (Amsterdams Fonds voor de Kunsten, or AFK)* (podiumpeiler 2011 Methodologische Verantwoording) (see <http://www.amsterdamsfondsvoordekunst.nl/algemeen.php?=&id=265>). Within the AFK, the “Basic Grant Scheme” provides subsidies for projects from music, musical theatre, dance, theatre, mime, youth theatre, puppet theatre, literature, visual arts, architecture, design, photography, film and media arts. The so-called “Plus Grant Scheme” is divided into five different sub-programs under which applications for a grant may be submitted. These are: “Amateur Arts”, “Talent Development”, “Neighborhood Facilities”, “Community Art” and “Cultural Education” (see <http://www.amsterdamsfondsvoordekunst.nl/geld.php?page=267&id=267>). The Art and Culture Department in The Hague supports projects and activities within the following fields: amateurkunst (non-professional artists in music, theatre, dance, design, literature, and media), visual arts/film, design, culture and performing arts (see <http://www.utrecht.nl/smartsite.dws?id=184593>). The Culture and Art Department of Rotterdam provides annual subsidies and project subsidies for theatre, visual arts, photography, jazz and improvised music, pop music, dance, or fine arts (see <http://www.rotterdam.nl/eCache/TER/10/15/142.html>). Utrecht’s culture and art department supports projects only of amateur artists within theatre, dance, music, media or literature (see <http://www.utrecht.nl/smartsite.dws?id=355010>).

7.2 Business and private sponsorship

Business and private sponsorship contribute to the jazz economy in the Netherlands, mostly by supporting festivals, competitions, and awards.

Notable amongst these was the *Deloitte Jazz Award*, awarded by the insurance company in the period 2002 to 2010. In the course of a competition, ambitious Dutch musicians, who are a leader of a band and create their own music (compositions), can be nominated for the €20.000 award. The competition extends over two rounds in which the candidates are reviewed by a jury consisting of musicians, music journalists or producers. In the final round, one out of the three best candidates wins the award (see <http://www.deloittejazzaward.nl/informatie.html>).

The aim of the *Paul Acket Award*, featured by the *North Sea Jazz Festival*, is to promote young and talented musicians at the onset of their musical career to establish themselves in the national and international jazz scene. The award is supported by the *BNP Paribas Foundation*, which has contributed to the development of the careers of jazz musicians by supporting recordings and concerts within the last 15 years. Winners of the *Paul Acket Award* are Christian Scott, Stefano Bollani, Adam Rogers (2008), Gianluca Petrella, Dick Bakker (2007) and Conrad Herwig (2006) (see <http://www.northseajazz.com/en/paul-acket-award>). The *Paul Acket Award* is not restricted to Dutch musicians, as the list of recipients indicates; laureates such as Quincy Jones, Cees Schrama and Han Reiziger (the latter two mainly noted for promoting jazz on Dutch radio and TV) were honoured for their “life-time achievements”.

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Media:

De Volkskrant: <http://www.volkskrant.nl>

Doctor Jazz Magazine: <http://www.doctorjazz.nl>

Draai om je oren: <http://www.draaiomjeoren.com>

Jazz Bulletin: <http://www.muziekcentrumnederland.nl/muziek-informatie-centrum/jazzbulletin>

Jazzenzo: <http://www.jazzenzo.nl>

JazzFlits: <http://www.jazzflits.nl>

Jazzism: <http://www.jazzism.nl>

NRC Handelsblad: <http://www.nrc.nl>

Radio 6- Soul and Jazz: <http://www.radio6.nl>

Virje Geluiden: <http://www.programma.vpro.nl/vrijegeluiden>

Agencies:

Amsterdam Jazz Agency: <http://www.amsterdamjazzagency.com>

Dox Records: <http://www.doxrecords.com>

Jazz and Worldmusic Agency: <http://jwajazz.nl>

Mainland Records: <http://www.mainlandmusic.nl>

Maxanter: <http://www.maxanter.nl>

Music Dept.: <http://www.music-dept.nl>

Stroom Management: <http://www.stroom.ws>

Trytone: <http://www.trytone.org>

Record labels:

2429 Record: <http://2419.nl>

Blue Jack Jazz Records: <http://www.bluejackjazz.com>

BvHaast: <http://wbk.home.xs4all.nl/BVHAAST.html>

Dutch Jazz Records: <http://www.dutchjazzrecords.com>

Challenge Records: <http://www.challengerecords.com>

Criss Cross Jazz: <http://www.crisscrossjazz.com>

DATA Records: <http://www.datarecords.nl>

Dox Music: <http://www.doxrecords.com>

Embrace Recordings: <http://embracerecordings.com>

Jazz in Motion: <http://www.jazzinmotion.com>

Jazz'n Pulz: <http://www.challengerecords.com>

Loplop: <http://www.loplol.nl>

O.A.P. Records: <http://www.oaprecords.com>

Timeless Records: <http://timelessjazz.com>

Trytone: <http://www.trytone.org>

Unexpected Records: <http://www.unexpected-records.com/about.html>

WM Recordings: <http://www.wmrecordings.com>

Funding:

VSF Fonds: <http://www.vsfonds.nl>

Prins Bernhard Cultuurfonds: <http://www.prinsbernhardcultuurfonds.nl>

St. Doen: <http://www.doen.nl/web/show/id=44928>

SNS Reaal Fonds: <http://www.snsreaalfonds.nl>

Ministry of Education, Culture and Science: <http://english.minocw.nl/english/english/index.html>

Fonds voor Podiumkunsten: <http://www.fondspodiumkunsten.nl/english>

VRPO/Boy Edgar Prijs: <http://www.muziekcentrumnederland.nl/en/jazz/projects/vproboy-edgar-prize>

Dutch Jazz Competition: <http://www.dutchjazzcompetition.nl>

Amsterdams Fonds voor de Kunsten: <http://www.amsterdamsfondsvoordekunst.nl/algemeen.php?=265&id=265>

<http://www.amsterdamsfondsvoordekunst.nl/geld.php?page=267&id=267>

Art and Culture Department, Utrecht: <http://www.utrecht.nl/smartsite.dws?id=184593>

Culture and Art Department, Rotterdam: <http://www.rotterdam.nl/eCache/TER/10/15/142.html>

Prizes:

Deloitte Jazz Award: <http://www.deloittejazzaward.nl/informatie.html>

Paul Acket Award: <http://www.northseajazz.com/en/paul-acket-award>

APPENDIX

1 Venues

(participating in BeAM 2010, in alphabetical order according to town)⁵⁷

Town	Venue	Website
AMSTERDAM	De Badcuyp	http://www.badcuyp.nl
ARNHEM	Stichting Jazz in Arnhem	http://www.jazzinarnhem.nl
BERGEN OP ZOOM	Pols Place for Jazz	http://www.polsplaceforjazz.nl
BREDA	Stichting Beaux Jazz	http://www.beauxjazz.nl
BUSSUM	Jazzclub Langs de Lijn	http://www.jazzclublangsdelij.nl
DEN HAAG	De Nieuwe Slag	http://www.denieuweslag.com
DEN HAAG	Stichting Prospero	http://www.prospero.nu
DEN HAAG	Pure Jazz, The Movement	http://www.purejazz.nl
DEN HELDER	Nieuw & Diep	http://www.nieuw-diep.nl
DORDRECHT	Jazzpodium DJS	http://www.jazzpodiumdjs.nl
DRONTEN	Stichting Jazz & Classics	http://www.jazzclassic.nl
EDAM	Jazzclub Mahogany Hall	http://www.mahoganyhall.nl
EEMNES	Wakker Eemnes	http://www.wakkereemnes.nl
EINDHOVEN	Stichting Jazzpower	http://www.axesjazzpower.nl
ENSCHDEDE	Jazzpodium De Tor	http://www.jazzpodiumdetor.nl
ENSCHDEDE	Jazzpodium Drienerlo	http://www.jp.d.utwente.nl
GOIRLE	Jazz Podium Goirle	http://www.jazzpodiumgoirle.nl
GOUDA	JazzXperience	http://www.jazzxperience.nl
GRONINGEN	Jazzcafe De Spieghele	http://www.jazzcafedespieghel.nl
GRONINGEN	Grand Theatre	http://www.grand-theatre.nl
GRONINGEN	Stichting Jazz in Groningen	http://www.stichtingjazzgroningen.nl
HOOFDDORP	Meer Jazz	http://www.meerjazz.nl
HOORN	Jazz Affairs	http://www.jazzaffairs.nl
LANDGRAAF	Jazz on the Roof	http://www.heerlenjazz.nl
LEEUWARDEN	Stichting Hothouse Redbad	http://www.redbad.nl
LEIDEN	Sociëteit de Burcht	http://www.deburchtleiden.nl
LEIDEN	Jazzpodium Hot House Leiden	http://www.othousejazz.nl
MAASTRICHT	Jazz Maastricht	http://www.jazzmaastricht.com
MAASTRICHT	Cafe Thembi	http://www.myspace.com/cafethembi
NIJMEGEN	Jazz in Nijmegen	http://www.jin jazz.nl
OVERVEEN	Jazz in Zandvoort	http://www.jazzinzandvoort.nl
RIJSWIJK	Herberg Vlietziqt	http://www.herbergvlietziqt.nl
ROTTERDAM	Dizzy Jazzcafe	http://www.dizzy.nl
ROTTERDAM	Jazz International Rotterdam	http://www.jazzinternational.nl

⁵⁷ All data provided by MCN in June 2011.

RUINERWOLD	MusicArte	http://www.simplybass.com
SOEST	Artishock	http://www.jazz.artishock-soest.nl
TILBURG	Paradox/Podium voor actuele muziek	http://www.paradoxtilburg.nl
UTRECHT	SJU Jazzpodium	http://www.sjujazz.nl
ZAANDAM	Stichting New Dutch Swing	http://www.newdutchswing.nl

2 Festivals

(participating in BeAM 2010 and 2011, in alphabetical order according to town)⁵⁸

Town	Festival	Website
ALKMAAR	SBS Jazztival	http://www.sbsjazz.nl
ALMERE	Jazz below the Sea	http://www.jazzbelowthesea.nl
AMERONGEN *	Jazz at the Castle *	http://www.jazzatthecastle.nl *
AMSTERDAM	dOeK Festival	http://www.doek.org
AMSTERDAM	IJazz festival	http://www.ijazz.nl **
AMSTERDAM *	Dutch Jazz Meeting *	http://www.dutchjazzmeeting.nl *
ANKEVEEN *	Goois Jazzfestival *	http://www.gooisjazzfestival.nl *
ASSEN	Ajazz	http://www.ajazz.nl
BAARN	Jazz Garden Party	http://www.bomencentrumnederland.nl
BERGEN AAN ZEE	Jazz & Sail Bergen	http://www.jazzensail.com **
BERGEN OP ZOOM	Jazzweekend Bergen op Zoom	http://www.jazzboz.nl
BEUSICHEM	Beusichem Jazzfestival	http://www.beusichemjazz.nl **
BREDA	Breda Jazz Festival	http://www.bredajazzfestival.nl
BREDA	Jazzing Around	http://www.jazzingaround.nl
BREDA	Big Jazz Night	http://www.bigjazznight.nl **
BUNNIK	Jazz & Blues Festival Bunnik	http://www.jazzblues.nl
DE HOEF	Chazz Charity Jazz	http://www.chazz.nl **
DELFT	Jazzfestival Delft	http://www.jazzfestivaldelft.nl
DEN BOSCH	VPRO Toonjazz Festival	http://www.detoonzaal.nl
DEN HAAG	Jazz in de Gracht	http://www.jazzindegrecht.nl
DEN HAAG *	The Hague Jazz *	http://www.thehaguejazz.com *
DEURNE	Jazz@Deurne	http://www.jazzatdeurne.nl
DIEMEN	South East Jazz Festival	http://www.southeastjazz.nl
DOMBURG	Jazz by the Sea	http://www.jazzbythesea.nl
EMMEN	Nacht van Emmen	http://www.nachtvanemmen.nl
ENKHUIZEN	Jazz Festival Enkhuizen	http://www.jazzfestivalenkhuizen.nl
ENSCHDEDE	International Jazz Festival Enschede	http://www.ijfe.nl
GOIRLE	Jazz Festival Goirle	http://www.jazzpodiumgoirle.nl
GOIRLE *	Muziekpodia op zondagmiddag *	http://www.jazzpodiumgoirle.nl *

⁵⁸ All data provided by MCN in June 2011. * Festivals 2010 only. ** Festivals 2011 only.

GORINCHEM	Jazz Festival Gorinchem	http://www.jazzfestivalgorinchem.nl
GORSSEL	IJssel Jazz	http://www.ijsseljazz.nl
GOUDA	Yes Gouda Jazz	http://www.yesgoudajazz.nl
GRONINGEN	De Drie Dagen	http://www.grand-theatre.nl
GRONINGEN	Midnight Express	http://www.stichtingjazz groningen.nl
HAARLEM	Haarlem Jazzstad	http://www.haarlemjazzstad.nl
HALL	Jazz in the Woods	http://www.jazzinthewoods.nl
HEEMSTEDÉ	Heemstede Jazz	http://www.heemstedejazz.nl
HEILOO	Jazz Walk	http://www.jazzwalk.nl
HELMOND	Jazz in Catstoun	http://www.jazzincatstoun.nl
HENGÉLO *	Smooth Jazz Europe Festival 2010 *	http://www.smoothjazz.eu *
HOOFDDORP	Meer Jazz Festival	http://www.meerjazz.nl
HOOGVEEN **	Jazz Vibes **	http://www.jazzvibes.nl **
HOORN	Jazz at the Hop (NB i.s.m. Jazz Affairs)	http://www.jazzatthehop.nl
LANDGRAAF	Heerlen Jazzt	http://www.heerlenjazz.nl
LAREN	Laren Jazz	http://www.larenjazz.nl
LEIDEN	Leidse Jazzweek	http://www.leidsejazzweek.nl
LELYSTAD	Sea Bottom Jazzfestival	http://www.seabottom-jazzfestival.nl
LEUSDEN	Amersfoort Jazz	http://www.amersfoortjazz.nl
MAASTRICHT	Jazz Maastricht Masters	http://www.jazzmaastricht.com
MAASTRICHT	Jazz Maastricht Promenade	http://www.jazzmaastricht.com
MIDDELBURG	Jazzfestival Middelburg	http://www.jazzmiddelburg.nl
MIERLO **	Jazz in Antwood **	http://www.jazzinantwood.nl **
NIEUWKOOP	Jazz aan de Plazz	http://www.jazzaandepazz.nl
NIJMEGEN	Music Meeting	http://www.musicmeeting.nl
NIJMEGEN **	East of Eastern **	http://www.eastofeastern.nl **
REEUWIJK	SPS Jazzfestival	http://www.spsjazzfestival.nl
ROERMOND	Jazznight Roermond	http://www.roermondswingt.nl
ROSENDAAL	Kaai Jazz Festival	http://www.kaaijazz.nl
ROTTERDAM	Jazzfestival Hillegersberg	http://www.jazzhillegersberg.nl
ROTTERDAM	Festival Jazz International Rotterdam	http://www.jazzinternational.nl
ROTTERDAM	North Sea Around Town	http://www.northsearoundtown.com
'S HERTOGENBOSCH	Jazz in Duke Town	http://www.jazzinduketown.nl
TERNEUZEN	Scheldejazz	http://www.scheldejazz.nl
TIEL	Jazzfestival Tiel	http://www.stichtingjazzpromotiontiel.nl
TILBURG	Stranger than Paranoia	http://www.paradoxtilburg.nl
UTRECHT	Utrecht Jazz Fest	http://www.utrechtjazzfest.nl
UTRECHT *	Jazz-A-Palooza *	http://www.sjujazz.nl *
VAALS **	Euregio Jazzday **	http://www.jazzclubvaals.nl **

WAGENINGEN	Rhinetownjazz	http://www.rhinetownjazz.nl
WAGENINGEN	Doctor Jazz Dag	http://www.doctorjazz.nl
WIJK BIJ DUURSTEDEN	Jazz bij Duurstede	http://www.jazzbyduurstede.nl
WINSUM	ZomerJazzFietsTour	http://www.zjft.nl
ZEVENAAR	Varilux Jazz- en Bluesfestival Zevenaar	http://www.muziekstadzevenaar.nl
ZOETERMEER	Jazzfestival Zoetermeer	http://www.zoetermeerjazz.nl
ZWOLLE	Rabo Jazzfestival Heerde	http://www.jazzfestivalheerde.nl

3 Conservatories (in alphabetical order according to town)

Town	Conservatorium	Website
AMSTERDAM	Conservatorium van Amsterdam	http://www.ahk.nl/conservatorium
ARNHEM/ZWOLLE/ENSCHDEDE	ArtEZ Institute of the Arts	http://www.artez.nl
GRONINGEN	Prins Claus Conservatorium	http://www.hanze.nl
MAASTRICHT	Conservatorium Maastricht	http://www.conservatorium-maastricht.nl
ROTTERDAM	Codarts	http://www.codarts.nl
TILBURG	Fontys Conservatorium	http://www.fontyshogeschoolvoordekunsten.nl
THE HAGUE	Koninklijk Conservatorium	http://www.koncon.nl
UTRECHT	Utrechts Conservatorium	http://www.hku.nl

Compiled by Anne Dvinge and Christa Bruckner-Haring

The present report draws on a wide range of quantitative research, including reports, papers and statistical data of 2010.⁵⁹ The basic information and data are mainly generated by *JazzDanmark*.⁶⁰ Founded in 1997 as *The Danish Jazz Federation*, since 2008 *JazzDanmark*, the non-profit organization is engaged in the promotion of Danish jazz in various ways and therefore helps to strengthen and develop it. Their main activities comprise the support and counselling for professional jazz musicians, education of professional jazz musicians, export of Danish jazz and various international activities, facilitation of networks as well as diffusion and promotion of jazz in Denmark. Since *JazzDanmark* does not regularly gathers data on musical topics, this study represents the first comprehensive overview of pertinent aspects of the current Danish jazz scene, including musicians, promoters, venues and festivals, higher education, media, audience, recording and distribution, subsidy and funding.

1 Musicians

In 2010, according to the musicians' database of *JazzDanmark*, approximately 1.343 professional jazz musicians were active in Denmark. *JazzDanmark* defines professional musicians as those who have practicing music (e.g., performing, composition) as their main occupation.

Examination of *JazzDanmark's* 2010 artist listings of professional musicians active in the Danish jazz scene shows that the field of "jazz musician" is clearly male-dominated: male musicians are in an overwhelming 84% majority, only 16% are female jazz musicians.

*Table 1: Gender distribution among active Danish jazz musicians*⁶¹

Gender	in %
Male musicians	84
Female musicians	16

⁵⁹ The listings of promoters/venues and jazz festivals in the appendixes are taken from the *JazzDanmark* database of March 2013.

⁶⁰ *JazzDanmark*: <http://www.jazzdanmark.dk>, project collaborators: Marga Hogelund and Lars Winther. The organization is primarily financed by the Danish Arts Council, but also receives support for projects from Kopiton, Danish Musicians' Union, the Danish Artist Union and DJBFA.

⁶¹ Source: *JazzDanmark*, as of March 2013. For simplicity, results in % have been rounded to the nearest whole number.

2 Promoters, venues and festivals

In Denmark exists a large number of venues and festivals which offer opportunities for live music performances for both international and national musicians. Looking at the profiles of these venues and festivals, it becomes quite clear that many do not restrict their music program only to jazz music, but comprise other genres such as pop, rock, electronic or world music. As a result, the current Danish landscape is very much shaped by experimental music based on uniting different music genres and collaborations of musicians.

2.1 Promoters and venues

In Denmark, jazz events are mainly organized by promoters, which or who are not necessarily linked to a specific venue. According to the database of *JazzDanmark*, the total number of the main Danish jazz promoters (promoters and venues) is 51.⁶²

Table 2: Distribution of Danish jazz promoters by region⁶³

Region	No. of promoters/venues	in %
Hovedstaden	24	47
Midtjylland	11	22
Syddanmark	8	16
Sjælland	6	12
Nordjylland	2	4

According to the clubs' profiles, many of them present a mix of jazz with other music genres such as electronic, pop and rock. Moreover, venues such as the *Literaturhaus* and *Copenhagen Jazzhouse* also merge music with other art forms such as poetry. In addition to concerts, numerous clubs also organize so-called series of concerts which are usually based on a common theme and are presented regularly. They also offer jam sessions in their program, for example *La Fontaine* (see <http://www.lafontaine.dk>).

Every four years a number of venues around the country are appointed "Regional Venues" by the State. In 2010 there was 17 Regional Venues, of these two – *Copenhagen Jazzhouse* and *Dexter* – are specific jazz venues. *Copenhagen Jazzhouse* opened in 1991 and has established a reputation of being one of the most important and representative jazz clubs in Europe with a great number of international as well as Danish jazz musicians. With over 200 concerts a year the *Copenhagen Jazzhouse* aims at promoting the variety of jazz with five distinctive profiles: "The Classic Jazz Club", "Jazznow!", "Swing Pigalle", "JazzNPoetry", and "Jazzhouse Disco" (see <http://jazzhouse.dk>).

⁶² The list of promoters/venues provided by *JazzDanmark* is added in Appendix 1.

⁶³ Source: *JazzDanmark* database, accessed March 2013. For simplicity, results in % have been rounded to the nearest whole number.

Dexter arranges concerts with a focus on various genres such as electronic music, pop, rock, country and folk music. On Mondays there are additional jam sessions varying in style, namely jazz, folk and blues. A great number of concerts are presented by associations or students of music conservatories such as *The Academy of Music and Performing Arts Southern Denmark*, *Folk Club Fyn*, *Songwriters Circle*, *Foreningen Fynske Jazzmusikere* and *Odense Blues Circle* (see <http://www.dexter.dk>).

Table 3 gives an overview of selected significant jazz venues and clubs and their concert activity in 2010.

Table 3: Number of concerts per month in selected Danish jazz venues in 2010

Venue	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec
Dexter ⁶⁴	14	19	24	24	27	6	n/a	n/a	20	26	22	17
Copenhagen Jazzhouse ⁶⁵	16	15	18	24	17	9	13	4	18	15	22	18
Jazzhus Montmartre ⁶⁶	n/a	n/a	n/a	n/a	11	7	11	6	6	5	4	4
Giant Steps ⁶⁷	4	5	5	5	3	2	n/a	n/a	6	5	6	4
Holbæk Jazzclub ⁶⁸	1	1	3	1	2	1	n/a	1	3	4	2	1
Jive ⁶⁹	1	2	2	1	2	n/a	n/a	n/a	2	1	1	2

Aside from the summer months, a quite regular concert activity can be observed. Since almost all venues cooperate with festivals such as the *Copenhagen Jazz Festival*, numerous concerts are organized by these festivals and therefore appear as “series” in the clubs’ music program.

JazzDanmark has created an app that informs about all on-going live jazz events in Denmark. It can be downloaded via <http://www.jazzdanmark.dk/en/danish-projects/live-jazz-danmark-app>.

64 Source: *Dexter* program archive (<http://www.dexter.dk>). Closes for the summer in July and August.

65 Source: *Copenhagen Jazzhouse* program archive (<http://www.jazzhouse.dk>).

66 Source: *Jazzhus Montmartre* program archive (<http://www.jazzhusmontmartre.dk>). The *Jazzhus Montmartre* opened on May 1st 2010.

67 Source: *Giant Steps* program archive (<http://www.giantsteps.dk>). *Giant Steps* closes for the summer in July and August.

68 Source: *Holbæk Jazzclub* program archive (<http://www.holjazz.dk>). Closes for the summer in July.

69 Source: *Jive* program archive (<http://www.jive-jazz.dk>). Closes for the summer in June, July, and August

2.2 Festivals

Jazz festivals form an important part of the Danish musical life and offer a very distinct music program featuring international as well as national musicians. *JazzDanmark* provided a list of the most significant 27 jazz festivals in 2010.⁷⁰

The analysis of jazz festivals according to region show that most festivals take place in the region Hovedstaden (Capital Region of Denmark) followed by Syddanmark (Region of Southern Denmark).

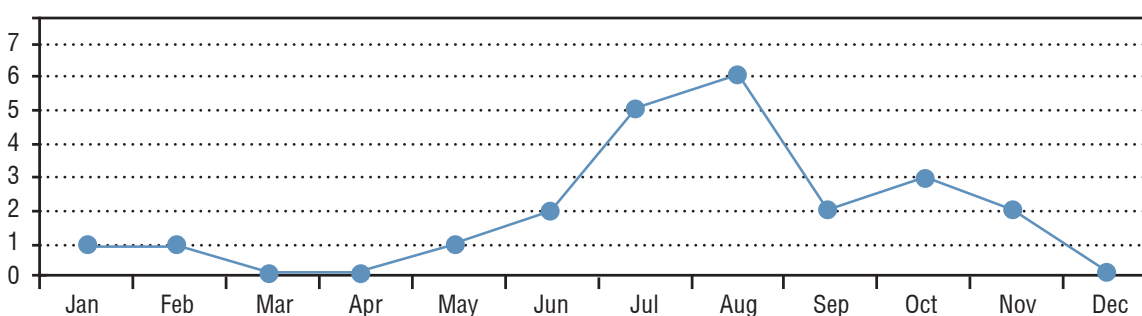
Table 4: Distribution of Danish jazz festivals in 2010 by region⁷¹

Region	No. of jazz festivals
Hovedstaden	10
Syddanmark	7
Midtjylland	5
Nordjylland	5
Sjælland	4

Since not all festivals provided detailed information on their websites, the following 19 festivals are included in further in-depth analyses (in alphabetical order): *Aarhus Jazz Festival, Copenhagen Jazz Festival, Copenhagen Blues Festival, Copenhagen Harbour Jazz Festival, Den Blå Festival, Femø Jazz Festival, Jonstrup Jazzfestival, Latin Festival, Middelfart Jazz Festival, Maribo Jazzfestival, New Note Festival, Rømø Jazzfestival, Ribe Jazz Festival, Roskilde Jazz Days, Snake City Jazzfestival, Spot Festival, Tversted Jazzy Days, Vinterjazz* and *Wundergrund Festival*.

The analysis of festivals according to time of year demonstrates that most took place during the summer months July and August; in winter, the *Vinterjazz* is the only jazz festival. The festivals lasted between 2 and 17 days, about 5,8 days at an average. They sometimes took place in two months.

Figure 1: Number of Danish jazz festivals in 2010 by month



⁷⁰ Source: *JazzDanmark*, as of March 2011. The additional data for the following analyses were taken from the jazz festival programs, as of March 2011. The updated list of jazz festivals can be found in Appendix 2.

⁷¹ The *Vinterjazz Festival* takes place countrywide, and is therefore added to all five regions.

Examination of participating musicians and ensembles (total about 1.835 acts) according to nationality shows that about 75% of musicians and ensembles came from Denmark. With ensembles, the bandleader determined the origin.⁷²

3 Higher education

3.1 General information

In Danish higher education there are no specific jazz programs by name. Rather the term “Rhythmic music” is applied to most non-classical degree programs and “Musicology” to general degree programs. The only exception is the “Jazz/Pop” programme at the *Academy of Music and Performing Arts of Southern Denmark*. Due to the geographical proximity of some cities, the *Royal Academy of Music* span both Aalborg/Aarhus and the *Academy of Music and Performing Arts of Southern Denmark* span both Esbjerg/Odense. Of the Danish universities three out of four offer degree programs in Musicology, with *University of Southern Denmark* as the only exception.

3.2 Universities

Aalborg University offers a Bachelor and Master degree in Musicology. The bachelor’s program offers two main curricula: “General Musicology” and “Popular Music and Sound Production”. The master also offers two different curricula: “Musicology” and “Music as Central Subject”. The latter allows the student to combine core elements of the master in musicology with elements from other degree programs (see <http://www.musik.aau.dk>).

Aarhus University offers a Bachelor and Master degree in Musicology. The bachelor’s program offers students the opportunity to choose between two areas of specification, the “Teacher Area” with focus on practical subjects such as singing, playing the piano, arranging, etc. and the “Cultural Communication Area” emphasizing theoretical, social and technological subjects including copyright, digital composition, etc. Similar to the bachelor’s program, the master’s degree program offers two lines, which are: “Music, Sound, and Communication” and “Teacher Line” (see <http://www.au.dk/en>).

University of Copenhagen offers studies in musicology (Bachelor and Master degree) at the Department of Arts and Cultural Studies. The main fields of study within the bachelor’s and master’s degree comprise theoretical as well as practical subjects such as music history, popular music studies, ethnology, analysis, music theory, piano, singing, choir conducting and band instruction. According to the department’s website, students with a master degree in Musicology have the qualifications to teach in schools, colleges, universities and to continue further post graduate studies. In addition, the degree qualifies them to work in cultural administration (see <http://universityofcopenhagen.dk>).

⁷² In case of the *Copenhagen Jazz Festival*, the average number of 1.000 acts and 75% national musicians/bands were included (information provided by Esben Christensen, project coordinator of *Copenhagen Jazz Festival* on April 2011). The numbers of *Vinterjazz* are an estimation based on figures from the 2013 program.

3.3 Conservatories

The *Rhythmic Music Conservatory* (RMC) was founded in 1986. The conservatory is funded by the Danish Ministry of Culture and offers degree programs within the fields of contemporary music. The programs of study are divided into a three-year bachelor's degree, a two-year master's degree as well as a two-year "Advanced Postgraduate Diploma". Within the bachelor's degree students are able to choose the following programs: "Music Performance" (MP), "Music Technology" (MT), "Music Management" (MM), and "Song Writing" (S). Within the master's degree, students are able to choose the following programs: "Music Education" (ME), "Music and Movement Education" (MME), and "Music Performance" (MP; including European Jazz Master). The "Advanced Postgraduate Diploma" (APD) is a two-year program where students have to choose one of the two fields of study which they wish to bring to perfection. These are performance (instrumental/vocal) and composition (see <http://www.rmc.dk/en>). The "European Jazz Master" is a program within the Master of Music Performance which commenced in September 2010 in collaboration with four other leading European jazz schools: *Conservatorium van Amsterdam*, *Jazz Institut Berlin*, *Conservatoire de Paris*, and *Norwegian University of Science and Technology* (Trondheim) (see <http://www.ntnu.edu/eujam>).

The Royal Academy of Music is an alliance of the *The Royal Academy of Music in Aarhus*, founded in 1927, and *The Academy of Music*, Aalborg, founded in 1930. In 2010 the two institutions were united and became two departments of the same academy. There are three major areas of studies: "Classical Music", "Rhythmic Music", and "Electronic Music". Within these areas, students start with a bachelor's degree (three years) followed by a master's degree (two years). Finally, students are able to do a special "Advanced Postgraduate Diploma in Music". The bachelor's program in "Rhythmic Music" comprises: general music education, rhythmic music education, rhythmic music, rhythmic music and dance education. The master's program in "Rhythmic Music" comprises: rhythmic music, rhythmic music performance, and composition of rhythmic music. The "Advanced Postgraduate Diploma in Music (Soloist)" is designed for students who aim at becoming professional soloists, composer, or accompanists (see <http://www.musikkons.dk>).

The *Academy of Music and Performing Arts of Southern Denmark* offers courses in the cities of Esbjerg and Odense and provides bachelor's and master's degrees in the following music genres: classical music, jazz/pop, music, electronic music, folk music and film composition. After finishing a master degree, students are able to add a two-year solo performance class (see <http://www.smks.dk>).

Information on student population are available through *Statistics Denmark* and demonstrate a higher count of male students than female, except in the student population of foreign origin, which shows a slightly higher count of female students (see <http://www.dst.dk/en.aspx>).⁷³

73 Information retrieved on 03/27/2013.

Figure 2: Student gender distribution and nationality (in %)

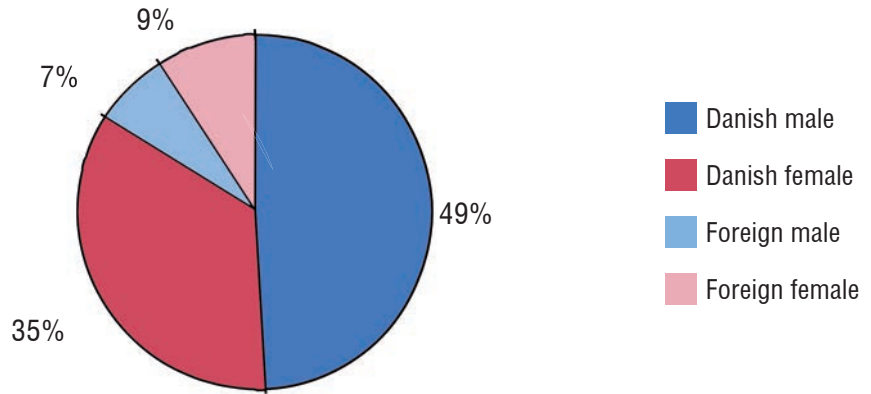
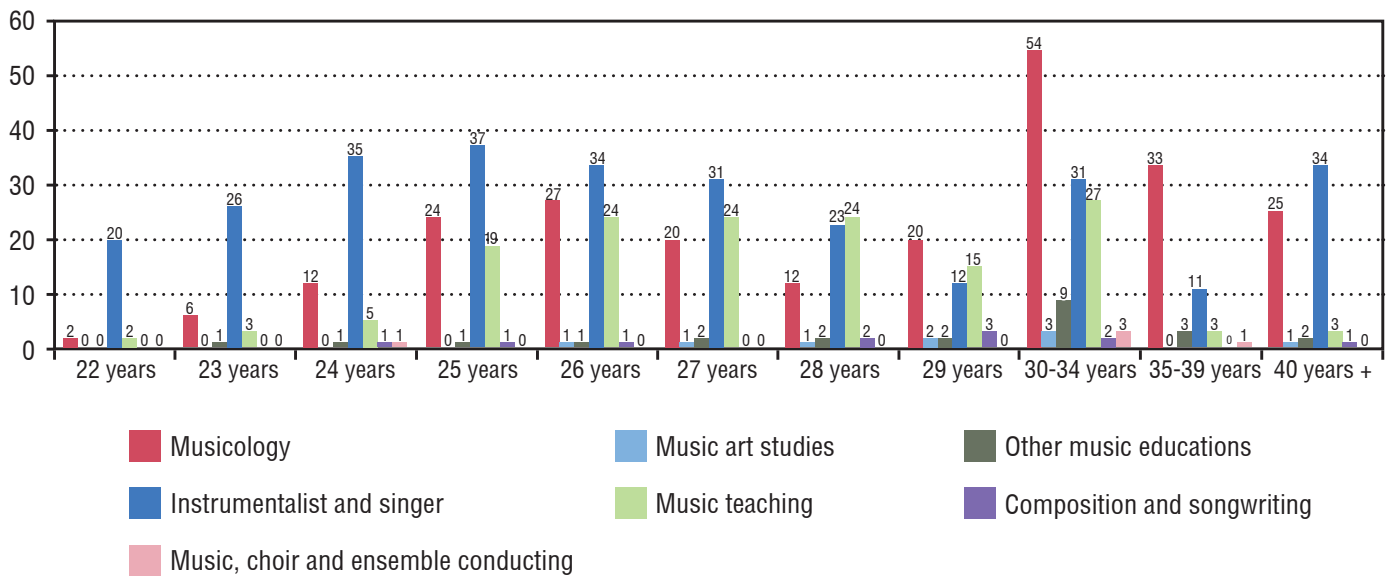


Figure 3: Student distribution by age and type of program



4 Media

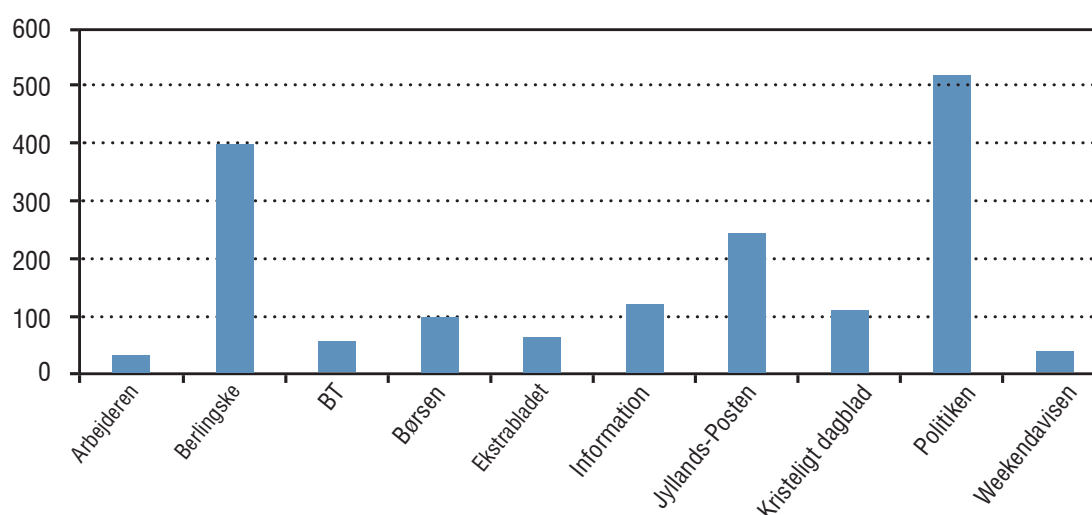
4.1 Radio, television and newspapers

The *Danish Broadcasting Cooperation* (DR) presents jazz on both FM and DAB. On FM the jazz programming all falls under the heading “DR Jazz”, which presents jazz music eight hours every week; two hours before midnight from Monday to Thursday. Jazz does not have its own FM channel, in contrast to pop and rock music, but is featured on the classic channel (see <http://www.dr.dk/p2/jazz>). In 2002 DR launched a series of DAB channels and jazz got its own dedicated DAB channel (DR Jazz), which functioned mainly as a jukebox-channel with reruns of selected programs from the FM format.⁷⁴

In addition to the *Danish Broadcasting Company* two other FM stations broadcasts jazz on a regular basis: *Radio Jazz* (see <http://radiojazz.dk>) broadcasts Monday to Friday from 4 pm to 5 pm and 9 pm to 4 am; Saturday and Sunday from noon to 4 pm. It was founded in 1987 and provided numerous collections of tapes and documentations until 2006 for the *Library of University of Southern Denmark* (see http://www.sdu.dk/Bibliotek/Om%20biblioteket/Om%20samlingerne/Jazz/Radio_Jazz.aspx). *Nordjyllands Jazz Radio* (North Jutland Jazz Radio) broadcasts jazz 16 hours a week, Monday to Thursday from 2pm to 4pm and again from midnight to 2am. It was founded in 1999 and is run on a voluntary basis (see <http://www.jazzradioen.dk>).

Several of the Danish newspapers cover jazz. As can be seen from the table below, the two “main” daily papers in Denmark, *Berlingske Tidende* and *Politiken*, have by far the highest count of articles that contain the search term jazz. These two papers are also the only two papers that regularly review jazz albums and concerts. *Politiken* also has produced a special daily festival paper (free) during the *Copenhagen Jazz Festival* and until March 2010, the Danish pianist Søren Møller had his own blog, “Brooklyn in Stereo” at the *Politiken* website.

Figure 4: Number of articles that contain the search term “jazz” in major Danish newspapers in 2010



74 On 12th September 2011 DR closed down DR Jazz on DAB and launched a new jazz channel (P8 Jazz) also on DAB. The channel runs 24 hours and produces a series of dedicated jazz programs that mixes music and talk in a more informative and educational manner than the previous DR Jazz (see <http://www.dr.dk/p8jazz>).

4.2 Specialist jazz press

Denmark has one specialist jazz magazine, *Jazz Special*, a bi-monthly magazine that has been published since 1991. The magazine has a run of 8.000 copies, which corresponds to aprox. 0.16% of the population in Denmark. According to the *Jazz Special* website this makes the magazine one of the world's most widely distributed jazz magazine per capita (see <http://www.jazzspecial.dk>).

4.3 Digital media

The last ten years have seen a proliferation of jazz content on digital media and the internet. In Denmark, one of the first sites to make an impact was the *JazzNyt* (Jazz News) blog. It is an independent blog written by Niels Overgård since 2004, which contains reviews of both Danish and international jazz albums as well as concert previews and other jazz news. The blog has been one of the most consistent in a field of shortlived blogs and media and Niles Overgård won the Danish *Jazzformidlerprisen* (The Jazz Communicator Prize) in 2013 (see <http://jazznyt.blogspot.dk>). Since 2012, Niels Overgård has also produced an international edition of his blog: <http://scandinavianjazz.blogspot.dk>.

Another blog that has gained in both readership and contributors over the last years is *jazzblog.dk*. It was started by trombonist Anders Larsson in 2009, but is authored by a number of different musicians from the Danish jazz scene: <http://www.jazzblog.dk>.

5 Audience

Unfortunately, no comprehensive data on audiences at Danish jazz events is available.

The *Copenhagen Jazz Festival* did a festival analysis of the 2011 event (see <http://www.jazzroom.dk/Analyse%20af%20Copenhagen%20Jazz%20Festival%202011.pdf>): The results show that during the 10-days lasting festival and over 1.000 concerts, a total number of 263.000 visitors was counted. The gender distribution of these people attending concerts shows that 53% was male and 47 % female. Moreover, a questionnaire with 1.618 respondents reveals the average age distribution of visitors: 35% was under 35 years old, another 35% was between 35 and 55 years old and 30% was older than 56 years.

6 Recording and distribution

6.1 Jazz agencies

According to *JazzDanmark*, there are a number of agencies which promote Danish artists, including jazz musicians. They are responsible for bookings and act as agents between promoters (such as festivals, venues) and artists. Selected Danish agencies for jazz in 2010 are listed in the following table.

Table 5: Danish agencies for jazz in 2010⁷⁵

Agency	Website	Brief description
Copenhagen Concerts	http://www.copenhagenconcerts.dk	Books Danish jazz musicians
Danish Music Agency ApS	http://www.damu.dk	Books Danish and international musicians within a large artistic field, including music, theatre, dance, entertainment shows; music genres: blues, folk, pop, rock, classical music, latin, world music, contemporary music etc.
Inmusic	http://www.inmusic.dk	Books Danish musicians of various musical genres, including more than 50 jazz ensembles/musicians
Knokl Management	http://www.knoklmanagement.dk	Books Danish jazz musicians
PG Special Agent	http://www.pg-specialagent.blogspot.com	Funded by Jesper P. Graugaard, the agency for jazz, electronic music and culture provides promotion services for artists, organizations, festivals and media. Books mainly Danish jazz musicians
Uma Productions	http://www.umapro.com	Books international jazz musicians
Westmanmusic	http://www.westmanmusic.com	Established by Annika Westmann, this music agency is located in Sweden. Books mainly musicians from the genres jazz, blues and world music, including Danish jazz musicians

⁷⁵ Source: *JazzDanmark*, as of March 2011.

6.2 Record labels

According to *JazzDanmark*, quite a large number of record labels for jazz exists in Denmark (see Table 6). Information on sales of jazz recordings in Denmark is not available.

Table 6: Danish record labels for jazz⁷⁶

Record label	Website
Arts Music	http://www.arts-music.dk
Bang Forlag	http://www.bangforlag.dk
Barefoot Records	http://www.barefoot-records.com
Blackout Music	http://www.blackoutmusic.dk
BMG – Ariola	n/a
Bonnier Amigo Music Denmark A/S	http://www.bonnieramigo.dk
Brumtone	http://brumtone.bandcamp.com
Calibrated	http://www.calibrated.org
CD Jazz.com – Music Mecca	http://www.cdjazz.com
Copenhagen Records	http://cphrec.dk
Cowbell Music	http://www.cowbellmusic.dk
Dacapo Records	http://www.dacapo-records.dk/da
Divine Records	www.divine-records.blogspot.dk
Embla Music & Experience	http://www.nielspraestholm.dk
EMI Music Denmark	http://emi.dk
Ethnotronic	http://www.ethnotronic.com/ethnotronic.com/Home.html
Focus Recording – Focus Production	http://www.focusrecording.dk
Gateway Music	http://www.gatewaymusic.dk
Hiatus	http://www.hiatuslabel.com
ILK	http://www.ilkmusic.com
Libra Music	http://www.libramusic.com
Little Beat Records	http://www.littlebeatrecords.dk/LittleBeatDK/Forside.html
LongLife Records – Pladekisten	http://www.pladekisten.dk
MATH Records	http://www.mathrecords.net
Media Management – Davs Musik	http://www.davs-musik.dk
Mom Eat Dad	http://momeatdad.com
Music For Dreams	http://www.musicfordreams.net
Music Mecca Aps	http://www.cdjazz.com
Ninth World Music	http://www.ninthworldmusic.com
Olufsen Records	http://www.cdklassisk.dk
PagodaMusic	http://www.pagodamusic.com
Playground Music	http://www.playgroundmusic.com
Red Dot Music – EMI	http://www.reddotmusic.net
Rump Recordings	http://www.rump-recordings.dk

⁷⁶ Source: *JazzDanmark* database, accessed March 2013.

Signals	http://www.signals.dk
Sony Music – Columbia	http://www.sonymusiceurope.com
SteepleChase	http://www.steeplechase.dk
Storyville Records	http://www.storyvillerecords.com
Stunt Records – Sundance Music	http://www.sundance.dk
Tapas Records	http://www.tapasrecords.com
Target Records/Tactic Records/Target Distribution	http://www.targetrecords.dk
Universal Music Denmark	http://www.universal.dk
VME Group	http://vme-group.com/nyheder
Your Favourite Jazz c/o VME Group	http://www.yourfavouriterecords.dk/?q=node/43
Zewski Music Group	http://www.zewskimusic.com

7 Subsidy and funding

7.1 Public sector funding

The Danish Agency for Culture is the administrative arm of the Danish Arts Council, the Danish Arts Foundation and the Danish International Cultural Panel and, as such, dispenses funding for these bodies. There are a number of different grants and subsidies for music. In the table below three important funding types are compared: “Work Stipends” for individual musicians (both classical and rhythmic); “Ensembles” (both classical and rhythmic); “Fee subsidies” for rhythmic venues.

Table 7: Distribution of music funding and subsidy for jazz in 2010⁷⁷

Music funding	Distribution in %	No. of grants	No. of jazz grants	% for jazz	Distribution in DKK	Distribution for jazz	% for jazz
Work Stipends	1,39	21	10	47,62	820.000	350.000	42,68
Ensembles	69,68	142	75	52,82	41.063.254	7.673.294	18,69
Fee Subsidies ⁷⁸	28,92	163	55	33,74	17.043.930	4.296.060	25,21
TOTAL	100,00	347	140	40,35	58.927.184	12.319.354	20,91

⁷⁷ Figures collated from <http://www.kunst.dk/kunststoette/tildelinger>. For simplicity, results in % have been rounded to two decimal places.

⁷⁸ The jazz columns count those venues that present jazz only or on a regular basis.

As can be seen from the numbers above, jazz applicants receive 40,35% of the total number of grants given, but this only represents 20,91% of the money distributed through these grants. The biggest difference is to be found in the funding towards ensembles where jazz receives 52,82% of the grants given, but only 18,69% of the money given. This is due to the relatively large amounts given to subsidize regional classical orchestras.

In addition, the *JazzDanmark* distributes “JazzDanmark Puljen” which offers financial travel aid for Danish musicians in order to fund projects with an international character. In 2010 DKK 717.524 were distributed through this.⁷⁹

Danish Music Awards is the annual award show that pays tribute to the Danish music-scene, both the musicians and the jazz-industry. In 2010 there were four jazz categories: “Danish jazz record of the year”; “New Danish jazz artist of the year”; “Danish vocal jazz record of the year”; “Danish cross-over jazz record of the year”.

Since 2011, the jazz-scene has had a separate award show and the number of categories have gone: six categories in 2011, and seven in 2012.

7.2 Business and private funding/sponsorship

Complementary to the various public funding bodies, Danish jazz also benefits from a number of private and trade related funding avenues.

Notable among the private foundations was the *Jazzpar Prize*, an annual award instituted in 1989 of which the main sponsor for many years was the Scandinavian Tobacco Company. The prize was given to an individual jazz musician and consisted of a cash award of 200.000 DKK and a series of concerts ending with a Prize Presentation Concert in Copenhagen. Since 2004, due to the loss of Scandinavian Tobacco Company as main sponsor, the prize has been suspended until a new sponsor can be found (see <http://www.jazzpar.dk/start.html>).

Other special jazz prizes in Denmark count a.o. the *Ben Webster Prize*, run by the *Ben Webster Foundation* whose funds arrive from the sales of Webster’s albums; the *Bent Jædig Prize*, commemorating the Danish tenor player Bent Jædig; *Jazzformidlerprisen* (The Jazz Communicator Prize), given to an individual that have excelled in spreading knowledge and information on jazz.

⁷⁹ An interactive map shows the geographical locations for tours and concerts supported (see <http://goo.gl/maps/8ioMV>).

Table 8: Private funding for Danish jazz and jazz related activities in 2010⁸⁰

Jazz prizes and Charitable foundations	DKK
Ben Webster Prize	25.000
Bent Jædig Prize	15.000
Jazzformidlerprisen	15.000
Leo Mathiesen Prize	10.000
Léonie Sonnings Music Foundation	120.000
Sonning-Fonden	147.000
Tuborg Foundation	62.000
Palæ Bar Jazz Prize	25.000

7.3 Collective rights funds

The collective rights funds for music gathered under the Danish Copyright Act are distributed through two different administrative bodies, Koda and Gramex.

The different trade unions for music and performing arts each receive funds from Koda and Gramex, the national collective funds, which represent 11,06% of the total income from copyrights.

Table 9: Collective rights funds, in million DKK⁸¹

	Total funds	National collective funds	in %
Koda	565.825	51.310	9,07
Gramex	168.861	29.958	17,74
TOTAL	734.686	81.268	11,06

The trade unions distribute the collective rights funds to their members through various grants and stipends. DJBFA [The Danish Society for Jazz, Rock and Folk Composers] informs that in 2010 they supported ten major jazz related projects with the total sum of DKK 245.253,80. They also distributed DKK 13,6 million directly to their members of which 17% to 20% are jazz musicians.

⁸⁰ Data collated from the *JazzDanmark* website and the individual foundations' websites.

⁸¹ Numbers collated from: http://www.koda.dk/fileadmin/user_upload/Aarsberetning11/Kodas_aarsberetning_2011.pdf; http://www.gramex.dk/Om/~media/Files/___Nyheder/12_09_20_Fordelingsregnskab_2011.ashx.

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Bourne, Michael. 2001. "Caught: Copenhagen's Summer Jazz Immersion", in: *Down Beat – Jazz*, Nr. 2 (February), p. 54.

Harsløf, Olav and Finn Slumstrup (eds.). 2011. *Jazz I Danmark, 1950-2010*. Copenhagen: Politiken.

Dybo, Tor. 2010. "Jazz Research in Scandinavia," in: *Jazzforschung / Jazz Research* 42. Graz: Akademische Druck- und Verlagsanstalt, pp. 111–127.

Mortensen, Tore F. 2010. *Fortællinger Om Jazzen: Dens Vej Gennem Statsradiofonien, Danmarks Radio Og Dr. Aalborg*: Center for Dansk Jazzhistorie, Aalborg University Press.

N.N. *Copenhagen Jazz Festival 2011: Publikumsanalyse*. <http://www.jazzroom.dk/Analyse%20af%20Copenhagen%20Jazz%20Festival%202011.pdf> (03/26/2013).

Posthuma, Sanne. "Professional Jazz and Pop Music Training in Europe," pp. 4–97.

Washburne, Christopher. 2010. "Jazz Re-Bordered: Cultural Policy in Danish Jazz", in: *Jazz Perspectives*, Vol. 4, No. 2 (August), pp. 121–155.

Internet addresses (alphabetical) [as of 03/31/2013]

Media:

Danish Radio Broadcast Corporation: <http://www.dr.dk/P2/Jazz>; <http://www.dr.dk/P8Jazz>

Jazz Special: <http://www.jazzspecial.dk>

Jazzblog.dk: <http://www.jazzblog.dk>

JazzNyt: <http://jazznyt.blogspot.dk>; <http://scandinavianjazz.blogspot.dk>

Nordjyllands Jazz Radio: <http://www.jazzradioen.dk>

Radio Jazz: <http://radiojazz.dk>

Agencies:

Copenhagen Concerts: <http://www.copenhagenconcerts.dk>

Danish Music Agency ApS: <http://www.damu.dk>

INMUSIC: <http://www.inmusic.dk>

Knokl Management: <http://www.knoklmanagement.dk>

PG Special Agent: <http://www.pg-specialagent.blogspot.com>

Uma Productions: <http://www.umapro.com>

Westmanmusic: <http://www.westmanmusic.com>

Record labels:

Arts Music: <http://www.arts-music.dk>

Bang Forlag: <http://www.arts-music.dk>

Barefoot Records: <http://www.barefoot-records.com>

Blackout Music: <http://www.barefoot-records.com>

BMG – Ariola: n/a

Bonnier Amigo Music Denmark A/S: <http://www.bonnieramigo.dk>

Brumtone: <http://brumtone.bandcamp.com>

Calibrated: <http://www.calibrated.org>

CD Jazz.com – Music Mecca: <http://www.cdjazz.com>

Copenhagen Records: <http://cphrec.dk>

Cowbell Music: <http://www.cowbellmusic.dk>

Dacapo Records: <http://www.dacapo-records.dk/da>

Divine Records: www.divine-records.blogspot.dk

Embla Music & Experience: <http://www.nielspraestholm.dk>

EMI Music Denmark: <http://emi.dk>

Ethnotronic: <http://www.ethnotronic.com/ethnotronic.com/Home.html>

Focus Recording – Focus Production: <http://www.focusrecording.dk>

Gateway Music: <http://www.gatewaymusic.dk>

Hiatus: <http://www.hiatuslabel.com>

ILK: <http://www.ilkmusic.com>

Libra Music: <http://www.libramusic.com>

Little Beat Records: <http://www.littlebeatrecords.dk/LittleBeatDK/Forside.html>

LongLife Records – Pladekisten: <http://www.pladekisten.dk>

MATH Records: <http://www.mathrecords.net>

Media Management – Davs Musik: <http://www.davs-musik.dk>

Mom Eat Dad: <http://momeatdad.com>

Music For Dreams: <http://www.musicfordreams.net>

Music Mecca Aps: <http://www.cdjazz.com>

Ninth World Music: <http://www.ninthworldmusic.com>

Olufsen Records: <http://www.cdklassisk.dk>

PagodaMusic: <http://www.pagodamusic.com>

Playground Music: <http://www.playgroundmusic.com>

Red Dot Music – EMI: <http://www.reddotmusic.net>

Rump Recordings: <http://www.rump-recordings.dk>

Signals: <http://www.signals.dk>

Sony Music – Columbia: <http://www.sonymusiceurope.com>

SteepleChase: <http://www.steeplechase.dk>

Storyville Records: <http://www.storyvillerecords.com>

Stunt Records – Sundance Music: <http://www.sundance.dk>

Tapas Records: <http://www.tapasrecords.com>

Target Records/Tactic Records/Target Distribution: <http://www.targetrecords.dk>

Universal Music Denmark: <http://www.universal.dk>

VME Group: <http://vme-group.com/nyheder>

Your Favourite Jazz c/o VME Group: <http://www.yourfavouriterecords.dk/?q=node/43>

Zewski Music Group: <http://www.zewskimusic.com>

Funding:

Danish Music Awards: <http://www.dmajazz.dk>

Gramex: <http://www.gramex.dk>

JazzDanmark Puljen: <http://www.jazzdanmark.dk/en/support/jazzdanmark-puljen>

Koda: <http://www.koda.dk>

The Danish Agency for Culture: <http://www.kulturstyrelsen.dk>

Prizes:

Ben Webster Prize: <http://www.benwebster.dk>

Bent Jædig Prize: <http://www.jazzdanmark.dk/en/node/3053>

Jazzformidlerprisen: <http://www.jazzdanmark.dk/en/node/3059>

Jazzpar Prize: <http://www.jazzpar.dk>

Leo Mathiesen Prize: <http://www.jazzdanmark.dk/en/node/8900>

Léonie Sonnings Music Foundation: <http://www.sonningmusik.dk>

Palæ Bar Jazz Prize: <http://www.jazzdanmark.dk/en/node/3062>

Sonning-Fonden: <http://sonning-fonden.ku.dk>

Tuborg Foundation: <http://www.tuborgfondet.dk>

Further websites on jazz in Denmark:

JazzDanmark: <http://www.jazzdanmark.dk>

Centre for Danish jazz history: <http://www.jazz.aau.dk>

Danish Ministry of foreign affairs: http://www.netpublikationer.dk/um/8895/pdf/jazz_pop_rock_und_techno.pdf

Dansk Musiker Forbund: <http://www.dmf.dk>

Denmark.dk – The official website of Denmark: <http://www.denmark.dk>

Denmark's Cultural Canon: <http://kulturkanon.kum.dk>

ILK Denmark: <http://www.ilkmusic.com>

Jazzarounddenmark: <http://www.jazzarounddenmark.dk>

Jazzportalen: <http://www.jazzportalen.dk>

Ministry of Culture: <http://www.kum.dk>

Nord Jazz: <http://www.nordjazz.com>

Nordic Music Council: <http://www.norden.org/en>

Nordjazz Conference – NJC: <http://www.jazzconference.net>

The Jazz collections at the University Library of Southern Denmark:
http://www.sdu.dk/Bibliotek/Om%20biblioteket/Om%20samlingerne/Jazz.aspx?sc_lang=en

The Royal Library: <http://www.kb.dk>

Visitdenmark: <http://www.visitdenmark.dk>

Worldmusic Denmark: <http://www.worldmusic.dk>

Young Nordic Jazz Comets: <http://www.ynjc.dk>

APPENDIX

1 Promoters/venues (in alphabetical order according to town)⁸²

Town (Region)	Promoter / Venue	Website
AARHUS (Midtjylland)	Jazzselskabet i Aarhus	http://www.jazzselskabetaarhus.dk
AARHUS (Midtjylland)	Sunship	http://www.sunship.dk/
AARHUS (Midtjylland)	Århus Musikforening	http://www.aarhusmusikforening.dk
ALBERTSLUND (Hovedstaden)	Albertslund Jazzklub	http://www.albertslund-jazzklub.dk
AMAGER (Hovedstaden)	Amager Jazzklub	http://www.amagerjazzklub.dk
BALLERUP (Hovedstaden)	Ballerup Jazzklub	http://www.ballerup.dk/baghuset
COPEHAGEN (Hovedstaden)	ILK	http://www.ilkmusic.com
COPENHAGEN (Hovedstaden)	Foreningen Jazzens Venner i Valby	http://www.maet.dk
COPENHAGEN (Hovedstaden)	Copenhagen Jazzhouse	http://www.jazzhouse.dk
COPENHAGEN (Hovedstaden)	Jazzklub Loco	http://locomusic.dk
COPENHAGEN (Hovedstaden)	Sofies Jazz Klub	http://www.sofiekaelderens.dk/
COPENHAGEN (Hovedstaden)	The Tester	https://livejazz.dk
COPENHAGEN (Hovedstaden)	Unicorn Jazz	n/a
COPENHAGEN (Hovedstaden)	Vanløse Jazzklub	http://www.vanlosejazzklub.dk
COPENHAGEN (Hovedstaden)	Østerbro Jazzklub	http://www.krudttonden.dk
EBELTOFT (Midtjylland)	Ebeltoft Jazzklub	http://www.ebeltoftkulturhus.dk/ejazz
ESBJERG (Syddanmark)	Jazz Esbjerg	http://www.jazzesbjerg.dk/jazzesbjerg/Forside.html
FARUM (Hovedstaden)	Farum Jauuklub	http://www.farumjazzklub.dk
FREDERICIA (Syddanmark)	Fredericia Jazzklub	http://www.fredericiajazzklub.dk
FREDERIKSUND (Hovedstaden)	Seaside Jazzklub	http://www.seasidejazzklub.dk
GILLELEJE (Hovedstaden)	Gilleleje Jazzklub	http://www.gillelejejazzklub.dk
GL. EGÅ (Midtjylland)	Gl. Egå Jazzklub	http://www.gej.dk/jazzklub/Indhold.aspx?id=1
GLADSAXE (Hovedstaden)	Gladsaxe Jazzklub	http://www.gladsaxejazzklub.dk
HADERSLEV (Syddanmark)	Haderslev Jazzklub	http://www.haderslevjazzclub.dk
HERNING (Midtjylland)	MoorJazz	http://www.swinging-europe.org/#!moor-jazz/c1gagv
HILLERØD (Hovedstaden)	Buddhas Jazzklub	http://www.klaverfabrikken.dk
HOLBÆK (Hovedstaden)	Holbæk Jazzklub	http://www.holjazz.dk
HOLSTERBRO (Midtjylland)	Jazzklub 93	http://www.jazzklub93.dk
JYDERUP (Hovedstaden)	Tornved Jazzklub	http://www.tornvedjazzklub.dk
LANGELANDS (Syddanmark)	Langelands Jazzklub	http://www.langelandsjazzklub.dk
LYNGBY (Hovedstaden)	Lyngby-Taarbæk Jazzklub	http://www.lyngbyjazz.dk
NÆSTVED (Sjælland)	Næstved Jazzklub	http://www.jazzklub.dk

⁸² All data according to *JazzDanmark* database, accessed March 2013.

NYKØBING FALSTER (Sjælland)	Riverside Jazz Club	http://www.riversidejazz.dk/index.htm
ODENSE (Syddanmark)	Jazzhus Dexter	http://dexter.dk/koncerter.php
RADSTED (Sjælland)	Radsted Jazzklub	http://www.123hjemmeside.dk/Radsted-Jazzklub/64923701
RANDERS (Midtjylland)	Jazzens Venner	http://www.jazzens-venner.dk
RANDERS (Midtjylland)	Randers Jazzklub	n/a
RIBE (Syddanmark)	Jazzin' Ribe	http://ribejazz.dk
RINGSTED (Sjælland)	Ringsted Jazzklub	http://www.ringstedjazzklub.dk
RØDOVRE (Hovedstaden)	Rødovre Jazzklub	n/a
ROSKILDE (Sjælland)	Ung Jazz Roskilde	http://www.ungjazzroskilde.dk
SILKEBORG (Midtjylland)	Silkeborg Jazzklub	http://sommer-jazz.dk/jazz.aspx
SKAGEN (Nordjylland)	Skagen Jazzklub	n/a
SKIVE (Midtjylland)	Skive Jazzklub	http://www.skivejazzklub.dk
SLAGELSE (Sjælland)	Slagelse Jazzklub	http://www.slagelsejazz.dk
SLANGERUP (Hovedstaden)	Slangerup Jazzklub	http://www.slangerupjazzklub.dk
SØLLERØD (Hovedstaden)	Søllerød Jazzklub	http://www.sollerodjazzklub.dk
SØNDERBORG (Syddanmark)	Sønderborg JazzClub	http://www.sønderborgjazzclub.dk
SVENDBORG (Syddanmark)	Svendborg Jazzklub	n/a
THY (Nordjylland)	Jazz i Thy	http://www.jazzithy.dk
VÆRLØSE (Hovedstaden)	Værløse Jazzklub	n/a

2 Festivals (2010 and 2013, in alphabetical order according to town)⁸³

Town (Region)	Festival	Website
AALBORG (Nordjylland)	Den Blå Festival	http://www.denblaafestival.dk
AARHUS (Midtjylland)	Aarhus Jazz Festival	http://www.jazzfest.dk
AARHUS (Midtjylland)	Spot Festival	http://spotfestival.dk
ÆRØ (Syddanmark)	Ærø Jazzfestival	http://www.aeroejazzfestival.dk
ALLINGE (Hovedstaden)	Allinge Jazz Festival	http://www.allingejazz.dk
BOGØ (Sjælland)*	Bogø Jazz Festival*	http://www.bogoejazzfestival.dk *
COPENHAGEN (Hovedstaden)	Copenhagen Blues Festival	http://www.copenhagenbluesfestival.dk
COPENHAGEN (Hovedstaden)	Copenhagen Harbour Jazz	http://www.harbourjazz.dk
COPENHAGEN (Hovedstaden)	Copenhagen Jazz Festival	http://www.jazz.dk
COPENHAGEN (Hovedstaden)	Latin Festival	http://www.latinfestival.dk
COPENHAGEN (Hovedstaden) *	Valby Summer Jazz *	http://valbysummerjazz.dk *
COPENHAGEN (Hovedstaden)	Wundergrund Festival	http://www.wundergrund.dk
FEMØ (Sjælland)	Femø Jazz Festival	http://www.femoejazz.dk
FREDERICIA (Syddanmark)	6. Juli Jazz & Bluesfestival	http://www.fredericiajazzklub.dk

⁸³ All data according to *JazzDanmark* database, accessed March 2011 (festivals 2010) and March 2013 (* festivals 2013).

HELSINGØR (Hovedstaden) *	Helsingør Jazz Festival *	http://www.helsingor-cityforening.dk/jazzfestival.htm *
HILLERØD (Hovedstaden)	New Note Festival	http://www.newnotefestival.dk
JONSTRUP (Hovedstaden)	Jonstrup Jazzfestival	http://www.jonstrup-jazz.dk
KØGE (Sjælland) *	Modern Jazz Days *	http://www.modernjazzdays.dk/modern-jazzdays/Modern_Jazz_Days.html *
LIVØ (Nordjylland)	Livø Jazz, Folk & 60er Festival	http://www.livo.dk
MARIBO (Sjælland)	Maribo Jazzfestival	http://www.maribojazz.dk
MIDDELFART (Syddanmark)	Middelfart Jazz Fezztival	http://www.fezztival.dk/da
NEXØ (Hovedstaden) *	Østersø Jazz Festival *	http://www.ostersojazz.dk *
ODENSE (Syddanmark)	Odense Sommerjazz	http://www.odensesommerjazz.dk
RIBE (Syddanmark)	Ribe Jazz Festival	http://ribejazz.dk
RINGKØBING (Midtjylland) *	Ringkøbing Fjord Jazz Festival *	http://www.ringkobingfjordjazz.dk *
RØMØ (Syddanmark)	Rømø Jazzfestival	http://www.romo-jazz.dk
ROSKILDE (Sjælland)	Roskilde Jazz Days	http://www.roskildejazzdays.dk
SÆBY (Nordjylland)	Sæby Jazzfestival - Jazz og Fisk	http://www.saebyjazzfestival.dk
SILKEBORG (Midtjylland)	Riverboat Jazz Festival	http://riverboat.dk
SLANGERUP (Hovedstaden)	Snake City Jazzfestival	http://www.snakecityjazzfestival.dk
SVENDBORG (Syddanmark) *	Sydfyns Jazz Festival *	http://www.ollemus.dk *
TUNØ (Midtjylland)	Tunø Festival	http://tunofestival.dk/forside
TVERSTED (Nordjylland)	Tversted Jazzy Days	http://www.jazzydays.dk/with_fl/html
<i>Country-wide</i>	Vinterjazz	http://www.jazz.dk

3 Universities and conservatories (in alphabetical order according to town)

Town	University / Conservatory	Website
AALBORG	Aalborg University	http://www.musik.aau.dk
AALBORG	Royal Academy of Music	http://www.musikkons.dk
AARHUS	Aarhus University	http://dac.au.dk/en/about-the-department/programme-profiles/musicology
AARHUS	Royal Academy of Music	http://www.musikkons.dk
COPENHAGEN	Rhythmic Music Conservatory	http://rhc.dk
COPENHAGEN	University of Copenhagen	http://artsandculturalstudies.ku.dk/programmes/musicology
ESBJERG	Academy of Music and Dramatic Arts, Southern Denmark	http://www.amda.dk
ODENSE	Copenhagen Harbour Jazz	http://www.harbourjazz.dk

IMPRESSUM

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