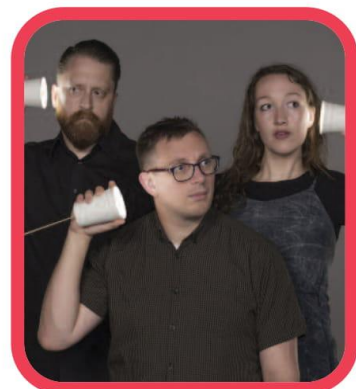


COLD COMFORT & HOME TRUTHS

Informing the review of jazz in England
by Chris Hodgkins



Cold Comfort and Home Truths: Informing the review of jazz in England

Foreword and Summary by John Fordham

The American-born art of jazz has been a vivid presence in English music for over 90 years - taking root in the country's culture within a decade of the first jazz recordings being released in New York in 1917, and fascinating successive generations of players and fans ever since with variations on the original models that have told increasingly distinctive local stories.

“Jazz has shown extraordinary powers of survival and self-renewal inside a society not designed for it.”

Eric Hobsbawm
'Uncommon People'

But the focus of this report is not a comprehensive history of jazz music's evolution in England, intriguing though it has been. Our objectives are practical and contemporary - to enable the English jazz constituency to use its jazz-supporting resources as effectively as possible, and to help facilitate the promotion of all forms of jazz, and further its development. This report thus surveys an English jazz community, currently in excellent creative fettle amidst severe economic hardship, from the starting point of two key questions: "Where are we now? And where do we want to be?"

The parameters of 'Cold Comfort and Home Truths' begin where the fairly healthy economics and self-sustaining fusion of jazz and pre-rock commercial and dance styles left off over 60 years ago. Jazz, which dominated the sounds of mass-entertainment in the first half of the 20th century, moved aside for Elvis Presley and The Beatles, and thus closer to art-music - with its enthusiastic but inevitably smaller audiences, and the concomitant necessity for investment and support beyond the means of box-offices or record shops alone. This report therefore examines how jazz in England has adapted to that change, and where it stands today.

Jazz in England possesses immense wealth in terms of human resources - players, composers, promoters, educators, festival-organisers, reporters and archivists, who frequently operate as unpaid volunteers to perform or facilitate the music they love. But this is not, nor should it be, a state of affairs that can be assumed to survive forever without proper nourishment.

We therefore focus on the contradiction between the diverse skills, backgrounds, cultural value, and internationally acclaimed creativity of English jazz musicians today, and the difficulty the majority of them experience in getting even close to the national average wage from music-making alone.

Attendance figures for 2018 quoted in this document show the year's audiences for classical performances at 3.4 million, those for jazz at 2.1 million, and for opera 1.7 million - yet in that period, the Arts Council's National Portfolio Organisations received the following levels of subsidy/ funding: opera was allocated £57.1 million in subsidy by Arts Council England (ACE), classical music £19 million, and jazz precisely £1,712,870.

The cultural assumptions and entrenched attitudes that have led to such an undervaluation of jazz's genre-spanning influence and contribution to the country's cultural capital are among the deep-seated problems this report addresses.

We begin with the demographics of the jazz audience and its regional variations, considerations of ethnicity, gender and disability, the practitioners in performance and education and their typical incomes, opportunities and obstacles for jazz work abroad, and the promotion of live jazz from the perspectives of the largely voluntary sector presenting the music in small clubs, and the more

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generously funded and sometimes commercially sponsored world of jazz festivals - which have expanded significantly in recent years.

Audience demographics currently indicate a preponderance of middle-aged and older attenders for jazz and a sharp decline in the 16-24 age range - but though the latter is noted as a development that urgently invites explanation and more inventive marketing and promotional strategies, it can be balanced against a recent upsurge of interest in jazz-related music among young city-dwellers - stimulated by new relationships between jazz and genres such as hip-hop, electronica, and grime, and in new club venues never previously considered part of the 'jazz circuit'.

Recordings - both physical and digital - are examined here - in terms of the valuable expansion of ways to disseminate niche musics like jazz, and the more problematic shift toward free mass consumption, streaming and copyright infringement, with their possible impact on consumer expectation as to whether music should be a commodity worth paying for at all. The role of social media in jazz marketing is explored, and the relative importance of the BBC, Jazz FM, TV, online radio, print media and blogs in the representation and dissemination of jazz.

Jazz education is explored in detail, in schools and in private teaching, in the development of Music Hubs after 2011, and in the rise of the formerly all-classical conservatoires in the teaching of jazz over the past three decades. Though the latter change has greatly expanded the number of accomplished jazz players in the marketplace, the report nonetheless notes that "the supply side is outstripping the demand side".

The most substantial investigation in this report, however, is reserved for the public funding of jazz - which began with an Arts Council bursary for the late composer Graham Collier in 1968 and has become a small but significant source of funds for jazz performers and promoters ever since. But though such funding has been invaluable down the years, the levels of investment for jazz as compared to other arts has remained low, and we suggest that better-quantified and more transparently explained objectives for the spending of £1.45 billion in taxpayers' money for 2018-22 are urgently needed.

In a detailed survey of Arts Council governance and successive restructurings of funding methods and various 'big-picture' visions over the period since public subsidy for jazz in England began, we draw attention to the continuing concentration of the Council's top officials into a narrow socio-cultural group, conflicts of interest where officials and Council members are also involved with clients' companies, recent preference for 'relationship managers' over specialist art-form administrators, emphasis on expensively prestigious 'cultural powerhouses' at the expense of grass-roots development, and a seeming lack of transparency, documentation, and accountability in decision-making.

This report suggests that the time has come for an overall evaluation of ACE's use of taxpayers' funds by the National Audit Office.

In conclusion, 'Cold Comfort and Home Truths' proposes that a transformative cultural change of attitudes to jazz in some quarters of England's most influential arts-funding and media establishments will be necessary before jazz gains its proper stature in relation to other music-based arts, and the playing field of 21st century arts sponsorship, public funding and media representation can be equitably levelled out.

We recognise that such cultural changes are not overnight achievements, but as we have attempted to show in this report, the proper recognition and appreciation of jazz in English arts-establishment thinking is decades overdue, despite many earnest - and doubtless well-intentioned - reassurances down the years.

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We have perhaps drawn on an unexpected source for a way out - if jazz's famous appetite for the unconventional and improvisational is any guide - in invoking theories advanced by that august body, the Chartered Institute of Management. The Institute refreshingly sidesteps rarefied conceptions of the meanings of 'culture' in favour of the practical precis 'how we do things' - which it considers to be a confection of habits, unwritten rules, traditions, emotional reflexes, participatory and leadership behaviour, and much else.

In the terms of this analysis, 'organisational change' is about changing the way we do things to help steer jazz in England towards what we believe to be its rightful status - as a creative musical art comparable to its much better-resourced peers and as deserving of serious respect, and as an often overlooked source of the kind of inclusive ideas and inspirations that the future nourishment of all contemporary arts depends on. Thoughtful attention to this long-neglected anomaly will help to make jazz in England more effective and equal, but the long-term cultural effects may well spread far wider.

John Fordham

March 2019

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Author's Note

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Chris is assisted by Howard Lawes, Jackie Elliman and Mary James. Full details of the panel and the review team are available at: <https://appjag.wordpress.com/>.

'Cold Comfort and Home Truths' sets out the hinterland of the development of jazz in England jazz as applied to the terms of reference. This paper is not about the musicology of jazz, nor a history of the genre of jazz in the UK; the music always reinvents itself at regular intervals. 'Cold Comfort and Home Truths' was written to inform the 'Review of Jazz in England'.

The term 'jazz' refers to jazz from early music (classic jazz) to whatever is happening on the stages of jazz clubs and concert halls today and tomorrow.

Figures for inflation have been calculated using the Bank of England's inflation calculator, [here](#).

For the avoidance of doubt, the writing of this document commenced in November 2017 and was completed bar the shouting in December 2018; events after that time, whilst germane, will not appear. Whilst much of the data is historical, every attempt has been made to find up to the minute information, the absence of which points to the considerable information gaps that need to be filled.



It was with overwhelming sadness that I learned of Debbie Dickinson's passing as I finished this report. Debbie had agreed to chair the Advisory panel; 'Cold Comfort and Home Truths' is dedicated to her memory.

Chris Hodgkins

June 2019

Debbie Dickinson
Photo: Lorraine Jordan

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Introduction

In July 2016, the All-Party Parliamentary Jazz Appreciation Group (APPJAG) wrote to Darren Henley, CEO, Arts Council England to ask if the Arts Council would be prepared to undertake a review of jazz in England. The Arts Council turned down this request. APPJAG asked the Arts Council to reconsider and again they declined to undertake a review.¹

APPJAG asked Chris Hodgkins to undertake the review that he agreed to do on a strictly pro bono basis. Funding to undertake the review in partnership with MusicTank, University of Westminster was secured with legacy funding from JazzUK formerly known as Jazz Services. MusicTank was to be the publisher of the Review of Jazz in England but regrettably MusicTank itself closed in November 2018. Its programme director, Jonathan Robinson set up ThinkMusic, an independent music business research consultancy and project management company and is continuing the partnership in an advisory capacity. The legacy funding from JazzUK has been rerouted with the kind assistance of Help Musicians.

This review concerns the operation, management and business of jazz, its purpose being twofold:

1. To enable the jazz constituency in England to better understand and utilise its resources in support of jazz in the most efficient and effective manner;
- 2 Making the case for improving the support, sustainability and promotion of jazz to help create the development of a healthy jazz scene in England

Phase one - Where are we now? - will look at the current state of jazz in England by examining the areas stated in the terms of reference below, and the findings will shape and inform the Review of Jazz in England.

Phase two - Where do we want to be? - entails the development of an action plan for jazz in England that will be placed out for consultation to those people who respond to this review of jazz in England and the jazz constituency at large.

¹ The full correspondence can be seen at <https://appjag.wordpress.com/>

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Terms of Reference

To achieve these broad aims, this Review of Jazz in England will ascertain where jazz in England is currently (“Where are we now?”), and secondly, to develop an action programme (“Where do we want to be?”). Set out below are the Terms of Reference for the Review of Jazz in England:

- **The audience for jazz** - its size compared to other music forms; demographic details such as location, age, gender, diversity, socio-economic ranking; diversity, disability and access; attendance and ticket sales. The media paints a vibrant club culture for jazz in London but what of the rest of England? What does it take to build an audience for jazz especially in the younger age group?
- **Musicians** in terms of supply and demand, earnings, areas of employment in the UK and abroad, education, work opportunities, access to funding, gender, disability and diversity. The export and impact of British jazz musicians abroad and the return to the UK economy; the probable impact of BREXIT.
- The **promotion of live jazz** in respect of (a) jazz promoters and producers - voluntary, publicly funded and commercial; (b) Musicians booked with regard to numbers of musicians, their gender, disability and diversity; (c) Public and private funding of promoters, festivals. Marketing and ticket sales; (d) the economics of promoting and impact analysis.
- **Artist management and agencies.**
- The **recording and publishing** of jazz. Physical and digital distribution; jazz record labels and distributors. Sales. Streaming and music synchronisation rights; intellectual property and publishing
- The use of **social and digital media** by the jazz constituency, audiences, musicians and promoters. The use of digital technology currently and in the future.
- **Jazz in the media.** Examine coverage in print, on air, on screen, online and social media including jazz writers and broadcasters.
- **Education and training** from schools to colleges, access routes into jazz both formal and informal: (a) Professional and continuing professional development and training; (b) The role of Music Hubs and their value to jazz and to jazz education; (c) The work and role of youth jazz orchestras in England - access to them and levels of gender and diversity; (d) The role and work of jazz educators.
- Explore **the value created by Arts Council investment in jazz National Portfolio and jazz sector support organisations.** Look at the structure, strengths and weaknesses of these organisations and how examples of best practice can be promoted elsewhere in England.
- The **work, policies, plans and levels of public funding and promotion of jazz of key publicly funded organisations** such as Arts Council England, British Council, BBC, local authorities, Department for Innovation, Universities and Skills and charitable organisations such as the Performing Right Society Foundation.
- Levels of private and commercial **funding of jazz.**
- The **prevailing culture** of jazz in England and the management of change.
- **Jazz Archives** – their funding, development and exploitation.

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The purpose of Cold Comfort and Home Truths

The purpose of 'Cold Comfort and Home Truths' is to provide a hinterland that informs the Review of Jazz in England and the terms of reference; secondly to identify those areas and gaps that are in need of further research, in order to build the case for more support - from funding through to Parliament – which needs hard data as evidence.

This paper is about what makes jazz tick in England in terms of the infrastructure, promotion, marketing, funding, musicians, the economics of jazz, jazz education, the culture of jazz and organisational change. Jazz has always been the Cinderella of the arts in the UK in terms of funding and yet it has always consistently punched above its weight with a volunteer and professional promoters network that is second to none, hand-in-hand with musicians that are making waves both here in the UK and abroad.

This paper is not about the performance or development of jazz in terms of music, nor a history of jazz in the UK; the music always reinvents itself at regular intervals. Jazz in the UK has survived the vicissitudes of changing fads and fashions in music and will continue to do so.



Humphrey Lyttelton
Photo: Brian O'Connor's Images of Jazz

Humphrey Lyttelton's quote on the Jazz Centre UK [website](#) sums it up:

"Jazz is like a rock pool. When the tides of musical fashion come in the rock-pool is hidden for a while. But when the tides go out, there's the rock-pool again, brimming with life and activity."

Eric Hobsbawm in 'Uncommon People' reinforces this message:

"Jazz has shown extraordinary powers of survival and self-renewal in a society not designed for it."

However, there are two issues: the quality and tension between perceptions of jazz's commercial potential as opposed to jazz as an art form. This paper touches on the latter.

Renowned trumpeter Henry Lowther in an email to this report's author on 15th February 2019 broached these two areas, and whilst this paper is about the operation, management and the business of jazz, it is important that these topics are aired and perhaps provide a subtext to this paper:

"... one of the difficulties that jazz has always faced is what kind of music is it, popular entertainment or serious art music? (Brass bands have the same problem.) The answer is that it's both. At a popular level jazz can be seen as highly commercial music that should, or could, with the right kind of promotion and support, stand on its own two feet economically.

On the other hand, much of the kind of music played by many jazz musicians would never be able to compete with popular music in a commercial world and will most likely only ever attract a minority audience.

As a musician I feel there's always the thorny question of quality. I know that perhaps in a time of many loosely lumped together diverse styles of music that there is no universal understanding as to what constitutes quality and therefore it can often only come down to personal taste but I do feel strongly that so often music of inferior quality gets promoted above that of exceptional quality. But that's the way of the world these days I suppose!"

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Underpinning this entire document is the fact that jazz in England (and indeed across the UK) is “rich beyond the dreams of avarice” in terms of human resources: jazz musicians, composers, volunteer promoters, commercial promoters, educators, youth orchestras, jazz festivals, a small but growing service economy and jazz archives, but appallingly poor in terms of investment.

To put it simply, jazz is people rich and cash poor.

Jazz is rather like Alice in ‘Through the Looking Glass and What I Found There’ – *“The rule is, jam tomorrow and jam yesterday, but never jam today”*.

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Items for Action

The audience for jazz

Jazz needs to better understand its audience. Statistical data is patchy, but what there is tends to indicate that overall, audiences have been in decline especially in younger age groups. What is the picture regionally and nationally? What attracts audiences and what puts them off; crucially, how do we build audiences at every age group, especially the young, which better sustain and support jazz? Some sections of the media paint a vibrant club culture for jazz in London but what of the rest of England, and how do we convert the popularity of large-scale, one-off festivals into meaningful support of/ support for jazz, across the country?

Musicians

Sustaining a meaningful career as a musician is challenging; the jazz genre is no exception and perhaps more so given the seemingly causal, informal and passionate nature of the genre, where supplementing one's income outside of writing and performance are a-given. The data that exists shows the sustained erosion of musicians' fees and incomes that have largely failed to keep pace of inflation, never mind meet average national wage thresholds. More understanding about the working patterns and practices of musicians is required – from how and where they seek work, to fees, revenue sources and available funding – in order to make the case for the improved support of jazz.

There is also a pressing need for closer working with music organisations such as the Musicians' Union, UK Music and Parliamentary Music Groups to ensure that UK jazz musicians are not disadvantaged by Britain's exit from the European Union in terms of access and travel to EU countries

Music promotion

The economics of casual gigs and how to support/ fund them needs closer examination. The plight of small venues presents real challenges particularly to the grass roots sector, and to promoters in particular. Establishing the skills and needs training for promoters to ensure they're equipped in a digital age of marketing, promotion and online ticketing is paramount, as is improving the diversity of performers, particularly on festival stages, and improving awareness of networks and organisations such Independent Venue Week, the Music Venues Trust and jazz promoter networks.
Education and Training

Similarly, in an era of the DIY musician, understanding the eco system in which musicians sit is essential, yet with notable exceptions, graduates of conservatoires appear to know little about the industry they enter as incoming professionals. More data is required to determine skills gaps and learning needs, assess levels of funding, support and training required and to ensure and encourage equal opportunity of participation.

Ensuring artists and musicians are aware of the many sources of revenue from performances, recordings and publishing is essential, yet this remains an area largely misunderstood and underexploited. And given there's an over-supply of labour for the number of gigs available, educating musicians about how they may use their skill sets in other areas of employment would seem to be as essential as it is necessary.

Marketing

Research needs to be undertaken to better understand the audience for jazz. What attracts audiences to jazz events and what turns them off? Statistics indicate audiences have been in decline especially in the younger age group; it is crucial that this is verified regionally and nationally. What is the

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audience in terms of demographics, disability, ethnicity, and is the audience being well served? - What are the needs of the jazz audience?

The media paints a vibrant club culture for jazz in London but what of the rest of England? What marketing efforts and of what nature are required to build an audience for jazz especially in the younger age group, but also what marketing efforts can be employed to build audiences in every age group? These marketing efforts need to be defined and articulated. What makes them attend? What price will they pay? What puts them off attending, what are the demographics of the frequent and lapsed attender?

Funding

Jazz in England and the UK is - "rich beyond the dreams of avarice" in terms of human resources: jazz musicians, composers, volunteer promoters, commercial promoters, educators, youth orchestras, jazz festivals, a small but growing service economy and jazz archives, but appallingly poor in terms of investment. To put it simply jazz is people rich and cash poor.

An analysis of the funding of jazz is required from all sources including; funding bodies, charitable trusts, box office, commercial sponsorship and crowd funding. There needs to be an impact analysis of funding and also an analysis of the multiplier effect of investment from all sources.

Musicians invariably subsidise the music by accepting low fees and a comparison needs to be drawn between these fees and those paid musicians in different areas of the arts. The crucial work of the volunteer jazz promoters requires an analysis of impact and value for money

After this paper was completed the Covid-19 pandemic has cast a long shadow over the funding on not only jazz but all the arts. The effect of the Covid-19 virus on the jazz constituency needs to be quantified in terms of loss of musician's earnings, box office and future attendance. In a worsening economic environment, will audiences have the disposable income to spend at the box office?

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1. The audience for jazz

1.1 Demographics

Changes in the attendance of young adults at jazz events showed attendances of 15-24-year-olds had declined by 55% between 1986 and 2009.² Indeed, research for Cheltenham Jazz Festival in 2001 indicated the festival relied on middle-aged attendees indicating that there was a need for younger audiences.³



A visitor survey of Brecon Jazz Festival (2008) by Lynne Jones Research Ltd suggested that, attendances by younger people had declined and that 70% of the audience was in the over 45 age group. Additionally, younger people surveyed at the festival reported lower satisfaction ratings.⁴

Arts Council England 'Taking Part Survey' 2011/ 12 put the audience for jazz in England at 2.4 million as compared to 3.2 million for classical music and 1.6 million for opera.⁵

*Adamant Marching Band, Brecon Jazz Festival
Photo: Brian O'Connor's Images of Jazz*

Research for Manchester Jazz Festival in 2013 revealed:

- 2.2% of the audience were under 19 years of age
- 29.4% of the audience were aged 20-34
- 20.4% aged between 35-49 years
- 31.30% aged 50-64 years
- 16.2% aged over 64 years of age.⁶

Demographic data for jazz from the 'Taking Part Survey' 2015/16 shows that the audience numbers for jazz among 16-24 year-olds declined by 57% between 2005 and 2016⁷, and put the total audience for jazz in England at 2.1 million as compared to 3.4 million for classical music and 1.7 million for opera.⁸

Worth noting here is that the jazz audience decreased in size between 2012 and 2016 by 12.5%, while classical music increased its audience numbers by 6% and opera also increased by 6%. According to the 'Taking Part Survey' for 2015/ 16:

² Chris Hodgkins, *Changes in the attendance of young adults at jazz events* (Emerald Group Publishing Arts Marketing – An International Journal Volume 3, Number 2, 2013) p172

³ Steve Oakes, *Profiling the jazz festival audience* (International Journal of Event and Festival Management Volume 1, Number 2, 2010) p118

⁴ Nod Knowles, *Scoping Study In Respect of Brecon Jazz* (Brecon Town Council 2016) p7

⁵ Howard Lawes, Professor Stuart Nicholson, Lisa Reyners, Sophie Trott, Chris Hodgkins, *The Needs Of The Jazz Community* (Jazz Services/ JazzUK, available at: <http://bit.ly/2ITgNcJ> accessed 23rd December 2017) p12

⁶ Jiaya Li and Zhouji Chen, *Economic Impact Assessment for Manchester Jazz Festival 2013* (Faculty of Manchester Business School, Manchester University, 2013) p46

⁷ Chris Hodgkins, *Where do you want to be – a business planning manual for jazz musicians* (available at: <http://bit.ly/2IUdUbN> 2017) pp.109-113

⁸ Department for Culture Media and Sport, *Taking Part Survey 2015/16* (available at: <https://tabsoft.co/2kGPgLy> accessed 23rd December 2017)

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- 52% of the audience for jazz is female and 48% male.
- In terms of age: 3% of the audience are aged between 16-24, 19% are aged between 25-44, 40% are aged between 45-64 and 21% are between 65-74 with 17% of the audience aged 75+ and over.
- 53% of the jazz audience is in full time employment and 47% are in part-time employment, not working or retired.
- 76% of the jazz audience live in urban areas and 24% live in rural areas.
- 49% of the jazz audience has higher education qualification or professional/vocational equivalents.
- 11% of the jazz audience earns over £50k and 19% earn between £30k and £49k.
- Acorn Classification has 35% of the audience as Wealthy Achievers, 17% as Urban Prosperity, 31% as Comfortable with 8% classed as Moderate Means and 9% as Hard Pressed.
- 81% of the audience owned their own homes. 85% of the audience for jazz was from the Upper Socio-Economic Group and 15% from the Lower Socio-Economic Group.
- With regard to ethnicity 92% of the audience was white and 8% for all other ethnic groups combined.⁹

Please note that the 'Taking Part Survey' is dealing with small samples. For example, in 2015/ 16 the total sample size is 10,171 respondents of which the jazz sample size numbered 294 female respondents and 265 male respondents.

On a positive note, at the 2017 EFG London Jazz Festival, Jazz Promoter, Serious, programmed "nine hundred young performers playing to an audience of over 7,000 in 40 events". Their 'Next Generation Takes Over' programme doubled in size in 2017, taking over free stages at Southbank Centre and Barbican to showcase the emerging talent and remarkable contribution of young people to the jazz scene. The 2017 festival also had a sellout run of Jazz for Toddlers.¹⁰

On 23rd December 2017, the London Jazz Festival's largest age group was aged 35-54 with a 50:50 male-to-female ratio.¹¹

Jazz Services research for 2012/13 showed the breakdown for diverse audiences for jazz at its National Touring Support Scheme gigs amounted to 9% of the combined audience, comprising:

- 2% Asian/Asian British
- 2% Black/African/Caribbean/Black British
- 1% Mixed ethnic group
- 4% Other ethnic group.¹²

The same research gave an audience gender profile of 54% male, 39% female and 7% who did not answer. In terms of age profile, the same research for showed:

- 5% of the audience was aged between 16-24 years
- 7% aged 25-34%
- 9% aged 35-44
- 24% aged 45-54
- 51% aged over 55 years.¹³

⁹ Ibid 8

¹⁰ Serious, (available at: <http://bit.ly/2m0TzRS> accessed 23rd December 2017)

¹¹ Serious, (available at: <http://bit.ly/2knUQIE> accessed 23rd December 2017 and <http://bit.ly/2m2f44I> accessed 10th October 2018)

¹² Chris Hodgkins, Response to a manifesto for jazz - Jazz Services Audiences Survey 2012/ 13 (Chris Hodgkins, private papers, 7th May 2016) p6-7

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1.2 Geographic spread

The 'Taking Part Survey' 2015/ 16 analysed the audience for jazz in terms of regional spread for England and numbers attending for opera, classical music and other live music events, and found the following geographical audience reach:

- 2% - North East
- 3% - North West, Yorkshire and Humberside
- 4% - East Midlands and East of England
- 5% - West Midlands
- 9% - London
- 5% - South West.¹⁴

Total numbers of attendees for regions were extrapolated and give potential audience numbers for each region. For example, there were 42,000 attendees for jazz in the North East of England as compared to 566,000 jazz attendees in London.¹⁵

In the first 'The Value of Jazz in Britain' report, it was noted that 67% of promoters in 2005 had audiences of 100 or fewer.¹⁶ In 'The Value of Jazz in Britain II', the proportion in 2008 was broadly similar, at 70%.

With regard to larger average audiences, there was little difference between the 2005 and 2008 results. A slightly smaller proportion of promoters (10% against 13%) reported audiences of more than 200.¹⁷

Jazz Services National Touring Support Scheme had average audiences for 2011/ 12 of 64 people over 482 dates. The average attendance on the National Touring Support Scheme from 2004 to 2012 was 61 people over 3,795 dates.¹⁸

1.3 Ticket prices, sales and frequency of attendance

'The Value of Jazz in Britain II' report estimated annual ticket sales for jazz increased slightly from £22.50m to £24.75m between 2005 and 2008.¹⁹

In 'The Value of Jazz in Britain I', respondents were asked the average price of admission to their shows. About half the promoters charged between £5 and £10 for full-price tickets.²⁰

In 'The Value of Jazz in Britain II', there was a very similar result, but a significant change occurred at the higher price level of £10 to £15, where greater numbers of promoters (22% against 15%) charged prices within this band.²¹

¹³ Ibid 12

¹⁴ Ibid 8

¹⁵ Ibid 7 pp.109-113

¹⁶ Mykaell Riley and David Laing, *Value of Jazz in Britain* (Jazz Services, 2006, available at: <https://bit.ly/37F1jNu>, accessed 24th December 2017) p5

¹⁷ Mykaell Riley and David Laing, *Value of Jazz in Britain II* (Jazz Services, 2010, available at: <https://bit.ly/2N3Cv8j>, accessed 24th December 2017) p5

¹⁸ Chris Hodgkins, *Jazz Services Annual Report April 2011 to March 2012 - Making an Impact* (Jazz Services 2013, available at: <http://bit.ly/2kT3KaZ> accessed 24th December 2017) p15-16

¹⁹ Ibid 17 p2

²⁰ Ibid 16 p9

²¹ Ibid 17 pp.5-6

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The Jazz Services, National Touring Support Scheme statistics for the years 2004-2012 gave an average ticket price of £8.29 and average ticket price of £7.14 for the year 2011-2012.²²

Jazz Services research into audiences at National Touring Support Scheme events in 2012/13 showed that:

- 91% of the respondents attended between 2 to 5 gigs a year
- 23% of the respondents attending between 6 to 12 gigs a year
- 42% of the respondents attending more than 12 gigs a year.²³

In terms of frequency of attendance at jazz events, the 'Taking Part Survey' for 2015/ 16 showed that:

- 1.3% of the sample attended at least once a week
- 6.1% attended at least once a month
- 23.2% attended at least 3 or 4 times a year
- 32.2% attended twice in the last year.²⁴

Research by Jazz Services into the needs of the jazz constituency listed the top ten needs for the jazz audience. A priority for the audience was more gigs followed by increased funding for jazz.²⁵

Stephanie Pitts and Karen Burbank produced some valuable insights into what motivates the jazz listener to attend, among them is that the motivation to attend a live jazz gig includes the ability to "...enjoy high quality music in a welcoming and comfortable setting, amongst like-minded people."²⁶

In terms of online ticket sales, the most recent data available indicates 51% of the jazz audience in 2010/ 11 purchased tickets online.²⁷ In the 'Taking Part Survey' 2014/ 15 and 2015/ 16, 5.2% of the sample visited a website to purchase tickets. There is a clear need to ascertain how tickets are being sold and in what volumes especially among volunteer jazz promoters.²⁸

While there are no recorded statistics, some jazz performances are free to the general public. For example, live jazz by respected performers was for several years a supplementary feature of various performing arts venues on the South Bank in London. Such 'aperitifs' are sometimes available at arts venues in other cities in England. They have a particular value to the extent that audiences can perform include non-aficionados some of whom are thus put on the road to conversion.

²² Ibid 18 pp.15-17

²³ Ibid 12 pp.6-7

²⁴ Ibid 8

²⁵ Ibid 5 pp.29-30

²⁶ Stephanie E Pitts and Karen Burland, *Listening to live jazz: an individual or a social act?* (Arts Marketing – An International Journal Volume 3, Number 1, 2013) p18

²⁷ Chris Hodgkins, Jazz Tickets Online UK Business Plan/Taking Part 2010/2011. Kantar Media 2011 (Chris Hodgkins, private papers 24th December 2012) p16

²⁸ *Taking Part Survey: Data Analysis Tools* available at: <https://tabsoft.co/2lxFhjR>, last accessed 9th March 2020

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2. Musicians

2.1 Employment

Jazz Services' estimate at 21st September 2015, that the number of jazz musicians active in the UK was 4,094 musicians of whom 2,634 were members of the Musicians' Union Jazz Section and 1,460 musicians estimated by Jazz Services as not being members of the Musicians' Union.²⁹

The English and the UK jazz scenes have been bedeviled by low pay for musicians. Brian Blain in his article 'The Jazz Economy Part 1' in Jazz UK (Sept/ Oct. 2004) noted:

"A few jazz musicians get rich but, most barely make a living from jazz alone – and all of them went into it for a love of the music, which depends on its survival in Britain on high skills, poorly rewarded, and countless volunteers all over the country".³⁰

The Arts Council 'Review of Jazz', commissioned to inform the Arts Council's Policy for the support of Jazz in England published in October 1995, noted that the annual earnings of a high proportion of the jazz musicians who are highly skilled and held in high regard fell beneath the income tax threshold.³¹

The Arts Council's Policy for the support of Jazz in England, 1996, again drew attention to the low fees paid to UK jazz musicians.³²

Jazz Services' research showed that in 1983 if a musician's fee of £79 on the National Touring Scheme was adjusted by the RPI for each year to 2003, the adjusted fee in 2003 would be £169 (using the Bank of England's inflation calculator). JSL's National Touring Support Scheme Statistics for the years 1992-2003 show the musicians' average fee for 2003 was £100 per gig. Thus, between 1983 and 2003 there has been little or no improvement. Fees had deteriorated and any small improvement was on the margins.³³ The band musician's fee of £79 in 1983 adjusted for inflation would have been worth £262 in 2018.

'The Value of Jazz in Britain I' (2005) showed that the majority of jazz musicians continued to be paid less than the national average wage of £22,248.³⁴ Only 21% received more than £20,000 in 2004, with over half (53%) earning under £10,000.

By way of comparison, jazz performers in Norway in 2006 earned an average annual income through concert performances of 185,000 Kroner which equated to £16,399.³⁵

'The Value of Jazz in Britain II' again showed that 80% of musicians were paid less than the average wage of £25,000 in 2008,³⁶ and that jazz continued to be a low wage sector, in part due to the low price of tickets or free admission to jazz events.³⁷

²⁹ Ibid 12 p8

³⁰ Brian Blain, *The Jazz Economy Part 1* (Jazz UK September/ October 2004 available at: <https://bit.ly/2P1Dfzr> accessed 3rd January 2018) p16

³¹ Arts Council England, *Review Of Jazz, Consultative Green Paper* (Arts Council England, October 1995)

³² Arts Council England, *A Policy For The Support Of Jazz In England* (Arts Council England 1996 available at: <http://bit.ly/2klZ6SE> accessed 3rd January 2018) p6

³³ Chris Hodgkins, *Analysis of the Business Environment for Jazz Services Ltd Business Plan 2008-2011* (Jazz Services, 2008 and amended December 2011, available at: <https://bit.ly/3fwEQ7H>, accessed 3rd January 2018) p53

³⁴ Ibid 16 p3

³⁵ Tony Whyton/ Petter Frost Fadnes, *Rhythm Changes – Statistical Overviews of Five Partner Countries* (Institute for Jazz Research, *Rhythm Changes: Jazz Cultures and European Identities* 2008) p56

³⁶ Ibid 17 p31

³⁷ Ibid 17 p31

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Charles Umney and Lefteris Krestos in an article in 2013 that looked at the working lives of young musicians in London, noted a number of factors in them seeking gigs: firstly the oversupply of labour, the prevalence of low fees and the differing number of labour processes sought, such as function work, jazz gigs and West End theatre work that musicians encountered in getting to play gigs.³⁸

In another paper (2014), 'Jazz musicians and the structuring of the labour market in Paris and London', Charles Umney argued that musicians:

"...internalised the wide range of information on differing fees which weakened their negotiating position and helped them to "formulate asking prices, most strongly on jobs where artistic attractions are weak".³⁹

The Musicians' Union publishes guidelines for a National Gig Rate minimum. The rate for casual engagements for groups performing in pubs and clubs of up to 3 hours is £117.00 per musician and for casual engagements for groups performing at functions of up to 4 hours the rate is £156.00 per musician.⁴⁰

These are guidelines and indicate what musicians should be aspiring to. However, if the band musician's fee of £79 in 1983 on the National Touring Scheme was adjusted by inflation for each year to 2018, the inflation-adjusted fee is £262.⁴¹

In 2015, professional musicians in France were paid an average minimum fee of approximately €120 euros, (£106 sterling). However, the organiser then has to pay additional "charges sociales", equivalent to an additional 75% of the basic fee, so the total fee is circa €200 (which equates to £176).⁴²

The ever-increasing numbers of musicians in circulation is in part assisted by the success of higher and further education course in jazz studies. Jazz Services' website listed 2,762 musicians active and published in 2010 which had increased to 4,094 musicians in 2015.⁴³

Acceptances to UK Conservatoires for jazz, in the period 2012-2015, rose by 33% from 50 to 150 music students.⁴⁴

This reinforces Charles Umney's assertion of the problem of the oversupply of labour in the UK jazz scene

Stan Sulzman
Photo: Nick Smart



The Jazz Services 'Live Music Survey' (2004) showed that most jazz musicians worked in pubs (81%), jazz clubs (74%), restaurants (63%), arts centres (58%) and concert halls (51%), with 49% working in public open spaces. 80% sought to earn income through music.⁴⁵

'The Value of Jazz II' had the main sources of income for jazz musicians as 45% of their income coming from live performance, 24% from teaching, 19% from royalties, composing, broadcasting, recording, other music work and 12% from non-music sources.

³⁸ Charles Umney and Lefteris Krestos, *Creative labour and collective interaction: the working lives of young jazz musicians* (Work, employment and society, sagepub.co.uk, 2013)

³⁹ Charles Umney, *Jazz musicians and the structuring of the labour market in Paris and London* (University of Greenwich Business School, Working Paper: No: WERU8, 2014, available at: <http://bit.ly/2knqShB> accessed 6th January 2018) p20

⁴⁰ Musicians' Union, *National Gig Rate* (Musicians' Union 2017, available at: <http://bit.ly/2mopfkW> accessed 7th January 2018)

⁴¹ Ibid 33

⁴² Trevor Stent, (<http://bit.ly/2mizFSk> accessed 8th January 2018)

⁴³ Ibid 7 Appendix VI

⁴⁴ Ibid 7 Appendix IV

⁴⁵ Ibid 33 p93

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The live performance income was made up of concert halls, arts centres and theatres accounting for 37% of their income, 19% from hotels and restaurants, 16% from jazz clubs and 12% from pubs.⁴⁶ The geographic spread of musicians in 2008 was 30% resided in London, 62% lived in the English regions and 8% in Scotland, Wales and Northern Ireland.⁴⁷

The regional spread of Jazz Services National Touring Support Scheme between 1992 and 2012 showed that 18% of the touring events took place in London with 82% of the events taking place outside London. There were under-represented areas (Northern Ireland and the North East) which accounted for just 3% of the gigs.⁴⁸

2.2 Funding and grants

In terms of funding for musicians, Arts Council England is a primary source of funding for a range of jazz activity. Jazz nevertheless has to compete with other music forms for funding on the Grants for the Arts scheme operated by Arts Council England (now National Lottery Project Grants). There are also funds such as the Performing Right Society Foundation's *Momentum Fund* (in its third year ended December 2016), awarded 7% of its total grants to jazz, this will be covered in more depth under [section 10](#).

Help Musicians manages the jazz-specific Peter Whittingham award and has other funding schemes for musicians across all genres, including the *Do It Differently fund*.

The BPI together with the Department for International Trade jointly fund and manage the all genre *Music Export Growth Scheme* (MEGS), to help artists and their projects achieve international recognition.

[Appendix 1](#) contains figures drawn from a Freedom of Information enquiry to the Arts Council and shows that in the year 2012/13, jazz had a lower rate of eligible applications (69) compared to opera (83), classical music (98) and world music (120) applications. The highest success rate in terms of successful applications was contemporary classical music (56%); jazz and other music had a 53% success rate.

In 2013/14, eligible applications from jazz had risen to 99 applications, compared to opera (102), classical music (122) and world music (136). Jazz again came second with a success rate 61% of compared to 63% for contemporary classical music.

In 2014/15, eligible applications from jazz had continued to rise to 115 yet failed to narrow the gap, with opera (151), classical music (164) and world music (153) continuing to dominate. This time, however, jazz enjoyed the highest success rate (of all genres) at 60%, just ahead of contemporary classical at 59%.

In 2015/16, jazz, had 169 eligible applications, opera 164, classical music 184, and world music with 184 applications. Jazz came joint-first with chamber music, with an application success rate of 58%.

Thus, over four years, jazz had risen from 69 to 169 eligible applications, with a success rate that was always above the average success rate.⁴⁹

⁴⁶ Ibid 17 pp.31-32

⁴⁷ Ibid 17 p30

⁴⁸ Chris Hodgkins, Submission to the Culture Media and Sport Committee inquiry into the work of Arts Council England (Jazz Services Ltd, Culture Media and Sport Committee 2014, available at: <http://bit.ly/2lUmnvA>, accessed 8th January 2018) p2

⁴⁹ Chris Hodgkins, FOI Arts Council England Grants for the arts applications and investment in Music and its sub-classifiers from 1st April 2012 – 31st March 2016 (Arts Council England, Freedom of Information request and reply 7th June 2016, available at: <http://bit.ly/2krfdys> accessed 16th January 2018)

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Applications for *Grants for the Arts* on a regional basis 2015/16 are set out in [Appendix 5](#). Out of 104 successful applications for jazz, London accounted for 42% with the North of England next with 19%. Of the total monies awarded (£1,862,955), London secured 37% followed by the North with 22%.⁵⁰

[Appendix 6](#) has an analysis of the purpose behind successful applications for *Grants for the Arts* for 2015/16; 42% of the applications were for musicians and tours, 27% for jazz festivals and 31% for a range of jazz projects.⁵¹



Tim Whitehead

In a report of a meeting between Tim Whitehead and the Arts Council regarding the funding of jazz (13th May 2015), the Music Director of the Arts Council and the London Relationship Manager expressed their frustration:

“...that neither enough applications for funding were being received from the jazz sector, and the quality of such applications was not reaching towards the development of a coherent infrastructure, which I (Tim) had alluded to as being a prime necessity for the development of realistic funding support.”⁵²

It should be noted that successful applications to *Grants for the Arts* from the jazz constituency had increased by 64.8% in 2013/14 and by a further 14.17% in 2014/15.

Eligible *Grants for the Arts* applications had increased from 69 in 2012/13 to 115 in 2014/15 ([Appendix 1](#));⁵³ this trend would or should have been evidenced from the quarterly statistics generated by the Arts Council which contradicts the statement that not enough funding applications were being received from the jazz constituency.

The Arts Council representatives stressed that the way forward was for:

“... consortia of musicians, promoters and others in jazz to put forward applications for seed funding to research and develop ‘infrastructure as well as activity’, i.e. plans and schemes, organisations as well as events, gigs, tours, etc., including using professional help to then put in larger scale applications to develop and expand infrastructure alongside music promotions, etc., so that networks can be built which can attract larger scale funding on a long term basis.”⁵⁴

It is regrettable that the Music Director at that time had not grasped the history and dynamics of the jazz constituency as the statement above assumes there is the capacity within the jazz constituency to undertake the amount of work required and that the jazz community, can, at a stroke, develop a jazz policy with a national infrastructure.

⁵⁰ Ibid 49

⁵¹ Arts Council England, *Grants for the Arts Data 2015-2016* (available at: <http://bit.ly/2kqZJun> accessed 14th January 2018)

⁵² Tim Whitehead, *Report of the meeting with the Arts Council of England 13th May 2015 regarding the funding of jazz 2015/ 18* (Jazz Breakfast 2015, available at: <http://bit.ly/2mqWLsl> accessed 16th January 2018).

⁵³ Ibid 49

⁵⁴ Ibid 52

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2.3 Women in Jazz

'Women in Jazz in Britain, A Brief History of Women Jazz Players' charts the development of the role of women in British jazz. Examples such as Gracie Cole, a fine trumpet player, typified the antipathy towards women musicians and women jazz musicians in particular in the first half of the 20th century. At 13, Gracie Cole was winning brass band competitions and the conductor of the Grimethorpe Colliery Band, recognising her talent, asked her to join the band. The musicians only agreed on the proviso that she travelled to the contest separately from the rest of the band.⁵⁵

Ivy Benson provides a prima facie example of the ingrained misogyny prevalent at that time:

*"Although Ivy Benson's bands were remarkably successful in Britain and Europe over a forty-year period, her story demonstrates that whilst there have always been men who have championed, supported and encouraged women jazz players there are also many who, albeit often implicitly, have done the opposite. Benson's bands provided important opportunities for in excess of 250 women to have high-profile careers in music, and it was not until the 1950s that women could begin to sustain these independently, performing alongside men at the highest levels."*⁵⁶

In the Melody Maker (August 1933), Leonard Feather asked why such a "small proportion of the fair sex professes any interest in or appreciation of hot music?" A robust defense was put forward by women musicians themselves:

- *"lack of opportunities offered to girls at school, university and in the community*
- *lack of opportunity leading to a narrower vision of technical ability*
- *lack of knowledge leading to lack of understanding of jazz's merits*
- *the natural conceit of the male tribe encouraging the work of men only*
- *the male language of jazz*
- *misogyny."*⁵⁷

During the Second World War the BBC made Ivy Benson its resident house band:

*"...all hell broke loose, because it was the plum job in the country. The male bandleaders did not want to know her, they loathed her guts. And the reviews for the first broadcast were vitriolic..."*⁵⁸



The response to this discrimination has been the development of self-help or a 'DIY' culture, notably kicked off by the band, Jam Today, in which both bassist Alison Rayner and guitarist Deirdre Cartwright played.

*Alison Rayner Quartet - Steve Lodder, Deirdre Cartwright, Alison Rayner, Buster Birch, Diane McLoughlin.
Jazz Ensemble of the Year, Parliamentary Jazz Awards 2018
Photo: Jane C Reid*

⁵⁵ Val Wilmer, *Gracie Cole* (The Guardian, 2007, available at: <http://bit.ly/2lWsboc> accessed 21st January 2018)

⁵⁶ Catherine Parsonage and Kathy Dyson, *The history of women in jazz in Britain* (Women in Jazz/ Donne in Jazz. Rome: Editore Columbo, 2007) pp.129–140.

⁵⁷ Jen Wilson, *The Devil's Music, Swansea Clerics and the W.I.* (Planet, The Welsh Internationalist, Issue 132 December 1998/January 1999) pp 45-49

⁵⁸ George McKay, *Circular Breathing – The Cultural Politics of Jazz in Britain.* (Duke University Press 2005) p282. Sheila Tracey quoted in *Sisters of Swing: Stardom, Segregation and 1940s/ 1950s pop.* Sarah Cooper ed. Girls! Girls! Girls! Essays on Women and Music. London: Cassell 1995) P75

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Both have been notable in leading the charge, setting up their own record label 'Stroppy Cow', securing gigs, running promotions and writing newsletters. Deirdre Cartwright and Alison Rayner then continued with the 'Guest Stars', with Debbie Dickinson as the manager, who went on to found 'Women Take Centre Stage'.

They then set up 'Blow the Fuse' to create gigs and tours, and produce their recordings.⁵⁹

The report 'Women in Jazz' (1998) indicated that the contribution of women in jazz had not been recognised and that the potential of women participating in jazz was untapped. Furthermore, the report demonstrated that the jazz scene in the UK tended to exclude women. For women audiences, the sexual discrimination is mostly unintended - their needs are not considered. For women performers the discrimination is perhaps more deliberate. The 'Women in Jazz' survey showed that women were currently under-represented onstage.⁶⁰

A survey conducted in 2004 of UK jazz musicians, 'The Value of Jazz I', found that only 14% of the respondents to the questionnaire were women jazz musicians and two thirds of these were vocalists,⁶¹ rising to 17% in the 2008 survey.⁶²

Information received from the Jazz Section of the Musicians' Union in 2008 gave a total of 2,878 members of the Jazz Section of whom 2,317 were men and 561 were women, which put the number of women Jazz Section members at 19.5% of the total.⁶³

[Appendix 7](#) charts the applications and acceptances to UCAS Conservatoires by jazz instrument group and gender for the years 2012/16. There was a total of 2,285 male applications with 410 male acceptances producing an acceptance rate of 15%. Applications from women totaled 505, with 75 acceptances – an acceptance rate of 15%.

Compare this to [Appendix 9](#) - applications and acceptances to UCAS Conservatoires by orchestral, band and early music ensemble instruments group and gender, 2012/16 - which produces 6,855 male applicants, revealing 1,470 male acceptances (21%), compared to 9,125 applications from women, of which there were 1,970 acceptances, (22%).

An analysis of the teaching staff in the jazz departments in 2017 at the four English conservatoires ([Appendix 14](#)) produced a total of 133 tutors of whom 122 were men and 11 were women, revealing that just 8.2% of teaching staff were women.

The governance of the jazz National Portfolio Organisations in terms of gender balance was measured using the Alexander-Hampton Review FTSE Women Leaders as a comparative measure. The Alexander-Hampton Review set a target for representation of women of FTSE boardrooms of 33%:

*"A step change is needed in pace. With just less than a third of FTSE 350 leadership roles going to women in the year, this falls short of what is required. Almost one in two or around 40% of all appointments need to go to women over the next three years to achieve the 33% target."*⁶⁴

⁵⁹ Ibid 56 p286

⁶⁰ Huxley and English, *Women and Jazz* (Southwest Jazz, 1998) p28

⁶¹ Ibid 16 p34

⁶² Ibid 17 p32

⁶³ Ibid 33 p99

⁶⁴ Sir Philip Hampton and Helen Alexander *Hampton-Alexander Review FTSE Women Leaders Improving gender balance in FTSE Leadership* (<http://bit.ly/2kTk0bY> 2017, available at: <http://bit.ly/2m0J2GE> accessed 18th January 2018)

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The jazz National Portfolio Organisations are employing musicians and dealing with musicians on a day-to-day basis, so this was a logical place to look at them in terms of corporate governance and providing exemplars of good practice.

[Appendix 15](#) provides an analysis of the jazz National Portfolio Organisations board directors in terms of gender and diversity measured against the target of 33% target for women directors in the Alexander Hampton Review. Seven of the jazz National Portfolio Organisations were within or over the 33% target. The other five organisations failed to achieve this and ranged from 0 to 30%.

In terms of media representation, [Appendix 16](#) provides a snapshot of radio play and the European magazine charts for February 2018. The table shows that of the 60 tracks played - 10 tracks per chart - the average proportion of the playlist featuring either women-led bands or bands with women members was 20%.⁶⁵

Across the music business more generally, PRS for Music reported that 40% of new songwriters who are joining identify as female. Of the total membership, 17% are women, but in the 20-29-year-old category, 21% of PRS for Music's members identify as women.

The Musicians' Union recently reported that 30% of its members identify as women; similarly, 23% of the membership of the Ivors Academy (formerly the British Academy of Songwriters, Composers and Authors) are women.⁶⁶

PRS for Music will:

*"Work with the PRS (their core donor) on significantly increasing its female membership within 5 years... Work with partners to identify networking and mentoring opportunities for women... Continue to fund Women Make Music... increase resources with new partners and achieve a 50-50 balance of grantees by 2022."*⁶⁷

It should be noted that a 50:50 balance of grantees should reflect an overall 50:50 balance of musicians in terms of gender. Furthermore, a cultural shift in the landscape should reflect women as band leaders who may well lead an otherwise all-male ensemble as well as being female members of male-led bands.

There are a growing number of women in jazz in managerial roles in jazz, evidenced by the work of the late Jackie Tracey, Hazel Miller and Christine Allen of Basho Music; Sue Edwards who manages amongst others Phronesis; Ina Dittke and Associates; Amy Pearce; Claire Whittaker OBE of Serious; Danielle White of Raestar Promotions; Janine Irons MBE of Tomorrow's Warriors a full list would indeed be substantial.

⁶⁵ *Charting the Jazz Message* (Jazzwise Magazine, February 2018) p14

⁶⁶ Neil Thompson, *Gender Gap Narrows Among PRS Members* (PRS for Music Members Music Magazine Issue 66 December 2017) p10

⁶⁷ Tom Fleming, *Women Make Music PRS Foundation Evaluation 2011-2016* (PRS Foundation)

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Camilla George Watermill Jazz Club, Dorking, July 2018 Photo: Brian O'Connor's Images of Jazz

There is a growing number of younger women players, for example, Faye MacCalman, Helena Kay, Alex Ridout, Lorraine Baker, Laura Jurd, Camilla George, Shirley Tetteh, Nubya Garcia, Kim Macari, Yazz Ahmed, Yolanda Brown, Trish Clowes, Tori Freestone, Zara McFarlane and Josephine Davies joining an existing corps of established players and educationalists such as Emily Saunders, Sue Ferris, Deirdre Cartwright and Alison Rayner, (who are also promoters of Blow The Fuse), Karen Sharp, Nikki Iles, Kathy Dyson, Karen Street, Paula Gardiner, Erika Lyons, Diane McLoughlin, Andrea Vicari, Kate Williams, Tina May, Clare Martin, Elaine Delmar, Sue Richardson, Issie Barratt, Barbara Snow, Julia Wray, Zoe Gilby, Christine Tobin, Norma Winstone, Liane Carroll, Elaine Delmar and Annie Whitehead.

There is also a growing number of women broadcasters, writers and academics; Val Wilmer, Jen Wilson, the late Deborah Dickinson, Professor Catherine Parsonage, Hilary Moore, Dr Emma Webster, Helen Mayhew, Sarah Ward, Ruth Fisher, Clare Teal, Claire Martin, Andrea Vicari, Liv Fernandes, Emily Saunders and Deirdre Cartwright. Again, this list is just scratching the surface.

Duncan Heining in 'Trad Dads, Dirty Boppers and Free Fusioneers – British Jazz, 1960-1975', sums up the position of the UK jazz scene in relation to women:

*"If we were to sit in judgment, then we would have to view the British Jazz scene at that time as being highly unfriendly to women. In this instance we must look at the significant changes that were happening elsewhere in society for women and at the male jazz musicians who did encourage females. I think we must also recognise that female artists from the mid-seventies onwards took a very active role in changing the scene in these respects and the impetus for later change came primarily from women themselves. That takes nothing away from pioneers like Laine, Winston, Stobart, Nicols, Tippets and others. To an extent they helped pave the way."*⁶⁸

2.4 Diversity

In 'The Value of Jazz' reports, musicians were asked to state their ethnic background. In both 2005 and 2008, all but 12% of respondents described themselves as white British, and only 5% were all other ethnic groups combined.⁶⁹

'Working Lives in Black British Jazz - A Report and Survey' estimated there were between 100 and 150 black British musicians earning a living playing jazz in the UK in 2013, 20% of whom were women.

In terms of location, 50% of the sample of the musicians surveyed in the 'What Is Black British Jazz?' project lived in London, 25% in the Home Counties, 20% in Manchester and Greater Manchester and 5% in Birmingham.⁷⁰

Over 70% of the sample earned under £25,000, which was then less than the average full-time wage of £26,500 in the UK in 2012. 53% of musicians earned less than £10,000 a year from jazz. 20.6% of the sample earned over £25,000.⁷¹

⁶⁸ Duncan Heining, Trad Dads, Dirty Boppers and Free Fusioneers – British Jazz, 1960 – 1975 (Equinox 2012) p302

⁶⁹ Ibid 16 p32

⁷⁰ Mark Banks, Jill Ebrey and Jason Toynbee, *Working Lives in Black British Jazz - A Report and Survey* (The Open University, April 2014) p36-42

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Jazz musicians from a diverse background face the same problems as white musicians: an oversupply of labour, low fees and the lack of interest from the broader industry. The response to this has been to develop self-help as a “DIY culture based around small communities of musicians, audiences and institutional networks.”⁷²

Concerning issues of ethnicity, in the 1920’s the opportunities for diverse jazz musicians in Britain were thin on the ground:

“The public attitude towards black performers, influenced by the media meant they did not have the same opportunities as white musicians to perform at the most lucrative venues, and also risked becoming victims of racial abuse...”⁷³

In 1932, Louis Armstrong visited the UK and Duke Ellington in 1933. Both played at the London Palladium with subsequent national tours. Dan Ingman of the Melody Maker met Louis Armstrong off the 12:25am boat train from Plymouth. They had no accommodation. Ingman started working his way through London hotels starting with the Savoy and then down to the next level:

“When he found acceptance, he thought it wise to mention some of the party were black. At that a total close down...I did the lot; I cannot remember how many hotels, but it was the same story. There were difficulties when I mentioned colour.”⁷⁴



Duke Ellington and Susan da Costa

With the Duke Ellington visit, similar problems were encountered. There were reports in the media that:

“... no London hotel would accommodate the band because the musicians were coloured; later the reports were questioned and Duke himself was comfortably located in the Dorchester.”⁷⁵

A case study in frustration is Joe Harriott, one of the leading pioneers of free jazz and the co-creator of the Indo Jazz fusions which made such an impact in the 1960s. Ian Carr in ‘Music Outside’ wrote:

“Harriott, one feels, was defeated and worn down and out more directly by the system, the hostile environment.”⁷⁶

Coleridge Goode in an interview did not mince his words on the subject of Joe Harriott:

“People who had the power to present, broadcast, explain and publicise his music often ignored and neglected it. In the end, unfortunately, one puts it down to the fact that Joe wasn’t a white Englishman. Had he been one, things would have been different. There can be no other explanation.”⁷⁷

⁷¹ Ibid 70 p42

⁷² Ibid 70 p27

⁷³ Catherine Parsonage, *The Evolution of Jazz in Britain 1880 -1935* (Ashgate Publishing Ltd 2005) p183

⁷⁴ Max Jones and John Chiltern, *Louis- The Louis Armstrong Story 1900-1971* (Studio Vista Publishers 1971) pp 138-139

⁷⁵ Derek Jewel, *Duke – A Portrait of Duke Ellington* (Elm Tree Books Ltd. / Hamish Hamilton 1977) p48

⁷⁶ Ian Carr, *Music Outside - Contemporary Jazz in Britain* (Northway Publication 2008) p2

⁷⁷ Alan Robertson, *Joe Harriott: Fire in His Soul* (Northway Publication 2008) p216

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Gary Crosby at Brecon Jazz Festival, 2005
Photo: Brian O'Connor's Images of Jazz

Gary Crosby in a recorded interview, on the 3rd February 2004, with Hilary Moore laid bare the underlying malaise:

*"You hear all kinds of excuses, you know 'they can't read' and so on...They'll be quick to point out all the faults of black musicians due to lack of education. But all the positives will be related to energy, drive, and all the raw animalistic types of things...you'll hear none of them talking about harmony, structure, intellect. None of them will hear that. None of them will want to hear that...The world that helps support jazz musicians – TV, film music, session work – we're not part of it. They are nowhere to be seen. We're not going to get called. We know that."*⁷⁸

Hilary Moore interviewed Soweto Kinch later that month on 12th February 2004. Soweto Kinch states: *"... there's a tacit perception that black jazz players have natural flair, drive, verve and can improvise, but they can't read the notes. That fallacy I'm sure still persists...it can only be a deliberate attempt to ghettoize someone's talents in one domain."*⁷⁹



Cheryl Alleyne spoke of her first couple of days at college in Newcastle:

"Having made the decision to take up a place on a music course in the North East of England was one of the biggest things I have ever done. I had just turned 21 and it was the first time that I left the safety of my mother's home, to travel 400 miles away for three years. It also did not help being black and female as I was soon to discover."

Cheryl Alleyne, Ealing Jazz Festival
Photo: Chris Taylor

*The events of my very first day at college during my orientation have also always remained with me. As I was following a music tutor and passing through the college cafeteria, one young white male managed to amuse his three other mates by exclaiming on seeing me: "EEE! Ah muss get one o' those fah Christmas". This was followed by tumultuous laughter. I unfortunately encountered much of that kind of behaviour both in and out of college."*⁸⁰

There will be one or two diehards- in Koestler's apt description – "like the Swiss Guard on the staircase of the Tuilleries" who will no doubt cry political correctness, but in answer to that, the authors of *Black British Jazz Routes* noted:

*"... that to insist that race matters in jazz is not an attempt to essentialise 'white' or 'black' jazz (or any other variant), but to explore how the varied, complex and often competing discourses and practices of race, place and nation are invested in jazz work, and how jazz itself – in terms of its texts, practices and performances – can be expressive of race and those racialised identities that circulate in post-colonial societies where diasporic, as well as more historically indigenous, communities and subjects live side by side."*⁸¹

The overall conclusion, from the project 'Working Lives in Black British Jazz - A Report and Survey' is that:

⁷⁸ Hilary Moore, *Inside British Jazz Crossing Borders of Race, Nation and Class* (Ashgate Publishing Ltd 2007) p113

⁷⁹ Ibid 78 p113

⁸⁰ Ibid 7 p30

⁸¹ Jason Toynbee, Catherine Tackley, Mark Doffman, *Black British Jazz Routes, Ownership and Performance* (Ashgate Publishing 2014) pp107-108

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*“... there is some institutional racism in the British jazz scene. However, the precise extent of this is difficult to assess, partly because it is usually implicit and rarely explicit, and partly because black British musicians encounter overlapping forms of discrimination by dint of belonging to two groups which are known to be marginalized in Britain: jazz musicians and black people”.*⁸²

The Office of National Statistics 2011 Census has ethnic minorities as comprising 13% of the population for the United Kingdom and 15% of the population for England.⁸³

The table in [Appendix 11](#), ‘Applications and acceptances to UCAS Conservatoires by jazz instrument group and ethnic group UK domiciled 2012/ 16’, shows an acceptance rate for 2016 for ethnic minority students of 10%.⁸⁴

Analysis of tutors teaching on jazz courses at Conservatoires in England in terms of ethnic minorities ([Appendix 14](#)), shows the number of ethnic minority tutors employed at the Conservatoires does not exceed 5, with no women ethnic minority tutors whatsoever.⁸⁵

An examination of the representation of ethnic minority board directors within jazz National Portfolio Organisations ([Appendix 15](#)), reveals that five of these organisations’ boards comprise over 15% ethnic minority representation. However, there are two anomalies as one organisation was established and are led by black directors; and another organisation was set up and led by three white directors.⁸⁶

2.5 Disability

Attitude is Everything took the decision to expand the terms of deaf and disabled people to “artists with access requirements” and “artists who personally identify as a deaf or disabled person, or don't identify, but have a health condition or impairment that impacts their daily life.”

Data from the 2011 Census reveals there are 9.4 million disabled people in England which is 18% of the population.⁸⁷

However, from the most recently published government statistics, there are 11.6 million disabled people in the UK, representing 18% of the population (HM Government, ‘Family Resources Survey’ 2011/12). Of these, nearly 6 million are of working age and around 3 million actually work, amounting to 15% of the total UK workforce.⁸⁸

The incidence of mental illness amongst musicians is recognised by the fact that Help Musicians has established Music Minds Matter, a free to access mental health support service to musicians. Arts Council data shows that of permanent staff in all music National Portfolio Organisations reporting to Arts Council England, disabled people make up 2.7% of the workforce and disabled artists and those with access requirements account for just 0.6% of the workforce.⁸⁹

⁸² Ibid 70 p34

⁸³ 2011 Census: KS201UK Ethnic group, local authorities in the United Kingdom ONS, (Office of National Statistics 2011, accessed 31st January 2018)

⁸⁴ Appendix 11

⁸⁵ Appendix 14

⁸⁶ Ibid 62 Appendix 15

⁸⁷ Ibid 83

⁸⁸ Department of Work and Pensions, Office of Disability Issues, Labour Workforce Survey Quarter 2, 2012

⁸⁹ Arts Council England, *Making a shift report - Disabled people and the Arts and Cultural Sector Workforce in England: Understanding Trends, Barriers and Opportunities* (Arts Council England 2017, available at: <http://bit.ly/2kpUB9P>, accessed 31st January 2018) p14

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Data collected between 4th May to 9th August 2010 from the British Association of Performing Arts Medicine, (an organisation that delivers specialist health support to performing artists), shows that from a total of 1,009 records, 86% beneficiaries were white, 9% comprised ethnic minorities and 5% were not recorded. Jazz as a genre accounted for 11% of total records.⁹⁰

An analysis of applications and acceptances to UCAS Conservatoires in Appendix 13 by jazz and orchestral, band and early music ensemble instruments group and disability that declared UK domiciled 2012/2016, showed that of the 105 successful applications for jazz in 2016, 95 had registered as being disabled. Of the 500 successful applications for orchestral, band and early music, 12% were disabled.⁹¹

2.6 Export and working abroad

In 2015, the total UK export revenue for music was £2.2 billion; figures are unavailable for what percentage of this sum could be accounted for by jazz.⁹² A report, 'Supporting UK Musicians Abroad for the British Council and the Arts Council England', commissioned in 2009 from Julia Payne and Adam Jeanes of The Hub made eight recommendations:

1. a planning and delivery framework
2. online information
3. showcasing
4. touring
5. professional development
6. communications; evaluation
7. upward lobbying and advocacy
8. internal professional development⁹³

In terms of showcasing and touring, the recommendation in the report was not particularly encouraging:

*"Whilst it is clear that the lack of support for more established artists to tour overseas is a significant gap in the current landscape, we are aware that Lottery rules currently severely limit the Arts Council's ability to support this kind of work, and that it is simply not a priority for the organisation. As such, our recommendations in this area focus on improving information distribution, further exploiting the value that inbound delegations can have, and the two organisations identifying a small number of producers and artists in whom they are both interested, with a view to supporting this network to develop international projects which are based on 'mutuality' (two-way exchange) and which respond to both organisations' priorities."*⁹⁴

The Arts Council said in the accompanying statement to the report:

"We will begin to explore some of the recommendations outlined in the executive summary immediately, for example the suggestion of a more 'joined up' approach to strategic planning, showcasing in the UK and overseas, online intelligence and clearer communication of our

⁹⁰ Deborah Charnock and Dan Hayhurst, *Activities and Outcomes Report October 2009 – September 2011* (British Association for Performing Arts Medicine November 2011, pp. 6-8)

⁹¹ Appendix 13

⁹² Jonathan Todd, *Measuring Music* (UK Music 2016) p6

⁹³ Julia Payne and Adam Jeanes, *Supporting UK Musicians Abroad – Funding and development opportunities for British musicians and organisations to export and develop international markets for their work. Executive Summary* (British Council and Arts Council England February 2010, available at: <http://bit.ly/2kltl6J>, accessed 17th February 2018) pp.3-5

⁹⁴ Ibid 93 pp.3-5

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international priorities. Recommendations relating to touring, internal professional development, evaluation and lobbying and advocacy will inform future developments, and some, such as the suggestion of an entry-level professional development programme will not be possible in the current financial climate.”⁹⁵

In early 2016, the British Council commissioned The Hub to research the:

“...funding and development opportunities for British musicians and music organisations to export and develop international markets for their work, and to develop their artistic practice through international experience.”⁹⁶

The report, ‘Going International’, updated research that the British Council and Arts Council England had commissioned in 2009, ‘Supporting UK Musicians Abroad’. It is interesting to note that in both reports there is no comparison with other countries such as Norway, Sweden, Germany and France. Cultural diplomacy was given a brief mention in the British Council report published in 2016, thus: ‘Cultural diplomacy: the use of culture and the arts, including music, to help further understanding and relationships between the UK and other countries.’⁹⁷

The British Council Report 2016 contained information on funding schemes and a research commentary that contained inter alia:

“There appears to be a widespread lack of basic business-related knowledge and understanding amongst artists - and only limited, high quality, relevant professional development support. There’s a widely held perception that there’s little industry intelligence about key emerging markets, communication and signposting. There’s a widespread lack of awareness out there, and the messaging is muddled. Amongst industry professionals there’s still widespread confusion over the role of British Council, and how they can engage with the organisation.”⁹⁸

As a response to the 2009 and 2016 reports, the Arts Council with financial support from the British Council set up the ‘Artists’ International Development Fund’. The programme was launched in 2012. The evaluation report for the years 2012/2015 gave a total of 1,889 grant applications in the first ten funding rounds, which resulted in a total of 389 awards. The average grant award was £4,196; the maximum grant was £5,000. The total investment was £1,632,225. There were 232 music applications with 50 awards a success rate of 22%. The average success rate was 21%.

Rounds 13 and 14 have been published and in round 13 of a total of 66 successful applications, seven were for music, a success rate of 11%. In round 14 there were 87 successful applications, with ten successful applications, for music, a success rate of 11%.⁹⁹

The aims of the Arts Council’s ‘Artists’ International Development Fund’ bear little resemblance to The Hub’s recommendations in 2009 (and the Arts Council’s own accompanying statement to the 2009 report and 2016). The fund includes all art forms.

A Freedom of Information request to the British Council in January 2018 asked the following:

⁹⁵ Julia Payne and Adam Jeanes, *Supporting UK musicians abroad: accompanying statement* (British Council and Arts Council England February 2010, available at: <http://bit.ly/2kltl6J>, accessed 17th February 2018) p1

⁹⁶ Remi Harris, John Hart, Julia Payne, *Going International: Supporting British musicians and music organisations to work internationally* (British Council May 2016, available at: <http://bit.ly/2mqMFpt>, accessed 17th February 2018) p4

⁹⁷ Ibid 96 p7

⁹⁸ Ibid 96 p48

⁹⁹ Arts Council England, *Artists International Development* (Arts Council England, December 2016, available at: <http://bit.ly/2kFQl6h>, accessed 17th March 2018)

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“What explicit strategy or strategies does the British Council have in place to export under-represented music's in England such as jazz and folk music? What funding schemes are available and what is the total allocation of monies for each scheme?”

The reply, amongst other things, stated:

“We do not work with export and do not have export funding schemes, though we do work for the benefit of the arts sector in the UK, including the music sector.”

The request produced the following information on funding:

- Musicians in Residence China, supported annually by £22,000 from the British Council, £15,000 from our partner, PRSF, and help in-kind from partners in China
- Folk Nations residency: £30,000
- Scottish folk band Dallahan to partner with Nepalese artists Katumba for performances in Nepal: £7,000
- Pipes and Ney, Anban: £7,000¹⁰⁰

A total of £66,000 was spent on music in 2017/18. The Report and Accounts for the British Council gives the income of the British Council for 2016/17 as £1,077 million of which grant in aid from the Foreign and Commonwealth Office was £158 million in 2016/17.

However, it should be noted that the British Council contributed to the Arts Council England's 'Artists' International Development Fund' and in 2018, contributed an additional £250K.



Stuart Nicholson in 'Jazz and Culture in a Global Age' introduces the notion of 'hard' and 'soft' power - terms coined by Professor Joseph S. Nye.¹⁰¹ Professor Nye gave oral evidence to the House of Lords 'Soft Power and the UK's Influence Committee' on 15th October 2013 in which he defined: "... soft power is the ability to get what you want through attraction and persuasion."

Beats and Pieces Big Band, Made in the UK, Xerox Rochester International Jazz Festival June 2018 USA. Photo: Emile Holba

In his evidence Professor Nye put Britain at the top of the list in terms of nations endowed with soft power resources such as the BBC and the World Service, Britain's Universities and the monarchy;

“Britain has an extraordinary number of assets, without getting into many aspects of British culture: arts, literature or painting... The British Council does a good job on British culture, and the various efforts that the British Council makes in teaching English also transmit a degree of British culture.”¹⁰²

Lord Hodgson of Astley Abbots asked:

¹⁰⁰ Chris Hodgkins, *Freedom of Information request to the British Council* (British Council Freedom of Information request and reply 30th January to the 13th March 2018, available at: <http://bit.ly/2kpAWXs>, accessed 14th March 2018)

¹⁰¹ Stuart Nicholson, *Jazz and Culture in a Global Age* (North Eastern University Press 2010 pp.61-85)

¹⁰² Professor Joseph S. Nye, Harvard Kennedy University, *Oral evidence, questions 176-186* (Soft Power and the UK's Influence Committee, House of Lords, Evidence Session No.10 21st October 2013, available at: <http://bit.ly/2lXKAkw>, accessed 19th February 2018)

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"You gave us a flattering list of our soft power assets. Then at the end you said that we would come close to the top of a list of countries when you listed soft power capability. What other countries do you think have a strong presence and from whom we could or should be learning?"

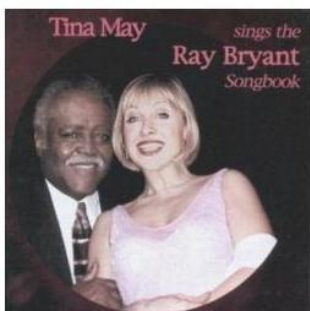
Professor Nye cited Norway:

*"I should note that sometimes smaller countries are able to exercise soft power. It is not that they have as much as a large country, but they are able to punch above their weight. I think of a country like Norway, which is not a member of the European Union and has only five million or six million people. Not many people speak Norwegian, yet Norway often ranks very high in polls of attractiveness."*¹⁰³

The Norwegian Jazz Forum (NorskJazzforum) is a case in point; its current membership consists of circa 23 jazz festivals, 75 jazz clubs, 120 big bands, 590 professional musicians and 130 jazz students. In addition to the national organisation, NorskJazzforum in Oslo, there are 5 regional jazz centres in Norway, based in Bodø, Trondheim, Bergen, Arendal and Oslo.¹⁰⁴

In 2006 the National Jazz Scene was finally established in Oslo on government funding. In 2009 funding for jazz in Norway was approximately NOK 70 million - which at today's rate of exchange is £6.5 million.¹⁰⁵

Norway, by focusing on 'soft power' has promoted and developed international awareness of its *"World class jazz scene through regular invitations to key individuals – jazz opinion formers such as journalists and concert animators – to attend Norwegian Jazz Festivals and events."*¹⁰⁶



In 2004, the West Norway Jazz Centre, the Norwegian Jazz Forum and the Norwegian Ministry of Foreign Affairs cooperated to set up a fund of NOK 900,000 - which at today's exchange rate is £82,161 - to promote two Norwegian musicians, trumpeter Arve Henriksen and drummer Paal Nilssen-Love, across Europe to develop their reputation to the point where they would not require subsidy in the future:¹⁰⁷ "... some countries have harnessed jazz to project an image of how they see themselves in the world: as upbeat, modern cosmopolitan."¹⁰⁸

Tina May recorded the Ray Bryant Song Book in New York, 2002

A paper, 'UK Musicians Performing Overseas' published to inform a debate at Westminster Hall, 25th November 2015, noted there were three issues facing UK musicians working overseas:

- US Visas for Performing Musicians, called the House to, "recognise the difficulties for UK musicians obtaining work visas to enter the US to perform"
- Musicians who earn salaries of under £20,000 per year face difficulties in meeting visa requirements to perform in the USA; especially the requirement that they attend in person the embassies in Belfast or London

¹⁰³ Ibid 102

¹⁰⁴ NorskJazzforum - the Norwegian jazz forum, available at, <http://bit.ly/2miFQ9d>, accessed 19th February 2018

¹⁰⁵ Ibid 35 p51

¹⁰⁶ Ibid 101 p85

¹⁰⁷ Stuart Nicholson, *Is Jazz Dead (Or Has It Moved To A New Address)*, (Routledge Taylor and Francis Group 2005) p213

¹⁰⁸ Ibid 107 p230

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- Some musicians were being penalised by airlines who were charging excessive fees to take musical instruments on planes, sometimes being required to pay for extra seats

It called on the UK Government to ensure that there were “robust copyright and fiscal policies, both domestically and internationally, to ensure that the UK maintains its music export competitive advantage”.¹⁰⁹

Horace Trubridge, General Secretary of the Musicians’ Union gave evidence, concerning Brexit, to the House of Lords EU Home Affairs Sub-Committee on Wednesday 7th February 2018. He noted that musicians would have problems, especially in Europe if when touring they had to have a separate visa for each country in the EU. Also, there could be a problem if musicians had to have carnets for musical instruments and equipment for each EU country listed on the tour itinerary.¹¹⁰

The Creative Industries Federation has produced the ‘Global Trade Report - How to maximise the UK’s global ambition and potential through its creative industries’. The report contains a number of recommendations of which the following are of crucial importance to UK jazz musicians:

- Provide the best possible protection of the UK’s intellectual property (IP) in the EU
- Strike a deal on services, to ensure reciprocity of regulation on licensing and collective rights management
- Make sure that musical instruments and other equipment is not subject to onerous paperwork at EU border crossings¹¹¹

A Freedom of Information request to the Department for Exiting the EU was made on 28th December 2017:

“I would be grateful if you could let me know if an impact analysis on the arts in the UK leaving the European Union has been commissioned, the date it was commissioned and the date it was published. I would also be grateful for a copy of the analysis or an opportunity to read the analysis.”

A response was received on 26th January 2018:

“I can confirm that the Department for Exiting the EU (DExEU) holds information relevant to your request, but I am writing to advise you that I must extend the time limit for our response. It is occasionally necessary to extend the 20 working-day time limit for issuing a response.”¹¹²

A further response was received on the 23rd February 2018 and a similar response on 23rd March 2018:

“I am writing to advise you that I must further extend the time limit for our response. We require further time to consider the public interest test under the following exemptions of the Act:

Section 35(1)(a) of the Act, refers to information relevant to the Government policy-making process and the delivery of effective government. By virtue of section 10(3), when public

¹⁰⁹ UK Musicians Performing Overseas (House of Commons Library published 20th November 2015, available at: <http://bit.ly/2kFTAuT> , accessed 21st February 2018)

¹¹⁰ Horace Trubridge, House of Lords, EU Home Affairs Sub-Committee, Wednesday 7 February 2018, Meeting started at 10.44am, ended 11.47am (Parliament TV, available at: <http://bit.ly/2m42phG> , accessed 21st February 2018.

¹¹¹ Eliza Easton, Samuel Young, Evy Cauldwell-French, *Global Trade Report - How to maximise the UK’s global ambition and potential through its creative industries*. (Creative Industries Federation, published January 2018) pp.5-6

¹¹² A Freedom of Information response from the Department for Exiting the EU January 2018, available at: <http://bit.ly/2IXzWKC> , accessed 22nd February 2018

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authorities have to consider the balance of the public interest in relation to a request, they do not have to comply with the request until such time as is reasonable in the circumstances.

We wish to fully consider where the balance of the public interest lies in relation to your request. I hope to let you have a response within a further 20 working days of the date of this letter. If I can reply before that date, I shall do so".¹¹³ The author continues to await a response. Clearly obfuscation is a primary tactic of the Department for Exiting the EU

¹¹³ Ibid 112, accessed on 23rd February 2018

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3. The Promotion of Live Jazz

3.1 Jazz Festivals

“Home entertainment recordings may offer impeccable sound quality, but they cannot replicate the interactive dynamics generated by enthusiastic audience members interacting with the performers as well as each other.”¹¹⁴



Jazz Festivals are an important part of the UK jazz Scene. The number of jazz festivals in the UK ranges from 91-200.¹¹⁵ Jazzwise, in its April edition 2018 (Issue 228), put the number of festivals in the UK, in its festival roundup, as forty. Jazz festivals have a number of impacts, social, political, creative and economic.

An economic assessment of the Manchester Jazz Festival in 2013 showed that “... each £1 of public sector investment generated £6.87 of new income into Manchester.”¹¹⁶

Webster and Mackay identified a number of additional impacts:

- Temporal impact and intensification and transformation of experience – audiences can focus around the event and the experience of the event
- Discovery and audience development – “Jazz festivals are sites for learning and personal development, for musicians, audiences, and crew (including volunteers)”¹¹⁷
- Place-making, festivals are associated with towns which help create an identity and generate positive value in terms of tourism
- The mediation of jazz festivals – media and social media coverage has a positive impact
- Environmental impact –festivals can have negative impacts such as overcrowding, parking, noise anti –social behaviour.¹¹⁸

‘The Value of Jazz Report II’ itemised the levels financial support received by jazz festival promoters in 2008:

- 42% received local authority support
- 21% received Arts Council support
- 5% received support from the PRS Foundation (down from 18% in 2005)
- 26% were in receipt of commercial sponsorship
- 8% received funding from other sources
- 42% received no funding at all.¹¹⁹

68% of festival promoters in 2008 received levels of funding ranging from £2,000 to £10,000, with 32% receiving over £10,000.¹²⁰

¹¹⁴ Stephen Oakes, *Demographics and sponsorship considerations for jazz and classical music festivals* (The Service Industries Journal, 2003, Vol 23, No 3) p168

¹¹⁵ Emma Webster, George McKay, *The impact of (jazz) festivals: An Arts and Humanities Research Council-funded research report* (Equinox Publishing Ltd, Jazz Research Journal, Vol 9, No 2 , 2015) p170

¹¹⁶ Jiayi Li and Zhouji Chen, *Economic Assessment for Manchester Jazz Festival 2013* (Manchester Business School 2013) pp.3-4

¹¹⁷ Ibid 116 p180

¹¹⁸ Ibid 116 pp.178-183

¹¹⁹ Ibid 17 p11

¹²⁰ Ibid 17 p11

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Manchester Jazz Festival received £92k per annum from 2014 to 2018 and Serious Events Ltd received £452,778 for 2014 to 2018 for the London Jazz Festival. Both festivals are on standstill funding from Arts Council England from 2019 onwards.¹²¹

Jazz Festivals are subject to change. New festivals such as the Bristol Jazz and Blues Festival now in its sixth year, and the Love Supreme Jazz Festival in Sussex arrived in 2013. JazzLeeds Festival has gone from an initial one-day event in 2017 to a five-day event in 2018. Brecon Jazz Festival was organised by two companies after the original company became bankrupt in 2008. The second company stood down after 2015 leaving a much-reduced festival in scope and size:¹²²

Steve Berry

*“... in a time of economic recession and with the inevitably limited resources of a small, town council, what can Brecon Town Council provide in support of any fresh future direction?”*¹²³
Glasgow Jazz Festival, like Brecon, was initially tied to economic regeneration:

“... the establishment of Glasgow International Jazz Festival was tied closely to other developments in the city, including the successful bid for the European Capital of Culture title and the building of the Scottish Exhibition and Conference Centre [...] GIJF was undoubtedly an important part of the cultural ‘bunting’ at a time when all eyes were on Glasgow.”

*“Many people who experienced the city’s Year of Culture count seeing Miles Davis at the SECC amongst the highlights twenty-three years on, with the rest of the 1990 decorations long taken down, GIJF is remarkable for its longevity. However, although there is still sufficient will (and, more importantly, sufficient audience) for the Festival to survive, its present role in the cultural life of Glasgow is far from clear...”*¹²⁴

This was written in 2013 and Glasgow Jazz Festival is still very much in evidence.



The audiences for festivals in Brecon¹²⁵ and Cheltenham¹²⁶ comprised predominantly middle-aged attendees which indicated that there was a need for younger audiences.

The London Jazz Festival’s largest age group is in the 35-54 with a 50:50 male to female ratio.¹²⁷ Research for Manchester Jazz Festival in 2013 revealed that only 2.2% of the audiences were under 19 years of age, 29.4% of the audiences were aged 20-34, with 67.9% aged between 35-64+ years of age.¹²⁸

25 years of the London Jazz Festival by Heather Webster and George McKay, Published by University of East Anglia, 2017

¹²¹ Chris Hodgkins, *Arts Council England funding of National Portfolio Organisations (NPO) for jazz 2014/2018* (Available at: <http://bit.ly/2kTrWds>, accessed 27th February 2018)

¹²² Ibid 4 p1

¹²³ Ibid 4 p10

¹²⁴ Alison C. Eales, *They’ve really gone to town with all that bunting: the influence and (in)visibility of Glasgow’s Jazz Festival* (Equinox Publishing Ltd, Jazz Research Journal Vol 7, No 1 2013) p19

¹²⁵ Ibid 4

¹²⁶ Ibid 3

¹²⁷ Ibid 10

¹²⁸ Ibid 6

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The Manchester Jazz Festival audience was comprised of 54% male and 47% were female.¹²⁹

The Edinburgh Jazz Festival audience survey in July 2007 found that: “701 respondents at Edinburgh Jazz Festival were almost evenly balanced for gender at 48% male and 52% female, with a predominance of older listeners in retirement or professional occupations”.¹³⁰

3.2 Live jazz and jazz promoters

‘Jazz In...’ (Q1, Jan.–Mar.1993) listed 629 venues promoting jazz including local authorities, leisure centres, concert halls hotels and pubs.¹³¹

In 1993, “*The enormous amount of jazz activity is a tribute to the exceptionally generous effort of a volunteer sector, a few publicly subsidised and private organisations, and to musicians who often subsidise their own playing.*”¹³²

In July 1997, the Performing Right Society (PRS) had 255,000 public performance licensees.¹³³ The Millward Brown survey of PRS licensed premises showed that pop and rock accounted for music played on 50% of the premises and the other 50% was accounted for by a range of specialist styles and performance genres including jazz, folk, soul, country, brass and windband, reggae, classical and latin. Jazz was the single biggest specialist style at 7% of the survey.¹³⁴

In 2004 it would appear that little had changed, “*Meanwhile the tireless jazz volunteer’s battle on. All over the country, they still present the best of the UK’s musicians, and many touring international players – with very little support.*”¹³⁵

‘The Value of Jazz II’ (2008) showed that 35% of the jazz promoters promoted less than 1 gig per month. There was an increase from 18% in 2005 to 32% in 2008 of promoters organising one or two gigs a month and promoters putting on more than 50 gigs a year dropped from 23% in 2005 to 18% in 2008.¹³⁶

There were at least 42,000 jazz performances in the UK in 2008 against an estimated 45,000 in 2005. These performances ranged from sessions in pubs and jazz clubs to concert halls and international festival events.¹³⁷

In 2008, the Jazz Services website listed 2,012 jazz promoters including jazz clubs and 3,349 venues.¹³⁸ Between 31st March 2007 and 1st April 2008, the total jazz listings on the website and Jazz UK magazine were: Jazz Services website 14,546 listings and Jazz UK 14,445 listings.¹³⁹

¹²⁹ Ibid 6 p48

¹³⁰ Ibid 26 p10

¹³¹ Chris Hodgkins, *Jazz - The Case For Better Investment* (Jazz Services November 1993, available at: <http://bit.ly/2mr29db>, accessed 4th March 2018) p14

¹³² Ibid 31 p14

¹³³ Select Committee on Culture, Media and Sport, *The Performing Right Society and the Abolition of the Classical Music Subsidy II The Role and Structure of the Performing Right Society* (Select Committee on Culture, Media and Sport *Fifth Report*, available at: <http://bit.ly/2m48ESE>, accessed 4th March 2018)

¹³⁴ Chris Hodgkins, *Written Evidence to the Culture Media and Sport Select Committee enquiry into the Performing Right Society and the abolition of the Classical Music subsidy* (The Stationers Office) May 20th, 1999, (available at: <http://bit.ly/2mnfz9P>, accessed 4th March 2018) pp.5-7

¹³⁵ Ibid 30 p18

¹³⁶ Ibid 17 p5

¹³⁷ Ibid 17 p3

¹³⁸ Ibid 33 p152

¹³⁹ Ibid 33 p154

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Jazz UK magazine for Dec/Jan 2008/09 listed all the performances in the UK submitted to it. The proportion of London listings was 11.7% in the South, and Central England and Wales both represented 19.5% of listings. 37% of listings came from the North of England and 12.5% were from Scotland and Northern Ireland.¹⁴⁰

Jazz clubs run by the volunteer sector are a vital part of the jazz scene in the United Kingdom. Research of a typical jazz club showed that 93% of the artists booked by Wakefield Jazz, over a 20-month period (January 2007 to August 2008) were from the UK. Of the remainder, 5% were from the US and 3% from continental Europe.¹⁴¹

In 2010, the Jazz Services website listed 869 active promoters and 3,473 active venues.¹⁴²

Feedback from musicians on the Jazz Services National Touring Support Scheme for the 347 gigs for the year 2011/12 produced the following information:

- Fee paid at gig by 75% of the promoters
- Accommodation was provided by 23% of the promoters on the support scheme
- Accommodation paid for by 18% of the promoters
- Travel expenses paid by 7% of the promoters
- Subsistence was paid for by 30% of the promoters
- Bands provided publicity to 95% of the promoters
- 90% of the promoters provided publicity
- 82% of the promoters supplied PA
- 44% of the promoters provided a piano
- 44% of the promoters provided adequate access
- 98% of the promoters were on hand during the gig
- 89% of the promoters approached the band for the gig
- 18% of the bands approached the promoter for the gig
- 95% of the promoters were easy to deal with
- 82% of the promoters were knowledgeable about jazz¹⁴³

Information from musicians regarding the state of the pianos on the Jazz Services National Touring Support Scheme for the years 1992 to 2012 was an average rating of 3.52 out of five, with five being excellent.¹⁴⁴

'The Value of Jazz II' had ticket sales to jazz gigs at £22.5 million for 2005 and £24.75 million for 2008.¹⁴⁵

A summary of touring statistics can be seen from the Jazz Services Touring Support Scheme for the years 2004 to 2012,¹⁴⁶ found that:

- Number of tours - 470
- Number of dates - 3,795

¹⁴⁰ Stuart Nicholson, Emma Kendon, Chris Hodgkins, *The BBC – Public Sector Radio, Jazz Policy and Structure in the Digital Age* (Jazz Services, September 2009, available at: <http://bit.ly/2mkn80V>, accessed 5th March 2018)

¹⁴¹ Ibid 140 p35

¹⁴² Chris Hodgkins, *Jazz in England - High Quality Best Value and the Voluntary Sector* (Jazz Services December 2010, amended February 2011, available at: <http://bit.ly/2kIFM2p>, accessed 6th March 2018) p8

¹⁴³ Chris Hodgkins, *Jazz Services Annual Report April 2011 to March 2012 - Making An Impact* (Jazz Services 2012, available at: <http://bit.ly/2kT3KaZ>, accessed 6th March 2018) p16

¹⁴⁴ Ibid 143 p17

¹⁴⁵ Ibid 17 p2

¹⁴⁶ Ibid 143 p15

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- Total musician days - 14,539
- Total band fee - £1,992,566
- Average band fee - £525
- Total attendance - 233,356
- Average attendance - 61
- Total box office receipts - £1,936,356
- Total deficit for venues - £616,945
- Average deficit per venue - £162
- Average Investment per seat from venues - £2.65
- Total investment from Jazz Services - £400,000
- Average investment per seat from Jazz Services - £1.71
- Total investment per seat - £4.36



Roger Thomas in 'Jazz UK' (2010) commented on the reliance of volunteers and the justification for funding:

*"... the importance of voluntary participation in keeping jazz on the map and the sheer willingness of musicians to do whatever it takes to put the music out there were very much to the fore. It's this unity of purpose that typifies jazz and presents the music in its true light as a vital cultural force... for every pound that goes into jazz several more come out, but only if the pound goes in the first place."*¹⁴⁷

An impact analysis of Jazz Services Touring Support Scheme in 2011/12 showed that £1 of Arts Council investment generated £3.60 and that every £1 of investment generated an additional £2.60 in musician's fees.¹⁴⁸

The North of England has 30 promoters grouped under the Northern Voluntary Jazz Promoters' Network,¹⁴⁹ with seventeen jazz festivals in the North of England in 2017.¹⁵⁰

There is also the Jazz Promotion Network which has 105 members made up of promoters, festivals and individual members. its mission and vision being: *"The Jazz Promotion Network¹⁵¹ aims to advance and support professional development, information exchange and partnership opportunities for the UK & Irish jazz industry, artists and audiences. A collaborative network that enables the diverse UK & Irish jazz sector to thrive, innovate and inspire."*



3.3 The economic impact of jazz promoters in England

With regard to the impact of Arts Council investment on jazz promoters, Jazz Services developed a number of measures to calculate the impact of Arts Council funding:

¹⁴⁷ Roger Thomas, *From The Top – Jazz UK* (Jazz UK October/ November 2010 Issue 95) p3

¹⁴⁸ Ibid 143 p15

¹⁴⁹ <http://bit.ly/2lZbh8u>, accessed on 6th March 2018

¹⁵⁰ Ibid 143 p22

¹⁵¹ <https://jazzpromotionnetwork.org.uk/>

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- M1 measures the impact of ACE funding on the voluntary sector for jazz including the voluntary time put in by staff, trustees and volunteers.
- M2 measures the impact of ACE funding in generating musicians' fees directly or indirectly.
- M3 measures the impact of ACE funding in generating box office income directly or indirectly.

Jazz Services adapted the New Economics Foundation LM3, the local multiplier tool, to measure the impact of local spending in local communities. If there were a score of 2.5, one could say that every £1 of subsidy for an organisation generates £2.50 of activity; similarly every £1 of subsidy generates an additional £1.50 for the jazz economy.¹⁵²



The Jazz Yorkshire Voluntary Jazz Promoters' Network, comprised of 11 promoters (collectively), had the following scores for the year 2008/09:

- M2 - 3.28
- M3 - 3.77
- LM3 - 2.27

*Jez Matthews and the team at Jazz at the Lescar, Sheffield
Winners of the Venue of the Year, Parliamentary Jazz Awards 2018*

Scarborough Jazz and Wakefield Jazz for the year 2009/10 had the following scores:

- Scarborough Jazz M2 - 7.69
- Scarborough Jazz LM3 - 2.18
- Wakefield Jazz M2 - 5.99
- Wakefield Jazz LM3 - 2.40

Jazz North East for the year 2009/ 10 had the following scores:

- Jazz North East M2 (Arts Council funding) - 1.82
- Jazz North East M3 (Arts Council funding) - 0.88
- Jazz North East M3 (Newcastle City funding) – 1.46¹⁵³
-

Impact analysis for the joint Performing Right Society Foundation/ Jazz Services Awards Analysis for the year 2008/09 produced an M2 of 6.25 and an M3 of 41.27.¹⁵⁴ In 2005, 39% of festival promoters received commercial sponsorship compared with only 8% of gig promoters.¹⁵⁵

'The Value of Jazz II' report (2010) showed a decrease in the number of respondents who received sponsorship from local authorities, arts councils, the PRS Foundation and commercial sources. This is reflected in the increase of support from other sources.¹⁵⁶

There is an age-old debate about arts vs. commerce and the integrity of the art vs. commercial success or the treatment of musicians or writers by patrons. Dr Johnson's letter to Lord Chesterfield sums up one side of the debate:

¹⁵² Ibid 142 p20

¹⁵³ Ibid 142 p22

¹⁵⁴ Ibid 142 p23

¹⁵⁵ Ibid 16 p13

¹⁵⁶ Ibid 17 p11

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*"I hope it is no very cynical asperity not to confess obligation where no benefit has been received, or to be unwilling that the Public should consider me as owing that to a Patron which Providence has enabled me to do for myself."*¹⁵⁷

Steve Oaks in 'Demographic and Sponsorship Consideration for Jazz and Classical Music Festivals in 2003', commented on increased accessibility and the temptation to dilute the music to attract bigger audiences

*"... have permeated the thinking of arts funding organisations throughout the UK who have criticised (and subsequently modified) the strategic direction of a variety of arts organisational bodies. Modern aural and visual arts in the UK have frequently been accused of having a myopic, product-focused orientation, and of lacking sufficient consideration for the commercial requirements of customer satisfaction and market expansion."*¹⁵⁸



In 'Parallax of Arts and Commerce' (2007), Noel Dennis and Michael Macaulay suggest that:

*"... the debate is a false dichotomy: art and commerce do not stand in opposition to each other but co-exist quite happily. Art and commerce exist as a parallax, rather than a paradox: an abstract opposition to be recognized and embraced rather than fought over and conquered."*¹⁵⁹

Noel Dennis and Michael Macaulay

Haftor Medbøe and Zack Moir in 'Promotion Anxieties: Jazz promoters within the UK jazz scene' (2017), found that the promoter is inevitably caught between the desire to promote jazz that is "happening" and the cultural restraints of the mainstream media:

*"...the promoter seeks to grow the audience for jazz, raise knowledge and awareness of the music and its heritage, and provide support for established and emerging musicians through putting on gigs. These activities are often perceived as running against the grain of mainstream media and culture, forces that are typically seen as obstructive."*¹⁶⁰

The dynamic between the promoter and the musician causes tensions:

*"Further work on building bridges of understanding between creators and promoters in jazz, and their supporting industries is therefore central to fostering mutual understanding towards combined strategies. Promoters and musicians are inextricably co-dependent players within the same industry and contributors to the same scene. Indeed, promoters themselves appear somewhat disconnected from one another within their métier even in spite of the 2016 establishment of the UK-wide Jazz Promotion Network. Therefore, a deeper multilateral understanding with input from academia, creative practice and industry would undoubtedly provide nourishment for the health and longevity of the music and those that are involved in its performance, industries and reception."*¹⁶¹

¹⁵⁷ R.W.Chapman, *The Letters of Samuel Johnson, Volume I, 1719-1774* (Oxford University Press 1952)

¹⁵⁸ Steve Oaks, *Demographic and Sponsorship Consideration for Jazz and Classical Music Festivals* (Frank Cass, London, The Services Industries Journal, Vol 23, No 3, May 2003) p167

¹⁵⁹ Michael James Macaulay and Noel Dennis, *The parallax of art and commerce: UK jazz musicians on marketing* (Equinox Publishing Ltd, Jazz Research Journal, Vol 1, No 2, 2007) p226

¹⁶⁰ Haftor Medbøe and Zack Moir, *Promotion anxieties: Jazz promoters within the UK scene* (Equinox Publishing Ltd, Jazz Research Journal, Vol 11, No 1, 2017) p16

¹⁶¹ Ibid 160 p26

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3.4 Marketing

There are many definitions of marketing but the three easily applicable to jazz are:

*"The business of creating and keeping customers."*¹⁶²

*"... the purpose of a business is to create and keep a customer."*¹⁶³

*"...the activity that enables you, the producer, to get your music to the customer, who in turn markets your music to the audience."*¹⁶⁴

Finola Kerrigan and Noel Dennis in 'The Secret Jazz Fan'(2011), recognised that jazz is a broad church and is not a homogenous product that is easily marketed to clearly defined markets:

*"Jazz is made up of many sub genres from, traditional, swing through to neo-bop, which to the untrained ear, can make recognition difficult."*¹⁶⁵

Tom Mordue and Noel Dennis argued in 'Performing Jazz and the Jazz Constellation' (2017), that the very nature of jazz itself is a problem in terms of marketing, especially for musicians and that it is the "jazz constellation" that holds it all together:

*"... jazz is a genre made up of disparate musical, natural, material, social, cultural and market associations and forces which form a relational ecology we call the jazz constellation. Moreover, it takes the work of a panoply of producers and consumers that span and contest and /or mesh these varied associations and forces at varied levels of intensity and scope to hold the jazz constellation together. Such sprawling diversity and stratification is also, arguably, a major factor limiting marketing returns to jazz musicians themselves."*¹⁶⁶

Michael Macaulay and Noel Dennis in the 'Parallax of Art and Commerce' suggest that whilst there is a problem with marketing jazz, this may be a weakness of marketing itself:



*"Despite a healthy debate pertaining to the definition of jazz in the music fraternity, this is often viewed as unhealthy by the commercial organizations attempting to market jazz. Arguably, the problem of defining jazz presents a challenge to those responsible for marketing the music; after all, it is difficult to market what cannot be easily identified and understood. Furthermore, marketing is often based on predictability and trends, which is contrary to the nature of many genres of jazz which are very much spontaneous and unpredictable. We suggest, however, that this is as much a weakness of marketing itself than of jazz and that marketing theory needs to evince a much more coherent approach to improvisation."*¹⁶⁷

Tony Kofi
Photo: Brian O'Connor's Images of Jazz

Michael Macaulay and Noel Dennis in 'Jazz and Marketing Planning' (2003), also suggested that jazz and improvisation can be used as a metaphor for strategic marketing:

¹⁶² Stephen Logue, *Magic For Malls, How you can teach incredible customer service* (United Kingdom: Lightning Source UK Ltd 2016) p28

¹⁶³ Theodore Levitt, *The Marketing Imagination* (New York: The Free Press 1986) P7

¹⁶⁴ Chris Hodgkins, *Marketing Your Band* (England: Jazz Services Ltd 1996 revised 2012, available at: <http://bit.ly/2m1nt8H>, accessed 18th March 2018)

¹⁶⁵ Finola Kerrigan and Noel Dennis, *The secret jazz fan: a tale of sublimation featuring film and music* (Emerald Group Publishing, Arts Marketing – An International Journal Vol 1, No 1, 2011) p56

¹⁶⁶ Tom Mordue and Noel Dennis, *Performing jazz and the jazz constellation: Movements, moments and connections* (Sage Publishing, Marketing Theory Vol 17, No 2, 2017) p242

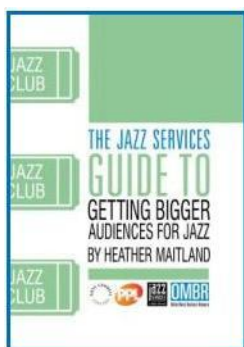
¹⁶⁷ Ibid 159 pp.228-229

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“Improvisation and strategic marketing planning complement each other. At the most basic level the planning process represents the composition of organisational themes, which sets out the overall structure for the organisation to follow. In contrast, implementation may be thought of as the performance element where creativity should be encouraged by allowing management and employees to improvise around the pre-determined structures set out in the marketing plan.

“Combined, these two elements enable the organisation to be more flexible and react to external stimuli. The structures and objectives set out in the plan are akin to the base melody that jazz musicians adhere to in their improvisation; starting with this written theme they then improvise around the basic musical structure.”¹⁶⁸

It is an interesting concept, but most volunteer promoters could do with the marketing budgets of business enterprises. However, this may be fertile ground for the development of partnerships with commercial organisations. The acid test in the success of jazz promotion is the many volunteer promoters who have weathered the economic vicissitudes of the past 30 years are still successfully promoting.



In 2009, EMJazz, a consortium of five jazz promoters in the East Midlands (Derby Jazz, Leicester Jazz, Lincoln Jazzpac, NC Jazz (aka Northants Contemporary Jazz) and Nottinghamshire Jazz Steps) were instrumental in the development of Heather Maitland's 'Guide to Getting Bigger Audiences for Jazz'. The Guide was not about specialist programming for specialist audiences, it is all about:

“With the right programming and marketing, jazz goes mainstream. Read on for a host of no-nonsense ideas for maximising your audiences. And they also work for folk and blues and indie and gospel and country...”¹⁶⁹

The project was funded by Arts Council England with funds from the National Lottery.

Whilst marketing is about both retaining existing audience and reaching out to new audiences, what of the lapsed or infrequent attender? Karen Burland and Stephanie Pitts in 'Coughing and Clapping: Investigate Audience Experience' (2016), addressed the problem:

“For arts promoters, the balance between retaining their existing audience members and drawing in new ones is a constant challenge: understanding the motivations of regular listeners can contribute to the sensitive development of these strategies, but there is a clear need for further research with lapsed and infrequent attenders, who will have the clearest perspective on how arts attendance can lose its appeal or cease to be a priority.”¹⁷⁰

3.5 Audience overlap

At the two jazz and classical music festivals in Cheltenham 2001, Steve Oakes found that the classical music audience included 9 heavy users of jazz concerts whilst attenders of jazz concerts included 86 heavy users of classical music concerts.¹⁷¹

¹⁶⁸ Noel Dennis & Michael Macaulay, *Jazz and marketing planning* (Journal of Strategic Marketing, 11:3, 2003) P181

¹⁶⁹ Heather Maitland, *Guide To Getting Bigger Audiences For Jazz* (Jazz Services Ltd 2010, available at: <http://bit.ly/2IXEAbF> accessed 19th March 2018) p2

¹⁷⁰ Karen Burland and Stephanie Pitts, *Coughing and Clapping: Investigating Audience Experience* (Routledge, SEMPRES Studies in The Psychology of Music, 2016) p32

¹⁷¹ Ibid 158 p177

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Target Group Index figures for 2002/ 03 show that 30% of ballet, opera and classical music audiences attended jazz events and 15% of pop and rock audiences attended jazz. 41% of people who attended contemporary dance also attended jazz events.¹⁷²

'Taking Part' survey statistics for 2016/ 17 show that 1.8% of the jazz audience that attended classical music concerts was the same percentage as the classical audience attending opera concerts. 0.8% of opera audiences attended a jazz performance.¹⁷³

3.6 The ups and downs of promoting jazz and attracting new audiences

In 1992, Adrian Kendon of Jazz South observed that the jazz promoters forming the base of the regional jazz economy were constantly changing as venues opened and closed which would impact on promoter expertise, publicity, marketing and in turn box office income generation.¹⁷⁴

In 2003, at the height of the reform of public entertainment licensing, Andrew Bishop of equipment manufacturer Carlsbro highlighted the fact that:

*"As a nation we spend millions of pounds each year encouraging youngsters to play musical instruments and then prevent them expressing their skills by limiting the number of live music venues in which they can develop their craft... In Britain we spend £20 million each year funding youth projects for live music. Bands are formed and then swiftly break up due to the lack of venues to play in."*¹⁷⁵

Jazz Services, in 'The Case for a Chain of Live Music Venues in Town Centres', found the situation was still the same in 2008:

*"To promote jazz in England and Wales a great deal of time is spent in finding suitable premises with sympathetic owners. The majority of these venues are subject to the vagaries of the owners, e.g. brewers, hotels, nightclubs, and sports clubs, etc. who can and do at a moment's notice axe the access of promoters to these venues. This gives rise to the "Flying Dutchman" syndrome where the opportunity to build a distribution outlet for jazz that is branded, marketed, known in the area for its music policy, helps create new audiences and builds existing audiences over time is constantly negated. New promoters are invariably discouraged by this hostile environment."*¹⁷⁶

Since 1997, Jazz Services had been working towards the development of a Live Music Venue Chain. In 1999 plans were far advanced to purchase and use the 100 Club, 100 Oxford Street, London, as the flagship venue for the chain. A business plan had been developed and was just about to be submitted to the Arts Council Lottery Fund in the summer of 1999 when the lottery scheme was wound up and replaced with Grants for the Arts. Jazz Services continued to pursue the notion of a live music venue chain in town centres and in 2010 Jazz Services looked at a potential venue in Birmingham.¹⁷⁷

¹⁷² Ibid 33 p77

¹⁷³ Department for Digital, Culture, Media and Sport, *Co-attendance at musical events in the past 12 months, Adults (16+)* 2016/17 (Department for Digital, Culture, Media and Sport, February 2018, available at: <http://bit.ly/2kWpGlw>, accessed 19th March 2018)

¹⁷⁴ Adrian Kendon, *Jazz In Britain* 1992, cited in Ibid 33 p89

¹⁷⁵ Chris Hodgkins, *Reform of Public Entertainment Licensing* (Jazz Services 2003, available at: <http://bit.ly/2m4zxpA>, accessed 23rd March 2018) p39

¹⁷⁶ Chris Hodgkins, *The Case and Business Plan for a Shop Window & Trading Opportunity for Jazz Services, with later Extensions to Selected Town Centres*, (Jazz Services Ltd, 1999, p11. Cited Ibid 31) p90

¹⁷⁷ Chris Hodgkins, *Jazz Services Annual Report 2010/ 11* (Jazz Services 2011, available at: <http://bit.ly/2kUqSpG>, accessed 23rd March 2018) p25

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In the face of adversity promoters strain every sinew, for example NorVol - the Northern Voluntary Jazz Promoters' Network has an active membership of 23 promoters and the minutes of Saturday 23rd September 2017 give an illuminating snapshot of the immense amount of hard work that volunteer promoters undertake:

- Project Orpheus Mk 2 – wish from the clubs to get this moving. Promoter members clubs were asked to make suggestions of up to 3 artists they would like to see touring the North from the USA and Europe in the next round of the touring project
- To set up and be editor of a new NorVolJazz Facebook forum
- Internship
- NorVolJazz Emerging Artist scheme
- NorVolJazz Peer reviews 6 promoters had agreed to take part in peer reviews of concerts ¹⁷⁸

This quote from a respondent who is a jazz promoter from Yorkshire and Humberside and who has been promoting for 10-20 years, highlights some of the problems facing jazz promoters:

“From a personal perspective, my current promoting level is unsustainable. I have a busy day job but am passionate about keeping the scene going. However, in real terms I have just a few long-term helpers, no financial reward, and it’s a permanent battle to keep people happy, respond to emails, engage audiences, advertisers, venues, and balance the books. On the plus side, I LOVE the gigs, the music, the audiences, and the musicians. This is what keeps me going.” ¹⁷⁹

Audiences for jazz are getting older and are not being replaced by younger audiences at the same rate, so rebuilding and encouraging a younger audience is essential. There have been a number of arguments put forward. One point of view, put forward by the Arts Council Music Director in 2005, was that jazz should be part of a contemporary music lexicon along with folk, world music and contemporary classical music:

“...a strong corporate identity...a suite of discreet brands. An entity that would provide a strong operational platform and the benefits of economy of scale for support services... such an organisation would benefit from entrepreneurial leadership, a clear mission and market position.” ¹⁸⁰

Simon Frith, in 'Is Jazz Popular Music' argued for a blurring of boundaries:

“The key to jazz success is not getting records into the shops but listeners into the venues. And the issue here is not how to get the mainstream jazz audience to attend avant-garde gigs but how to get the audience for avant-garde rock and dance and contemporary music to attend avant-garde jazz shows too. Jamie Cullum fans are unlikely to enjoy a Polar Bear gig (their jazz interests are quite different); Bloc Party fans might. The way forward, in other words, is to blur the boundaries between jazz and other kinds of music rather than to try to mark them out more clearly.” ¹⁸¹

Eric Hobsbawm in 'Uncommon People' takes a different angle:

¹⁷⁸ Minutes of meeting, *Northern Voluntary Jazz Promoters Network Meeting* (NORVOL Saturday 23rd September 2018, available at: <http://bit.ly/2msBoVL>, accessed 24th March 2018)

¹⁷⁹ Emma Webster, Matt Brennan, Adam Behr and Martin Cloonan with Jake Ansell, *Valuing live music, The UK Live Music Census 2017 report* (Live Music Exchange, February 2018, available at: <http://bit.ly/2krmDSe>, accessed on 25th March 2018) p72

¹⁸⁰ Hilary Boulding, letter from Hilary Boulding Music Director, Arts Council England (Arts Council England 7th February 2005) Cited Ibid 33 p159

¹⁸¹ Simon Frith, *Is Jazz Popular Music?* (Equinox Publishing Ltd, Jazz Research Journal Vol 1, No 1, 2007) p20

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*"Is jazz becoming terminally fossilized? It is not impossible. If this should be the fate of jazz, it will not be much consolation that Clint Eastwood has buried Bird in a celluloid mausoleum and that every hairdresser and cosmetics store plays tapes of Billie Holiday. However, jazz has shown extraordinary powers of survival and self-renewal inside a society not designed for it and which it does not deserve. It is too early to think that its potential is exhausted. Besides, what is wrong with just listening and letting the future take care of itself."*¹⁸²

Andrew Dubber asserts that attracting audiences is inextricably bound up with access to hearing jazz. When you go to see a film, you buy the ticket first:

*"But music is different - and radio proves that. By far the most reliable way to promote music is to have people hear it. Repeatedly, if possible - and for free. After a while, if you're lucky, people get to know and love the music. Sooner or later, they're going to want to own it."*¹⁸³

Exposure has always been - for jazz - a defining component that affects the eventual buying decision. For example, thejazz, the UK's first 24 hours-a-day national digital-only radio station launched Easter 2007, had 334,000 listeners in the RAJAR survey period ending in June 2007. By the period ending 16th September 2007, the listenership had increased to 388,000 - an increase of 16%. In addition to the 338k 15+ listeners to thejazz, there were 53,000 young people under the age of 15 listening in each week.¹⁸⁴ thejazz went off-air in March 2008 due to a proposed takeover bid.

Pizza Express is converting up to fifty of its restaurants into live entertainment venues. This move - Pizza Express Live - is to differentiate themselves from other chains such as Franco Manca and in the face of the switch by consumers to takeaway services such as Deliveroo.¹⁸⁵

Sholto Byrnes in the New Statesman in 2002, wrote:

*"The malaise that fells British jazzers is introspection. How many times do we have to hear a saxophonist... gingerly feel his way round a melody as if passing the teapot to an infirm great-aunt? Or a pianist afraid to comp fully and confidently for fear of betraying any enthusiasm? Over here, diffidence is virtue, angular self-consciousness is proof of depth, the shy guys are prized for their inability to connect. So keen are musicians to avoid cliché that they wend their way down lonely roads where few listeners are willing to follow."*¹⁸⁶

And Sholto Byrnes of the New Statesman (2006), put forward a different view on British jazz:

*"The new generation of British jazz musicians is characterised by its quiet confidence. Not for them the endless soul-searching of their predecessors about where they should be looking for inspiration or how their work fits into the jazz canon. Just as American English pays no obeisance to the language spoken here, the younger British jazz musicians feel no need to compare what they are doing with what's going on in Greenwich Village or Los Angeles."*¹⁸⁷

Giles Peterson in the Guardian (2018) notes that barriers are breaking down:

¹⁸² Eric Hobsbawm, *Uncommon People, Resistance, Rebellion and Jazz* (Liedenfield and Nicholson. 1998) pp291-292

¹⁸³ Andrew Dubber, *The 20 Things You Must Know About Music Online* (New Music Strategies June 200, available at: <http://bit.ly/2m16PGp>, accessed on 26th March 2018) p14

¹⁸⁴ Sholto Burns, *Jazz, jazz everywhere but not on television*, *The Independent*, 30th April 2007, cited in *Ibid* 1 p121

¹⁸⁵ Sarah Butler, *Pizza chain puts music on menu to beat casual dining downturn* (*The Guardian*, 26th February 2018, available at: <http://bit.ly/2moSZxz>, accessed on 24th March 2018) p20

¹⁸⁶ Sholto Byrnes, *Not Enough Brass* (*New Statesman*, 22nd July 2002, available at: <https://bit.ly/2Y8ASFf>, accessed 26th March 2018)

¹⁸⁷ Sholto Byrnes, *New Jazz Generation* (*New Statesman*, 13th November 2006, available at: <http://bit.ly/2m5vAkt>, accessed 26th March 2018)

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*“For me as a DJ, it’s especially exciting to see the new connections being made between club culture and live jazz. It’s a link I’ve been trying to make, in one way or another, for the past 30 years. Now more than ever before, it feels as if that boundary is finally being broken down [...] where every week there seem to be more shows taking place outside the traditional spots.”*¹⁸⁸

3.7 Funding

‘The Value of Jazz II’ (2010) gave the sources of funding for jazz promoters:

- 55% of jazz promoters in 2008 received funding from local authorities down from 61% in 2005
- The Arts Councils funded 47% of jazz promoters in 2008, down from 71% in 2005
- PRS Foundation awarded funds to 12% of jazz promoters in 2008 as against 29% of promoters in 2005
- 10% of jazz promoters received commercial sponsorship in 2008 with 20% of promoters attracting commercial sponsorship in 2005
- In 2005 10% of jazz promoters received monies from other sources and in 2008 this had risen to 30% of jazz promoters¹⁸⁹

There are no direct funds at Arts Council England for promoters, but there was the *Arts Council National Lottery Project Grants* scheme. An example of a successful applicant was the Northern Voluntary Jazz Promoters’ Network (NORVOL) who in February 2013 secured £9,925 from the scheme for a series of road shows to strengthen the jazz promoter skills-base.¹⁹⁰ Analysis of *Grants for the Arts* in 2015/16, in Appendix 4, had 99 successful applications for jazz projects many of whom were promoters.¹⁹¹

The PRS Foundation has run a small promoter and fledgling promoter scheme that they are hoping to relaunch.¹⁹²

Help Musicians ran a *Jazz Promoters Fellowship* scheme aimed at creating “... a gender balanced approach to promoting jazz artists and bands, leading to a more diverse and inclusive jazz scene in the UK.”¹⁹³ The scheme was designed to help the next generation of male and female promoters establish themselves both regionally and nationally. It is not currently in operation.

There are funding schemes open to promoters. A major promoter, Turner Sims Southampton, part of the University of Southampton, has received over £315,000 for a three-year scheme aimed at raising the aspirations of emerging and professional jazz artists, standards of performance, composition and promotion across the UK’s Southern regions in the summer of 2018.

Turner Sims was the only music project in the country selected within the final round of the Arts Council England’s *Ambition for Excellence* programme fund.¹⁹⁴

¹⁸⁸ Giles Peterson, *The boundary between club culture and jazz is finally breaking* (The Guardian, Friday 16th February 2018, available at: <http://bit.ly/2kKqPDL>, accessed 24th March 2018)

¹⁸⁹ Ibid 17 p11

¹⁹⁰ Jazz North, *Blog 5th February 2013* (Jazz North, available at: <http://bit.ly/2msAybt>, accessed on 25th March 2018)

¹⁹¹ Appendix 4

¹⁹² PRS Foundation, (available at: <http://bit.ly/2kXi8iD>, accessed on 25th March 2018)

¹⁹³ Help Musicians, (available at: <https://bit.ly/39lySGp>, accessed on 25th March 2018)

¹⁹⁴ Turner Sims, Southampton, *News and Blog* (Turner Sims, March 2018, available at: <http://bit.ly/2kTMRwQ>, accessed on 25th March 2018)

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3.8 Disability and access

Of the 484 venues who regularly promote jazz listed in the 'Jazz Book' published by Jazz Services in 2003, 313 venues (65%) offered facilities for those with disabilities and access requirements.

However, disability provision was patchy. For example, of the 484 venues, only 170 venues (35%) had an accessible toilet. In terms of jazz being promoted on the 60 licensed premises, i.e. pubs, 30 (50%) had unstepped access or wheelchair spaces.¹⁹⁵

The 'Jazz Book' only references figures and terms for those that have physical impairments/ wheelchair users, and as identified in the Equality Act, disabled people have a much wider definition of impairments.

The key findings of the Attitude is Everything's 2018 'State of Access' report¹⁹⁶ produced a number of key findings:

- 82% of respondents had experienced problems booking access at live music events
- 79% had been put off buying tickets for a live music event due to difficulty booking access
- 73% had felt discriminated against due to problems booking access
- 11% had considered legal action

The 2017, 'UK Live Music Census' report surveyed 464 venues which produced the following statistics for accessibility facilities to venues. These are a mix of music venues, including venues that promote jazz. There is plenty of room for improvement:

- Functioning accessible toilet - 78%
- Step-free access from the street – for audiences -70%
- Dedicated access for loading/ unloading - 48%
- Assistance dog policy - 46%
- Step-free access from the street for artists - 45%
- Free tickets for PAs/ carers of deaf and disabled customers - 40%
- Policy allowing customers to consume own food/drink if medical requirement - 32%
- Parking for customers - 31%
- Dedicated accessible seating positions or viewing platform/ area - 30%
- Information on website specifically for deaf and disabled customers - 26%
- Policy regarding strobe lighting -20%
- Dedicated person responsible for overseeing access - 19%
- 'Access to performance' services - 16%
- Box office hearing loop - 15%
- Dedicated Blue Badge parking for customers - 15%
- Charter of Best Practice (Attitude is Everything) - 14%
- Access Starts Online (Attitude Is Everything) - 9%¹⁹⁷

Currently there is no information about the accessibility of recording studios and facilities, nor access to music shops (either record stores or instrument retailers).

¹⁹⁵ Celia Wood, Steve French, *The Jazz Book* (Jazz Services Ltd 2003)

¹⁹⁶ Jacob Adams and Cedrik Kavanagh, *State of Access Report 2018 – Ticketing Without Barriers* (Attitude Is Everything, February 2016, available at: <http://bit.ly/2mrWOCg>, accessed on 9th April 2018)

¹⁹⁷ Ibid 179 p41

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For those who are perhaps unfamiliar with the terms used above please see the link to these terms at Attitude is Everything Charter of Best Practice - <http://bit.ly/2xrSp7U>, and Access Starts Online - <http://bit.ly/338Xpu0>.

The Charter Venues and Festivals listed: <http://bit.ly/2IGJamp>.

There are no jazz festivals listed and a paucity of venues that promote jazz with the exception of Band on the Wall which is an Attitude is Everything Charter of Best Practice Gold Standard Venue

The economic impact of disability and the arts has been measured by Attitude is Everything (who prepared figures for this report).

Audiences of disabled people attending Attitude is Everything Charter Venues and Festivals, 170,000 attended in 2018.

The audience figures for disabled people have been steadily rising:

- Over 65,000 in 2013/14
- 114,000 in 2014/15
- 144,000 in 2015/16
- Over 165,00 in 2016/17

Attitude is Everything collected data about the numbers of accessible tickets sold at their Charter venues and Festivals in the UK. £8.2 million was spent at live music events in 2017/18 by disabled people and their households, but Attitude is Everything calculated that if all 13 million disabled people wanted to access live music events, then the market would be worth £20 million.

The value of the (positive) economic impact disabled event attenders and their families contribute by attending live music events has been steadily rising since Attitude is Everything started recording the numbers of accessible tickets sold at their Charter venues and Festivals in the UK figures in 2013/ 14:

- £3.4 million in 2013/14
- £4.5 million in 2014/15
- £7.5 million in 2015/16
- £7.9 million in 2016/17
- £8.2 million in 2017/18

Clearly, in economic terms alone, this isn't an audience to ignore... This proves that the audiences of disabled people are steadily growing in numbers and in terms of economic impact. For jazz, access and inclusion is a crucial area to invest in.

Arts Council England has recently published 'Equality, Diversity and the Creative Case – a Data Report for 2017/2018'. This report analyses data on:

- The workforce of National Portfolio Organisations and the Major Partner Museums, including the diversity of people in key leadership roles and at different job levels
- The Creative Case for Diversity ratings of these organisations which record how well they have responded to diversity through the different areas of their programme
- The diversity of artists and organisations who received investment in the last year through the Arts Council's *Grants for the Arts* fund
- The diversity of the Arts Council's workforce and leadership
- The socio-economic diversity of audiences for Arts Council's National Portfolio Organisations (NPOs)

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3.9 Diversity

Figures extrapolated from the 'Taking Part' survey for 2011/12 showed that 91% of the people who attended a jazz event in the last month were White, people of a Mixed ethnic background accounted for 2%. Asian audiences were 2%, Black audiences were 3% and "other" and "people who refused to answer" accounted for 1%.¹⁹⁸ These figures almost mirror Jazz Services National Touring statistics in [section 1.1](#).

A study by Dr. Linda Wilks, 'Exploring social and cultural diversity within 'Black British Jazz' audiences' (2013), produced a number of conclusions in relation to the demographic dimensions of social class, age, gender and educational qualifications within Black British jazz audiences:

- Audiences at all the gigs were predominantly from the two highest socio-economic classes and over three quarters of those responding had higher education degrees
- Younger performers attracted younger audiences, as did the more relaxed and open venues, such as at the RichMix centre
- Low or free ticket prices also seem to have played a part in attracting a younger, less affluent audience
- The gender dimension suggests a simple relatively equal split between male and female in the audiences
- The ambience and location of the venue and the cost of the tickets appear to play a part. The high attendance of Black and Asian attendees at The Drum, a venue which specifically labels itself as oriented to Black British arts, suggests that a positive welcoming positioning by the venue may be influential
- Proportions of Black audience members are, however, still relatively low in comparison with white audience members, even for gigs in areas of London, such as Deptford, with high proportions of black residents¹⁹⁹

Dr Jason Toynbee in an email to Kooj Chuhan of 'Lifting The Lid', the organiser of Jazz Roots and Relevance at Manchester Jazz Festival in 2011, stated:

"There is the question of audiences for Black British jazz [BBJ]. Whereas BBJ musicians 'punch above their weight' within the larger British jazz scene, Black British audience members are under-represented. How and why?"

"This is partly to do with the middle-class basis of jazz taste. Working class people go out to see music much less, and Black British people are predominantly working class. There is also tacit exclusion via venues and locations ('arts centre syndrome'). Nevertheless, our research suggests there is an audience niche which includes Black people. It might be described as 'cosmopolitan activist' - middle class certainly - but sees jazz and Black music more generally as a progressive cultural and social force."²⁰⁰

¹⁹⁸ *Taking Part Survey 2011/12* (Department for Culture Media and Sport and Kantar Media 2013)

¹⁹⁹ Dr. Linda Wilks, Exploring social and cultural diversity within 'Black British Jazz' audiences (Leisure Studies Journal Vol. 32 No. 4, 2013 available at: <http://bit.ly/2kWNlqf>, accessed on 30th March 2018) pp.349-366

²⁰⁰ Jason Toynbee, email to Kooj Chuhan of Lifting The Lid the organiser of "Jazz Roots and Relevance" at Manchester Jazz Festival 25th July 2011 (Lifting The Lid, available at: <https://bit.ly/3stQ6J5>, accessed 30th March 2018)

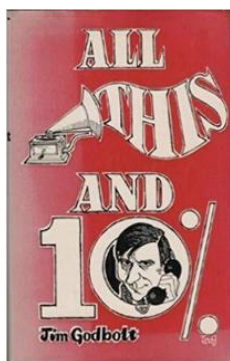
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4. Musicians and management

Whilst the Music Managers Forum (MMF), the Featured Artist Coalition (FAC) and others have hugely improved awareness about and signposting of artist management, there remains a gap in the knowledge and understanding of talent management in the jazz sector. This could be symptomatic of the wider issue of a general lack of awareness of the ecosystem of trade bodies and organisation in which Jazz sits.

There is no definitive information website or calling place for agents and managers. This section of the jazz constituency in the UK is made up of many micro enterprises, that is, businesses having less than 10 employees with the vast majority being sole traders. In essence it would appear that little has changed since Jim Godbolt became a manager in 1952. There are plenty of examples of helpful guides out there two of which are the Unsigned Guide that lists over 2,600 contact listings, booking agents, tour services, rehearsal studios and so forth or another is example from the literature world, Jeff Herman's Guide to Book Publishers, Editors and Literary Agents.

4.1 Artist management and agencies



The agency business for many is not a particularly lucrative form of employment as Jim Godbolt explained:

"By 1952 I was in business on my own account working in a tiny dungeon in a back street off Tottenham Court Road. Financially I was in a bad way, Eddie Harvey offered me a loan and Duncan McKinnon, operating a chain of dance halls in the Scottish Lowlands gave me sole booking of London bands into his venues."²⁰¹

The Jazz Musicians Guide for 1992 listed 45 agents and managers.²⁰² The Jazz Musicians Guide for 1993 listed 65,²⁰³ and in 2008 the Jazz Services website listed 200 agents and managers.²⁰⁴

The Musicians' Union Handbook for 2018/19 has informative sections on managers and agents and in terms of managers, proffers the following advice:

*"The key objective is to find a reputable manager who you can work with successfully."*²⁰⁵

An accreditation scheme would be a useful tool to have so that people would know that they were not taking potluck.

On the Online Music Business Resource there are advice sections by Debbie Dickinson on agency and management contracts.²⁰⁶

On the Jazz Connects website under the sections listed agency, management and artist development there are only five entries, admittedly it is a new website.²⁰⁷ It also has to be recognised that managers and booking agencies can only handle so many bands or musicians at a time.

²⁰¹ Jim Godbolt, *All This And 10%* (Robert Hale, 1976)

²⁰² Celia Wood and Steve French, *The Jazz Musicians Guide 1992* (Jazz Services Ltd 1992) pp.61-66

²⁰³ Celia Wood and Steve French, *The Jazz Musicians Guide 1993* (Jazz Services Ltd 1993) pp.3-8

²⁰⁴ Ibid 33 p166

²⁰⁵ Keith Ames, *The Musician – Members Handbook 2018/2019* (Musicians' Union 2018) pp.83-89

²⁰⁶ Debbie Dickinson, *Online Music Business Resource* (OMBR available at: <http://bit.ly/2kX14Jr> , accessed 1st April 2018)

²⁰⁷ *Jazz Connects* (Available at: <https://jazzconnects.com>, accessed 1st April 2018)

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Matt Fripp who runs the website Jazzfuel.com has a useful article – ‘4 Ways To Get A Jazz Booking Agent.’²⁰⁸

BBC Introducing has an informative article by Geoff Meall of the Agency Group - ‘Booking Agents – how they can develop your act.’²⁰⁹ Geoff Meall is a great believer in the mantra of “If you are good enough you will get noticed.”

²⁰⁸ Matt Fripp, *4 Ways To Get A Jazz Booking Agent* (www.jazzfuel.com 17th June 2016, available at: <http://bit.ly/2msUcUL> , accessed 1st April 2018)

²⁰⁹ Geoff Meall, *Booking Agents – how they can develop your act*. (BBC Introducing, available at: <https://bbc.in/2knvPgG>, accessed 2nd April 2018)

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5. Recording and distribution

5.1 Record labels

Until the early 1950s, the recording and manufacture of records was the preserve of:

*“... a few large firms with international connections. The two principal British companies, EMI and Decca, controlled all the major labels – HMV, Parlophone, Columbia, Decca, Brunswick and Capitol. These regularly included jazz records in their lists and some even established sub catalogues, along the lines of Parlophone’s Super Rhythm Style Series”.*²¹⁰



The start of the New Orleans revival and then Bebop launched a small number of record labels, such as, Esquire, Melodisc, Tempo, Jazz Parade and Vogue, to cater for the growing demand for American reissues and for British bands.

By the 1970s the support from major labels had virtually dried up and musicians relied on small labels or their own labels. ‘Jazz Now’, the Jazz Centre Society Guide published in 1976, lists the labels compiled by John Jack: there were 7 major labels with 45 subsidiary labels, 34 labels of British independent and musician owned companies, plus 35 foreign jazz labels that were being imported into the UK.²¹¹

The 1980s and early 1990s saw something of resurgence in jazz with the advent of bands such as The Guest Stars, Loose Tubes and the Jazz Warriors:

*“By the early to mid 1990’s this upsurge of young British jazz talent with a high media profile had encouraged major record labels to invest in a slew of jazz artists for their roster – Guy Guy Barker, Julian Joseph, Tommy Smith, Andy Sheppard and Courtney Pine to name but a few.”*²¹²

In 1992 there were 58 jazz record labels published in the Jazz Musicians Guide²¹³. In the Jazz Musicians Guide for 1993 there were 99 labels²¹⁴ and in 2008 the Jazz Services website listed 340 labels.²¹⁵ ‘The Value of Jazz II’ survey of record labels said that 56% of labels had been established since 1990 and fewer than 10% before 1970. Over half of the labels surveyed released five or less albums in 2008, with 25% issuing 10 or more. Forty two percent of the labels had over 50 titles in their catalogue and 27% had fewer than ten.²¹⁶

Worthy of note is the seeming lack of a definitive and publicly accessible list of UK record labels that release jazz recordings.

The majority of the labels in jazz, like managers and agents are micro businesses and many of the labels are operated by sole traders. Jazz CDs lists circa 1,181 bands with CDs for sale on its website in 2018. The majority of the bands are British.²¹⁷ Over a thousand bands indicate a large number of

²¹⁰ Dave Gelly, *An Unholy Row* (Equinox Publishing Ltd 2014) p31

²¹¹ Roger Cotterrell, *Jazz Now – The Jazz Centre Society Guide* (Quartet Books Limited, London 1976) pp183-189

²¹² Professor Norton York, *Valuing British music – Jazz futures* (Gresham College, Seminar, 24th April 2007, available at: <http://bit.ly/2m9cKsl>, accessed 7th April 2018)

²¹³ Ibid 202 pp.213-221

²¹⁴ Ibid 203 pp.25-31

²¹⁵ Ibid 33 p166

²¹⁶ Ibid 17 p16

²¹⁷ Jazz CDs accessed 2nd April 2018

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labels which suggests that Chris Anderson in 'The Long Tail' was spot-on: "If the 20th Century was about hits the 21st will equally be about niches."²¹⁸

5.2. From vinyl to CD to digital to streaming... and back to vinyl

The recording industry has changed over the years from tape to digital. The old method was to cut the records on specially prepared wax masters and the band could have as many takes as there were wax masters available. Then tape recording arrived in 1945 and lasted until 1975 which was followed by the advent of digital recording. Cylindrical records were followed by 78 records which in turn gave way to vinyl LPs, singles and cassette tape. These were superseded first by CDs and later by digital formats such as DCC and mini disc, before the advent of streamed audio deploying digital file formats such as mp3 and WAV. More recently, there has been resurgence in vinyl LPs.

Recording technology has indeed changed considerably from the tale recounted by Humphrey Lyttelton:

*"Tape Surgery, like its medical counterpart is not without its hazards. I can recall an afternoon spent crawling about an editing room at Abbey Road on my hands and knees searching for a missing beat. We had been doing a tricky piece of editing and having assembled the cut tapes discovered that one beat had gone astray. The room was littered with fragments of tape, and these had to be collected up, stuck together and played through to identify the missing 'plonk'. We found it at last, but it took three hours"*²¹⁹

In July 2000, renowned jazz bassist Malcolm Crease recognised the importance of the Internet in terms of sales by downloads and the fact that CDs will become less popular:

*"But they won't disappear completely for a very long time. There are millions of people around the world who have CD players at home and in their vehicles. Buyers are likely to buy 'physical' souvenirs at gigs and for presents."*²²⁰

Maisie Whitehead highlighted the positive effect of the Internet in terms of cost:

*"Whether or not you agree that the Internet will eventually mean the downfall of the big four, and regardless of whether you believe this would be a good move for the music industry, it cannot be denied that digital technology means it is ever easier and cheaper to create your own recordings, and that the Internet gives a global platform upon which to market and distribute your music at little or no monetary cost."*²²¹



Dave Stapleton of Edition Records recognised the value of the Internet but pointed to the negative side in terms of free online music leading to declining CD sales and the closure of many record retailers:

Juniper is the third album from Cardiff based, Slowly Rolling Camera. Masterminded by Edition label boss and pianist, Dave Stapleton

²¹⁸ Chris Anderson, *The Long Tail – How Endless Choice Is Creating Unlimited Demand* (Random House Business Books 2006) p16

²¹⁹ Humphrey Lyttelton, *Second Chorus* (Macgibbon and Kee 1958) p47

²²⁰ Malcolm Crease, *Making CDs* (Jazz Services Ltd July 2000) p7

²²¹ Maisie Whitehead, *Guide To Internet And Digital Music* (Jazz Services Ltd, 2011, available at: <http://bit.ly/2m1s2A2>, accessed 7th April 2018) p10

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“Over the last 10 years the record industry has gone through some dramatic changes. Many new technologies have emerged which have provided huge benefits in recording, manufacturing, selling and promoting music to a wider audience. However, to counteract this positivity, the digital age has brought around many problems that have greatly affected the industry in a negative way. Piracy is just one of the main problems that small independent labels face.

“With file sharing, illegal downloading and the emergence of streaming services such as YouTube and Spotify, there’s a wealth of music readily available, for free, at the click of the button. Inevitably this has changed the ways people listen and buy music and in turn has caused a steady decline in specialist retailers, as well as the major retailers, stocking specialist music.

“With the closure of many shops, the browsing and personal recommendation elements from your local indie shop have vanished and with them the decline of CD sales. Even with the emergence and growth of legal download sales, the revenue generated as yet, although it is growing, does not replace the loss generated from the declining sales of CDs.”²²²

It is self-evident that for people to purchase music they need to hear it. However, with streaming there is a real problem with the level of artists royalties that are paid. A physical product such as a CD will earn the performer around 12% of the published price to dealers.

The complexities of streaming royalty calculations and the fact that streaming has resulted in the ‘unbundling’ of albums means that musicians receive a fraction of the revenue once received from physical album sales, through a calculation of album-equivalent streams.

In the New York Times, Zoe Keating, a Californian musician, provided a detailed case study of her earnings which painted a bleak picture. Over a 6-month period in 2012, her songs were played 1.5 million times on Pandora earning her \$1,652.74 US dollars; on 131,000 plays earned her \$547.71 US dollars or an average of 0.42 cents a play. Ms. Keating summed up the situation:

“In certain types of music like classical or jazz, we are condemning them to poverty if this is going to be the only way people consume music.”²²³

²²² Dave Stapleton, *Guide To The Music Industry For Musicians* (Jazz Services Ltd 2012, available at: <http://bit.ly/2m2QSiS>, accessed 7th April 2018) p4

²²³ Ben Sisario, *As Music Streaming Grows Royalties Slows To A Trickle* (New York Times, 28th January 2013, available at: <https://nyti.ms/2m1jtVV>, accessed 7th April 2018)

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The underlying malaise is that digital distribution has allowed a scale of mass consumption of music hitherto unknown and in the process lowered people's expectations of the price they should pay.



Nubya Garcia. Photo: Adama Jalloh

Sales of vinyl albums have been decimated over little more than three of decades, falling from 1.1 billion units worldwide in 1981 to 450 million in 1989; 109 million in 1993; and 33 million in 1995. By 1997, they were down to just 17 million, and after a slight bump to 22 million in 1998, they fell as low as 3 million in 2006.²²⁴

Nevertheless, although not a resurgence, it is a strong indication that the 21st Century is not only about niches online but is about physical product, too. Tenor saxophonist Nubya Garcia recently played at 'South by Southwest', Texas, in 2018: "This huge queue of people followed me outside to buy my vinyl."²²⁵

5.3 Distribution

In the early 1950s every city and most large towns had record shops that carried a stock of jazz records.²²⁶ By 1973 this had reduced to "a dozen or so specialist shops throughout the country."²²⁷ In 1976, 'Jazz Now' listed 6 distributors.²²⁸



Jim Godbolt in 'A History of Jazz In Britain 1919 -1950', lists current information at the time of publication in 1984; 11 jazz record shops in London and 8 record shops in the "suburbs and provinces", with 17 jazz record producers and distributors.²²⁹ The Jazz Musicians Guide for 1993 lists 32 record shops and 6 distributors.²³⁰

Dobell's Record Shop, 77 Charing Cross Road

²²⁴ Marc Hogan, *Did Vinyl Really Die in the '90s? Well, Sort Of* (Spin, 16th May 2014, available at: <http://bit.ly/2muixJQ>, accessed 8th April 2018)

²²⁵ Kate Hutchinson and Antonio Olmos *The British Jazz Invasion* (The Observer, The Review, 8th April 2018) p13

²²⁶ Ibid 210 p31

²²⁷ Graham Collier, *Inside Jazz* (Quartet Books, London 1973) p140

²²⁸ Ibid 211 p189

²²⁹ Jim Godbolt, *A History Of Jazz In Britain 1919 – 1950* (Quartet Books Limited, 1984) pp.279-280

²³⁰ Ibid 203 pp.35-36

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In 2008, the Jazz Services website recorded 149 retailers and 6 distributors.²³¹ In the same year, 'The Value of Jazz II' survey on record labels showed 84% of labels distributed their music through record shops via a distributor. Over half of the labels sold their CDs at gigs and 63% of labels sold their CDs through mail order. However, record shops were becoming less important as only a third of the labels said that over 50% of their sales came from record shops. Virtually all jazz labels sold CDs online. With just under 80% of labels using their own website and 30% used the specialist website, jazzcds.²³²

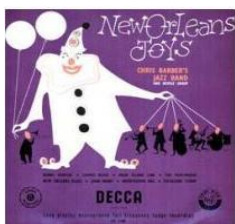
*Courtney Pine, Love Supreme Jazz Festival, 2014
Photo: Brian O'Connor's Images of Jazz*

The BPI reported that the number of independent specialist retailers had risen from 293 in 2012 to 380 in 2016,²³³ which increased again to 406 in 2017.²³⁴ The market share of independent specialists increased from 19.2% in 2015²³⁵ to 23.4% in 2017.²³⁶ However it should be noted that the music specialist retailer share of the market in 2005 for jazz and blues was far bigger, at 45.7%²³⁷

A Google search (14th April 2018) gave four independent distributors dealing with 'physical' jazz recordings - Proper Music Group, Discovery Records Ltd, Naxos Direct and Nimbus Records.

The major sales outlet for the majority of musicians, once they have acquired digital distribution, is themselves; "the gig is your best marketplace for selling CDs."²³⁸

5.4 Costs and Sales



In July 1954, Chris Barber's Jazz Band recorded 'New Orleans Joys' (pictured), and within a year it had sold 60,000 copies.²³⁹ It retailed at £1.0.4d (at the time, equivalent to £1.02). Taking inflation into account, sales of 60,000 10-inch LPs would have generated the equivalent of £1,646,028 in 2018,

The retail selling price of an album for a 10-piece band in 1958 was 30 shillings (equivalent to £1.50) Allowing for inflation the selling price in 2018 per LP would be £40.35 per LP.²⁴⁰

In terms of selling CDs at gigs, in 2000, the cost of 1000 CDs for a quartet was £3,850/ £3.85 per CD. The sale price was £10 per CD giving a break-even point of 385 CDs if you sold all of them on gigs, producing a surplus of £6,150.²⁴¹ In current terms, the cost per CD would be £6.35 with a sale price of £16.53.

²³¹ Ibid 33 p166

²³² Ibid 17 p17

²³³ Rob Cruchley and Chris Green, 2017 *All About The Music – Recorded music in the UK: facts, figures and analysis* (BPI and Official Charts Company 2017) p50

²³⁴ Rob Cruchley and Chris Green, 2018 *All About The Music – Recorded music in the UK: facts, figures and analysis* (BPI and Official Charts Company 2018) p64

²³⁵ Ibid 233 p50

²³⁶ Ibid 234 p64

²³⁷ Chris Green, *BPI Statistical Handbook 2006* (BPI Ltd 2007) p70

²³⁸ Ibid 220 p22

²³⁹ Ibid 210 pp.62-63

²⁴⁰ Francis Newton, *The Jazz Scene* (Penguin Books 1961) p173

²⁴¹ Ibid 220 p9

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In 2008, the sales price for a CD at gigs was £10 which in today's terms, in 2018, is worth £13.11.²⁴²

In 2000, the average retail price of a CD in specialist music shops was £11.46 and £10.38 online, and in 2005, it was £10.07 at retail, with an average online price of £9.21²⁴³. By 2017, prices had slipped further to £8.39 for a CD, and a download album was £7.14.²⁴⁴

Thus, it can be seen that whether selling CDs directly at gigs or via record stores, the selling price of music has inexorably fallen.

Courtney Pine's album, 'Journey to the Urge Within'(1986) on the Verve label, reached number 39 in the UK Albums Chart and sold over 250,000 copies earning a silver disc.²⁴⁵

In 2005, Jamie Cullum became the best-selling artist for that year accounting for 13.9% of UK jazz sales followed by Ray Charles (13.4%) and Madeleine Peyroux (13.2%).²⁴⁶

'The Value of Jazz' report estimated that there were annual sales of 50,000 new jazz records in the UK with a retail value of circa £500,000 in 2005.²⁴⁷

The sales of jazz albums in the UK as a percentage of the total units sold were 1.4% in 1996 and 1.1% in 2001, rising to 2.7% in 2004 and back to 1.4% in 2005.

In 2016, jazz album sales and streaming accounted for 1.2% of the total UK sales. In 2017, the sale of jazz albums was 1% of the total units sold and streaming of jazz was 1.1% of the total album streams; the total percentage for jazz albums and streaming was 1%.²⁴⁸

The sales of jazz albums, singles and online sales in 2017 are calculated at £1.2 million. See [Appendix 17](#) for a breakdown and calculations for the sales figure.

Consumption of music has changed since 2008, when income from sales of physical formats; singles, albums and music DVDs accounted for £749.1 million, and the total sale of digital albums, videos and streaming was significantly lower, at £127.9 million.

Contrast this to 2017, the picture had changed dramatically with total sales from physical formats down to £370.5 million, overtaken by digital sales which accounted for £506.1 million. Overall however, the total sales of physical and digital combined had fallen from £915.7 million in 2008 to £816 million in 2017.²⁴⁹

In 2016, online sales were £153.6 million decreasing to £112.9 million in 2017, a reduction of 26.1%. Streaming sales of £275.6 million in 2016 increased to £388 million in 2017, an increase of 41.18%. Interestingly, physical sales of albums increased from 289.7 million in 2016 to 302.9 million in 2017, which is attributable to the growth of vinyl LP sales.²⁵⁰

Despite this increase, caution is advised:

²⁴² Ibid 222 p12

²⁴³ Ibid 237 p29

²⁴⁴ Ibid 234 p 65

²⁴⁵ Wikipedia, *Journey to the Urge Within* (Wikipedia, 7th November 2017, available at: <http://bit.ly/2m1Dr2O>, accessed on the 11th April 2018)

²⁴⁶ Ibid 237 p32

²⁴⁷ Ibid 16 p19

²⁴⁸ Ibid 234 p36

²⁴⁹ Ibid 234 p9

²⁵⁰ Ibid 234 p9

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*“Paul Lee, Head of Technology, Media and Telecoms Research at Deloitte, will always be around to douse the flames. ‘In 1981, over 1 billion albums were sold worldwide. ‘In 2017, it will be around 40m. This is not the resurgence that is portrayed. It is a blip,’ he told the FT earlier this year, attributing the temporary spike to fashion.”*²⁵¹

In November 2014, Help Musicians hosted an interesting online discussion about streaming. Views varied, both positive and negative. The positive side is that as a marketing tool, musicians can get their music out there and reach new audiences. Phil Meadows, jazz musician and composer pointed to the benefits:

“Streaming in this way (often through SoundCloud) allows us as musicians to engage audiences in ways we have never been able to before. We can offer content samples with a longer-term vision to grow our fan base for future sales. We can access thousands of people through social networking and can allow venue promoters quick and inexpensive access to our music.”

The negative side was articulated by folk musician Maz O'Connor:

*“What worries me looking forward is that there's a whole generation of young people who will never have paid for music.”*²⁵²

John Harris in the Guardian wrote of his problem with Spotify even though he was a subscriber and expressed strong reservations:

*“Put all this together and you have quite a charge sheet: exploitation, the turning of music into wallpaper, and the slicing and dicing of great art according to the crassest of considerations. One thing amazes me: notwithstanding the one or two acts who still refuse to have anything to do with Spotify, why do musicians still blithely put their art in such unreliable care? Would people in any other creative field do the same?”*²⁵³

The nub of the problem with streaming is the low levels of income that are typically earned. A musician recently sent to this author a statement of their earnings from streaming for the three-month period ending 1st April 2018, commenting:

*“The total number of streams is 58,377 and earned \$59. At current exchange rates, \$59 would buy £42.03. Therefore, estimated earnings per annum are £169 from 235,508 streams. To earn the National Average Annual Wage of £27,600 in 2015 this particular musician would have to have his or her music streamed 38,461,659 times – yes that's right, 38 million times.”*²⁵⁴

Comparisons are drawn with Ed Sheeran who earned \$6.6 million from ‘Shape of You’ on Spotify. However, it took 1.318 billion streams to do it (note this figure does not include revenue from Apple Music, Amazon, Tidal, Deezer or any other streaming platforms).²⁵⁵

²⁵¹ Nigel Kendall, *The Vinyl revival proves it: We love a bit of inconvenience* (The Guardian 29th November 2013, available at: <http://bit.ly/2kZXuHF>, accessed 8th November 2018)

²⁵² Help Musicians, *What's the deal with streaming* (Help Musicians 17th November 2014, available at: <http://bit.ly/2l0Ffsr>, accessed 22nd April 2018)

²⁵³ John Harris, *My problem with Spotify – even though I'm a subscriber* (The Guardian 29th January 2018, available at: <http://bit.ly/2mwZzST>, accessed 22nd April 2018)

²⁵⁴ Chris Hodgkins, *Observations on streaming* (www. Chris Hodgkins.co.uk, April 2018, available at: <http://bit.ly/2m3QGjm>, accessed 22nd April 2018)

²⁵⁵ Ibid 253

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For musicians such as Adele and Ed Sheeran, over a billion streams is feasible and has been achieved, but for the majority of musicians and especially those working in jazz, in a world where people have got used to free music, paltry earnings from streaming poses a problem of endemic proportions.

Another major problem is the 'Value Gap' which is the disparity between the value upload services such as YouTube takes out of music and the revenue that is returned to the music community. The International Federation of the Phonographic Industry (IFPI) reported that:

*"Artists and creators have spoken about the global 'value gap', whereby 'safe harbour' legislation dating from the Internet's early days is being abused by user upload services such as YouTube, who are not licensing music on a fair basis. Gradually, policymakers are beginning to listen, and legislation is being examined or proposed in some territories around the world, including in Europe where the European Commission has recognised the existence of a value gap and begun working towards legislation. However, this is a global problem that requires legislative solutions across the globe."*²⁵⁶

Jazz and jazz musicians have survived the travails of the music business over the years and as Michael Coscuna of Mosaic Records advised:

*"...artists will find self-determination as the most satisfying route to pursue. That route may mean more work and acquiring more skills but determining one's own destiny and retaining ownership of one's own music is certainly worth the price."*²⁵⁷

5.5 Sales Demographics



Eric Hobsbawm writing as Francis Newton in 'The Jazz Scene' had access to a survey by a gramophone company in the Paris region in 1948. 69% of the sample was under the age of 30.²⁵⁸

Albeit this survey was in Paris, it nevertheless illustrates the seismic shift in demographic of the purchase.

Steve Oakes' research in profiling the audience at Cheltenham Jazz Festival in May 2001 revealed, in response to the CD behaviour question, that 86% of modern jazz fans were aged 35 or over and mainstream/traditional jazz fans at 78%. The largest group of jazz in the 45-54 age range was 37% for Modern jazz and 25% for traditional and mainstream.²⁵⁹

A survey commissioned by the Jazz Arts Group in the USA revealed that younger buyers were much more likely to consume jazz via digital music player and via online streaming. Older buyers on the other hand were more likely to hear and purchase jazz via conventional media – radio and CDs. The survey underscores a major shift in ways of consumption and demonstrates the central relationship that younger music consumers have with digital media.²⁶⁰

²⁵⁶ IFPI, *Global Music Report 2017 Annual State Of The Industry* (International Federation of the Phonographic Industry 2017, available at: <http://bit.ly/2kOMrlp>, accessed 22nd April 2018) p7

²⁵⁷ Michael Coscuna, *Strictly on the Record: the art of jazz and the recording industry* (Equinox Publishing, The Source, Vol 2, 2005) p69

²⁵⁸ Ibid 240 pp.226-227

²⁵⁹ Ibid 3 p114

²⁶⁰ Jazz Audiences Initiative Research commissioned by Jazz Arts Group, *Regenerating the Jazz Audience: Results from a Multi-Site Survey of Jazz Ticket Buyers and Prospects* (WolfBrown February 2011, available at: <http://bit.ly/2m2jk4z>, accessed on 23rd April 2018) p34

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British Phonographic Industry (BPI) statistics for 2017 show that for audio streaming, penetration is growing in every age group for all music genres. Respondents aged between 20 and 24 had the highest rates and streaming for 55 to 64-year-olds passed 10% for the first time. Any audio streaming was 17.6% of the respondents with 5.9% streaming for free and 13.4% paying for streaming.²⁶¹

British Phonographic Industry (BPI) statistics for 2005 had 68.7% of men and 31.3% of women spending on jazz and blues which was proportionately similar to classical and country music. For jazz, only 2.2% of the sample was in the 12-19-year age group with 43.1% of total spends on jazz accounted for by people aged over 60.²⁶²

In 2017, over 50% of expenditure on jazz was accounted for by those aged over 55. Only 0.8% of 16 - 19-year-olds purchase jazz as compared to 8.9% who bought urban music.²⁶³

5.6 Copyright, publishing and music synchronisation rights

There are two types of copyright. The first is in the composition itself, and the second is the artist or performer's copyright. The length of copyright for the composer of the music and the writer of the lyrics is the life of the author plus 70 years and for performers it is 70 years from the end of the first year of release of the recording artist or performers. The major collection societies for copyright in the UK are the Performing Right Society for Music (PRS), Phonographic Performance Limited (PPL) and Mechanical-Copyright Protection Society (MCPS).²⁶⁴

PRS represents the rights of over 130,000 songwriters, composers and music publishers in the UK and two million worldwide.

'The Value of Jazz II' reported that in 2005, the PRS distributed to jazz composers and their publishers, £0.7 million and in 2008, £0.9 million.²⁶⁵

Future of Music Coalition research (USA) shows that in 2011, 2.1% of a jazz musician's income came from performing rights organisations.²⁶⁶

To give some idea of the scale of operations, there were 6.6 trillion performances of music reported to the PRS in 2017, 53% more than in 2016, comprising streams, downloads, broadcasts and live music shows.

In 2016, the PRS distributed £545.7 million to its members for the use of their musical works, increasing to £605.1million to its members out of £717m it collected from licensors, on behalf of its members - an increase of 12.7% (£80.7m) on 2016.²⁶⁷

Total net distributable income from the PRS in 2008 was £549.2 million.²⁶⁸ 'The Value of Jazz Report II' estimated that of this, income for jazz was £0.9 million which if expressed as a percentage of the total distributable income for that year is 0.16%. Using this figure as a crude measure, the money

²⁶¹ Ibid 234 p45

²⁶² Ibid 237 p79

²⁶³ Ibid 234 p50

²⁶⁴ Chris Hodgkins, *Guide To Industry Organisations: Including copyright, royalties and IRSCs* (Online Music Business Resource 2017, available at: <http://bit.ly/2kPGqng>, accessed 7th May 2018) p2

²⁶⁵ Ibid 17 p14

²⁶⁶ Kristine Thomson, *Musician's earnings from digital platforms* (Future Musician Coalition, <http://futureofmusic.org/> 2013, available at: <http://bit.ly/2mxcUup>, accessed 6th May 2018)

²⁶⁷ PRS, *Record royalties paid to songwriters and composers* (PRS press release 23rd April 2018, available at: <http://bit.ly/2mxZILn>, accessed 6th May 2018)

²⁶⁸ PRS *Our best year ever: For music, For great results, For our members* (PRS April 2009, available at: <http://bit.ly/2kQOhZh>, accessed on 6th May 2018) p8

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distributed to jazz musicians and their publishers would have been in the region of £0.87 million in 2016 and £0.97 million in 2017.

Revenue in 2016 from online streaming was £61.5 million, up by 159.5% on the previous year of £23.7 million and 2016 accounted for 9.89% of the total revenue of £625.1 million. Net distributable income from streaming is calculated as £53.96 million; it is impossible to segment the distributable income by genre.²⁶⁹

However, researchers at BuzzAngle Music found that in 2017, 377 billion streams were consumed, 99% of which were from the top 10% of 2017's most streamed tracks:

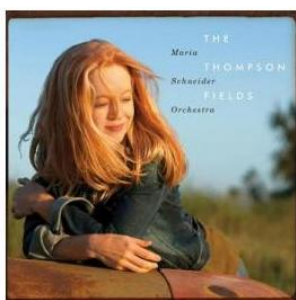
“Less than 1% of streams accounted for all other music. According to BuzzAngle Music, people readily prefer to stream the most popular releases each year over most other songs. Rather than solve this discrepancy, music streaming platforms like Spotify and Apple Music have only helped to fuel it.”²⁷⁰

If this is true, then monies accruing to jazz and all the other underrepresented musics from net distributable streaming income in 2016 of £53.96 million would be £539,600.

By way of comparison, Daniel Sanchez in Music News in February 2018 reported that in complete contrast to this, revenue from 3,500 indie labels on Bandcamp increased 73% over 2016, and in 2017, payments to artists through the online music distribution platform reached \$270 million. Bandcamp noted the problems arising from streaming platforms exercising control over what music fans listen to:

“Allowing the distribution of an entire art form to be controlled by so few has troubling implications... The streaming giants exert tremendous influence over what music gets heard, and must primarily serve their most important supplier, the major labels. The result is that independent labels, and especially independent artists, are far less likely to be discovered on those platforms.”²⁷¹

Maria Schneider, in a guest post for the US online blog, Trichordist, summed up the position from the perspective of a jazz musician, bandleader and composer:



Maria Schneider

“There’s something else occurring as a result of streaming that’s critical to understanding the niche musician’s and songwriter’s perspective. It’s that many, if not the vast majority of record companies, are no longer advancing money for a lot of music on their labels.

It’s now the artists and creators, in countless numbers, who are each sinking tens of thousands of dollars into making their own records. Many still go with a label despite having to front the costs themselves just to be part of a distinguished label roster.

²⁶⁹ Performing Right Society, 2016 Financial Review (Performing Right Society 2017, available at: <http://bit.ly/2l20YAe>, accessed 8th May 2018)

pp11-19

²⁷⁰ Daniel Sanchez, 99% of All Music Streaming Comes from Just 1% of Available Songs (Digital Music News, 14th February 2018, available at: <http://bit.ly/2mrP17j>, accessed 8th May 2018)

²⁷¹ Ibid 270

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*There are many fine small labels doing everything they can to make that a worthwhile trade and some still struggle to front budgets. The point is, those niche labels and independent musicians face either a zero, or statistically insignificant chance of a return on their investment through streaming. Many report barely paying for a sandwich with their royalties.”*²⁷²

PPL in 2016 collected £212.1million and distributed £181.5 million to 92,691 performers and recording rights holders on a repertoire of 11 million-plus recordings on the PPL database.²⁷³ If the same percentage figures above are used, 0.16% of the total distributable PRS income for 2008 would have been received by jazz musicians, equating to £0.29 million – a crude calculation but serves a purpose.

In 2005, the MCPS distributed £2.2 millions to jazz musicians and their publishers, which in 2008 had fallen to £1.7 million.²⁷⁴

Total royalties distributed by the MCPS in 2008 were £184.3 million.²⁷⁵ The estimated income for jazz in 2008 is £1.7 million which if expressed as a percentage of total MCPS distribution income of £184.3 million is 0.92%. If this percentage figure is used to measure distribution for jazz in 2016,²⁷⁶ the total accruing to jazz rights holders would have been £1.38 million.

Overall, these estimates for the purpose of this report indicate that monies from jazz distribution have decreased by approximately 63 percent.

There will always be problems with piracy and other forms of copyright infringement such as unlicensed streaming services, and stream-ripping services that exploit the work of musicians. Some years ago, it was cassette tapes, currently as Howard Goodall writes in his blog:

*“Anyone who’s ever been on holiday in Asia will have seen that copyright piracy is more or less endemic in these would-be vast markets for music and other creative forms. You can buy a DVD or a CD of more or less anything off the street, not to mention software programs or video games, and no-one is paying the creators of this work a cent for doing so.”*²⁷⁷

Indeed, stream ripping is by some margin the biggest and most problematic form of piracy affecting the recordings sector.

*“Stream ripping is the fastest growing form of music copyright infringement globally. Sites operating ripping services threaten the music ecosystem by undermining legitimate music services that license rights and pay artists and rights holders. Stream-rippers profit by diverting fans away from legitimate services, while paying nothing to the creators or producers of that music.”*²⁷⁸

²⁷² Maria Schneider, *An Open Letter to David Israelite of the NMPA, and Anyone Interested in the Music Modernization Act* (The Trichordist 2nd March 2018 available at: <http://bit.ly/2mpenTk> accessed 8th May 2018)

²⁷³ PPL, *2016/17 Annual Performer Review: A Year of Strong UK and International Growth* (PPL 2017, available at: <https://bit.ly/2QBq1iR>, accessed 6th May 2018) p3

²⁷⁴ Ibid 17 p14

²⁷⁵ Companies House, *Mechanical-Copyright Protection Society, Report and Accounts 2008* (Companies House 2008, available at: <http://bit.ly/2kZtGlp>, accessed 7th May 2005) p2

²⁷⁶ Companies House, *Mechanical-Copyright Protection Society, Report and Accounts 2016* (Companies House 2016, available at: <http://bit.ly/2kwBLOe>, accessed 7th May 2005) p1

²⁷⁷ Howard Goodall, *Brexit and Music: Theme and Variations* (Howard Goodall Blog, 30th April 2017 available at: <http://bit.ly/2mwDILh>, accessed on 9th May 2018)

²⁷⁸ International Federation of the Phonographic Industry, *Global Music Report 2018 – Annual State Of The Industry* (IFPI 2018, available at: <https://bit.ly/3csyt6W>, accessed 11th May 2018) p42

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Fifty three percent of internet users aged 16-24 are ripping music which reinforces the notion that music is free – legally or illegally and the lines are becoming more and more blurred:

*“35% of all Internet users are stream ripping - up from 30% in 2016, rising to 53% among 16 to 24-year-olds. Search engines play a key role in copyright infringement. 54% of those downloading unlicensed music also use Google to find unlicensed music.”*²⁷⁹

Globally, total synchronisation income, derived from income received from licensing music for films, advertising and games was £22.9 million in 2017 and £21.1 million in 2008. There is no available breakdown in terms of genre.²⁸⁰

YouTube was founded in 2005 and taken over by Google in 2006 and has become:

*“... one of the most popular ways for people to use digital technology to view, share and comment on video clips. Despite its initial intentions as an ‘amateur’ video sharing site and not a music service as such, YouTube has become a significant site used by audiences, individual musicians (whether amateur or professional), music teachers, students, and record companies.”*²⁸¹

Research in 2013 of YouTube data from January 2008 to October 2013 showed the prominence of music in search terms. 74% of the most popular search terms referred to artists directly, and an additional 12% were music-related such as dance and musicals.²⁸²

Video streaming accounted for 55% of all music streaming in 2017, of which YouTube was the major provider of 46% of total video music streaming.²⁸³

²⁷⁹ International Federation of the Phonographic Industry, *Connecting With Music: Music Consumer Insight Report September 2017* (IFPI September 2017), p19

²⁸⁰ *Ibid* 234 p9

²⁸¹ Thomas Gregory Sykes, *Jazz for the iPod Generation: Digital Media and Jazz in the UK* (Thesis submitted for the qualification of Doctor of Philosophy University of Salford School of Arts & Media 2013, available at: <http://bit.ly/2kx6FpP>, accessed on 12th May 2018) p127

²⁸² Lassi A. Liikkanen, Antti Salovaara, *Music on YouTube: User engagement with traditional, user-appropriated and derivative videos* (Computers in Human Behavior 50, 2015, available at: <http://bit.ly/2kQg6Ru>, accessed 12th may 2018) p112

²⁸³ *Ibid* 279 p5

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6. Social media and the jazz constituency

6.1 The social media landscape

Social media are websites, applications and platforms that allow users to engage in social networking and to create and share content.

Social Media Landscape 2017



Fred Cavazza developed the social media landscape that maps the activities and the players. In the centre of the diagram are the major players, Google, Twitter and Facebook.²⁸⁴

The principal activities in the Social Media Landscape are:

- Publishing - on blog platforms such as WordPress.
- Sharing - music and video platforms, YouTube, Spotify.
- Messaging –via Facebook messaging, Snapchat, WhatsApp.
- Webmail such as Gmail, Yahoo and Outlook.
- Discussing - platforms such as Facebook, LinkedIn and Quora.
- Collaborating - with platforms such as Chatter, Dropbox, WeTransfer.
- Networking – through LinkedIn, Eventbrite and Meetup.

6.2 Social media

In a doctoral thesis submitted to Salford University in 2013 by Thomas Sykes, the main research question asked was, “In what ways are digital media affecting the dissemination of jazz in Britain?” Some of his conclusions were that:

“A significant proportion of respondents of my festival audience surveys claimed to use the Internet to find out information about jazz events, and the Internet as a source of information and platform for communication was mentioned in many comments by my interviewees, often with reference to local jazz activities... Indeed, the number of negative comments from my respondents regarding out of date musicians’ web sites, poor quality of online video clips and ineffective use of social networking or general lack of online presence suggest that the poor use of digital technology will not have a positive – and may have a negative – effect on local jazz scenes.”²⁸⁵

Haftor Medbøe and Jose Dias, in a paper published in 2014, ‘Improvisation in the digital age: New narratives in jazz promotion and dissemination’, wrote of the jazz industries that spearheaded change in the past, and which now appear reluctant to embrace technological and cultural change and are not very good in finding pathways and social interaction in the digital age.

Paradoxically on the one hand:

“It is left to musicians to: reinvent themselves and their music for a new age — often straining to free themselves from the bonds of expectation as clung to by an outmoded industry.”²⁸⁶

And on the other hand:

²⁸⁴ Fred Cavazza, *Social Media Landscape 2017* (FredCavazza.net, 19th April 2017, available at: <http://bit.ly/2I2IFLj>, accessed 14th May 2018)

²⁸⁵ Ibid 281 pp.233-234

²⁸⁶ Haftor Medbøe and Jose Dias, *Improvisation in the digital age: New narratives in jazz promotion and dissemination* (First Monday, Volume 19, Number 10, 6 October 2014, available at: <http://bit.ly/2m6LyuO>, accessed on 17th May 2015) p11

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“Jazz musicians can currently be seen to look on with jealousy at the advances in dissemination and audience development in the field of popular music, only adopting new strategies once past their sell-by date. Too often the front-facing image of jazz can be found wanting. The web design associated with jazz is routinely outdated in functionality and visually unattractive, and poster and printed programme design lacking in zeitgeist or vision. Jazz has been slow to embrace the power of social media and seems to consistently arrive late at the table be it in the examples of MySpace, Facebook and Twitter.”²⁸⁷

Haftor Medbøe and Jose Dias also note jazz is being promoted with older audiences in mind. The average age of promoters is increasing, with a corresponding lack of young jazz promoters being “prepared to enter the fray.”²⁸⁸

In the midst of this stygian gloom there were a couple of rays of sunshine; the first being that Edinburgh Jazz Festival increased its audiences by 40% on the previous year with a mix of sponsorship deals and the use of social media.²⁸⁹

“Through developing and growing the audience for jazz, the lobbying for government funding and private sponsorship will be strengthened, and in engaging with and nurturing young musicians and concertgoers, jazz stands a chance of surviving the twenty-first century. As an eleven-year-old concertgoer was heard to remark: ‘If I’d known jazz sounded like this, I wouldn’t hate it so much’.”²⁹⁰

6.3 The Social Media Footprint

There appears to be reluctance for the jazz community to fully embrace the medium, which has the ability to connect to a vast potential audience, and which is largely untapped.

Luke Sloan in profiling the Twitter population extrapolated from the British Attitudes Survey 2015, found that the ratio of men to women in the respondents to the survey was 57% male and 43% female, which is a marked difference compared to the male/ female split of 49.1% to 50.9% in the UK population, reported in the 2011 Census, however there is a problem here, as:

“... the proportion of users identified as using female names in their Twitter profiles is disproportionately high. One explanation for this difference may be due to the high number of cases for which a gender could not be identified (or was considered unisex) as no discriminating first name was found in the profile data.”

Luke Sloan also found that the age distribution of Twitter users was younger than the age distribution of the UK population; and that certain groups were more likely to use Twitter than others, such as people in managerial, administrative, and professional occupations.²⁹¹

Ofcom’s Communications Report (2017),²⁹² found that:

- Eighty-eight per cent of adults have internet access at home.

²⁸⁷ Ibid 286 p11

²⁸⁸ Ibid 286 p11

²⁸⁹ Ibid 286 pp.11-12

²⁹⁰ Ibid 286 p12

²⁹¹ Luke Sloan, *Who Tweets in the United Kingdom? Profiling the Twitter Population Using the British Social Attitudes Survey 2015* (Social Media + Society Volume 3, Issue, 1st March 2017, available at: <http://bit.ly/2kQCZEo>, accessed 18th May 2018)

²⁹² Ofcom, *Communications Report United Kingdom 2017* (Ofcom, 3rd August 2017, available at: <http://bit.ly/2kQAlhX>, accessed 19th May 2018) p164

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- Reach is highest among younger age groups, but fifty three percent of people over 74 years of age are internet users.
- For most people, mobile devices are their most important device for accessing the internet.

Ofcom's Adults' Attitude and Media Use Report (2018),²⁹³ showed that 70% of all adults surveyed use mobile phones to go online:

- 98% of adults aged 16-54 go online, with 97% for both 25-34-year-olds and for 35-44-year-olds.
- 96% adults for age group 45-54 are online.
- This diminishes to 82% among 55-64-year-olds, 65% among 65-74-year-olds and 53% among those aged 75 and over.
- 70% of all adults use a smart phone and 95% in the 16 to 24-year-old age group, 93% among 25-34-year-olds, 90% for 45-54-year-olds declining to 50% for people aged 55-64, 22% for 65 to 74-year-olds and 11% for people aged over 75.

With regard to social media and messaging, the report found that:

- Facebook was the largest social network service in the UK, engaging a digital audience of 39.7 million in March 2017 which is three quarters of internet users in the UK.
- Twitter attracted 21.9 million users
- Instagram 19.4 million people.
- Google+ 8.7 million users
- LinkedIn 15.9 million users

Two of the most used messaging apps are owned by Facebook - Facebook Messenger and WhatsApp Messenger. In 2017, Facebook Messenger in the UK was used by 22 million people and WhatsApp Messenger's unique audience was 18.2 million people.²⁹⁴



The statistics quoted above give an idea of the scale of social messaging. The statistics also highlight the 'digital divide' that exists between high levels of usage of younger age groups as compared to diminishing usage amongst older age groups. Unfortunately, there is no discernable research that tells us the numbers of musicians nor music industry professionals, promoters and journalists signed up to social media and if they are signed up, are they active? Just because you have a Twitter account it does not mean that it is used on a frequent basis.

CD Baby publishes useful self-help social media manuals for musicians including 'Twitter for Musicians in Ten Minutes A Day',²⁹⁵ containing information on benefits of Twitter as compared to Facebook:

- "You can reach everyone for FREE. Facebook's Edgerank algorithm prevents a percentage of your followers from seeing the content you post — unless, of course, you pay Facebook to promote your post. Twitter has no such restrictions. If your fans are logged into Twitter, they'll see your tweets!
- You can tweet as often as you want. Unlike Facebook, where your Edgerank score suffers the more frequently you post, Twitter lets you tweet to your heart's content without penalty."

²⁹³ Ofcom, *Attitude and Media Use Report 2018* (Ofcom 25th April 2018, available at: <http://bit.ly/2kOaya5>, accessed 19th May 2018) p38

²⁹⁴ Ibid 292 pp.190-191

²⁹⁵ CD Baby, *Twitter For Musicians in Ten Minutes A Day* (CD Baby, available at: <http://bit.ly/2kxAsyE>, accessed 20th May 2018)

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A Google search of jazz blogs in the UK produces a selection of blogs and websites with the top five jazz blogs <http://bit.ly/2mbr3wV> or the top 50 jazz blogs <http://bit.ly/2mynMI5> and the Guardian Music blog + Jazz, with the last posting of November 2017 <http://bit.ly/2m7jgiR>.

Websites abound running from the sublime to the cor blimey, in terms of usefulness. Jazz Connects has some media contacts and blogs but is in its infancy and relies in the main for people to populate the site themselves <https://jazzconnects.com/>. However, it provides a good and useful framework with a growing body of information that will develop into a useful and comprehensive one-stop jazz information site.

Jazzcds was an example of a comprehensive website whose purpose is to sell CDs of mainly UK jazz musicians but adds value by incorporating a wealth of detail on the bands and musicians on the site.

The saxophonist Ed Jones, in a posting on Facebook, drew attention to the lack of a centralised database:

“So as an independent UK Jazz artist without a budget to employ any kind of PR expert trying to get my new album reviewed in as many media outlets as possible, and not having done this for a while [...] The lack of this database has made life for the independent artist much more difficult. I’ve managed to compile a new up-to-date list, (with some invaluable input and help from friends, fellow musicians etc.) but it’s taken weeks [...] How did we get from being a community where information and knowledge was freely shared to being a fragmented entity governed and patrolled by gatekeepers who are unwilling to care and share?”²⁹⁶



Laura Jurd, Love Supreme Festival, 2015
Photo: Brian O'Connor's Images of Jazz

Trumpet player and Mercury nominated quartet Dinosaur, Laura Jurd (pictured), in Jazzwise (June 2018) did not pull any punches, either:

“I think jazz as a genre is really poor at presenting itself, compared to other styles it’s completely hopeless and I’d love to see it be better. There comes a lack of artistry and care when it comes to anything that’s not the music...the whole point is to communicate the music to other people.”²⁹⁷

There is a need for a central information database that connects the UK jazz scene together with research on social media in terms of usage, usefulness and success rates. Furthermore, Tom Sykes in his paper published in 2013, “In what ways are digital media affecting the dissemination of jazz in Britain?” suggested:

“An avenue for further research could be a larger scale investigation into the ways in which different jazz audiences (as well as musicians and promoters), taking into consideration local and style-specific scenes, use digital media, along with how that relates to participation in live jazz.”²⁹⁸

²⁹⁶ Ed Jones, *A post in Facebook* (Ed Jones, 6th January 2018, available at: <http://bit.ly/2mbCF2Y>, accessed 21st May 2018)

²⁹⁷ Thomas Rees, *Mood Indie Go* (Jazzwise June 2018) p26

²⁹⁸ *Ibid* 281 p234

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6.4 Online ticket sales

Deloitte, in their Global Mobile Consumer Survey for 2017, expected Smartphone penetration to reach between 90% and 95% of the UK market by 2022. Smartphone penetration had risen from 52% among UK adults in 2012 to 80% in 2017.²⁹⁹

In 2010/11, the audience for jazz extrapolated from the 'Taking Part Survey' (2010/11) was 2.2 million, of which 1.59 million had visited ticketing website. 1.1 million attenders of jazz events had visited a website to buy tickets of which 619,000 adults had used a mobile phone to buy tickets.

The numbers by age group purchasing tickets online using mobile phone illustrates the digital divide. 58% of the 619K were aged between 16 and 24 years of age, 41% between the ages of 25 and 44, 23% were aged between 45 and 64, 5% were aged between 65 and 74 and no-one aged above 74 years of age.³⁰⁰

²⁹⁹ Paul Lee, Cornelia Calugar-Pop, Anil Kumar Tarigoppula, *State of the Smart, Consumer and business usage patterns, Global Mobile Consumer survey 2017:UK Cut* (Deloitte 2017, available at: <https://bit.ly/39mxHqe>, accessed 22nd May 2018) pp.13-16

³⁰⁰ Ibid 27 p16

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7. Jazz in the media

In this section, the term 'media' comprises radio, television, newspapers, specialist jazz press and blogs.

7.1 Radio

The RAJAR Midas³⁰¹ Radio Audio Survey for Spring 2018 lists an incredible array of audio types – live radio, listen again, podcasts, online TV live, TV viewing, all viewed or listened to on everything from radio and TVs to laptops, mobile phones, tablets and smart TVs.

RAJAR Data Release for Quarter 1, 2018 reports that 90% of the UK population tune into radio every week and 63% of the UK population tune into digital radio each week. The digital share of all radio listening via a digital platform is now 50.9%. This digital share is comprised of DAB (36.8%), Online/App (9.3%) and Digital TV (4.8%).³⁰²

The major radio broadcasters for jazz in the UK are Jazz FM, the BBC and Online Radio.

7.1.2 Jazz FM

Jazz FM has had an interesting history, the full story of which can read here: <http://bit.ly/2kUNerg>.

The station was launched in 1990 and underwent name changes, mergers and takeovers, remerged under the management of the late Richard Wheatly in June 2008 and was relaunched in October 2008.

In 2013, Jazz FM launched the Love Supreme festival in East Sussex. In March 2016, Jazz FM started broadcasting with Sound Digital Multiplex that reaches circa 75% of the UK population.³⁰³ Jazz FM is also available on DAB Digital Radio in Greater London, Sky Channel 0202, online at Jazzfm.com and via free iPhone, iPad and Android apps.

In 2015, Jazz FM joined with BBC Music in a groundbreaking scheme broadcast from the EFG London Jazz Festival. The scheme was a digital pop-up jazz radio station called 'BBC Music Jazz' that ran from 2pm on Thursday 12th November to midnight Sunday 15th November 2015. The collaboration continued for the EFG London Jazz Festival in 2016. In 2013, Jazz FM launched the annual Jazz FM Awards.

Jazz FM had relaunched in October 2008 and the first set of listening figures for March 2009 were 408,000 which was a 1% reach and 0.2% of the listener share.³⁰⁴ It is interesting to note that the last set of audience figures, for March 2008, for thejazz, operated by Classic FM (GCap Media) was 407,000. Thejazz closed in June 2008.³⁰⁵

³⁰¹ MIDAS: Measurement of Internet Delivered Audio Services, *MIDAS Spring 2018 Survey* (RAJAR 30th April 2018, available at: <https://bit.ly/3hCIH6s>, accessed 25th May 2018) p2

³⁰² RAJAR: *Data Release Quarter 1, 2018* (RAJAR 2018, available: <http://bit.ly/2l5lb7k>, accessed 25th May 2018) P1

³⁰³ Wikipedia, *Jazz FM (UK)* (Wikipedia, available at: <http://bit.ly/2kUNerg> accessed 25th May 2015)

³⁰⁴ RAJAR: *Quarterly Listening All Individuals 15+ for period ending March 2009* (RAJAR 2009, available at: <http://bit.ly/2mD4GkB>, accessed 26th May 2018)

³⁰⁵ RAJAR: *Quarterly Listening All Individuals 15+ for period ending March 2008* (RAJAR 2008, available at: <http://bit.ly/2mD4GkB>, accessed 26th May 2018)

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In March 2010, the Jazz FM audience figures were 471,000, a reach of 1% and listening share of 0.2%.³⁰⁶

By March 2015 this had dipped to 457,000.³⁰⁷ However, the March 2018 listening figures show a healthy increase in audience figures to 591,000, with a 1% reach and 0.2% market share.³⁰⁸ Jazz FM in three years has increased its listening figures by 29.3%.

7.1.3 BBC Radio



The BBC is a large and complex organisation and ‘The BBC – Public Sector Radio, Jazz Policy and Structure in the Digital Age’, a report by Jazz Services in 2009 threw some light on the BBC and its relationship with jazz. John Fordham précised in the report’s summary, thus:

“This report... includes an examination of the disparity between jazz representation on the BBC’s public radio services and those elsewhere in Europe. It asks why British jazz exposure on the BBC should have declined so significantly in recent years, at a time when the skills, formal training, diversity and international status of UK jazz musicians has never been higher.

“It also asks why the Corporation does not appear to extend its public service remit to jazz in the way that its continental equivalents do, despite commitments to the broadest possible range of social and cultural diversity enshrined in the BBC charter. The report also proposes some ways forward, in the challenging context of a budding digital-radio environment potentially offering more channels and niche-audience resources than ever.”³⁰⁹

For the sake of brevity, this section on the BBC will focus on the culture of the organisation, its music policy and the amount of airtime devoted to jazz, nationally and regionally.

7.1.4 Management culture at the BBC

Geoff Mulgan, CEO, Nesta (National Endowment for Technology and the Arts) writing in a blog for Nesta in September 2015, said of the BBC:

“Shakespeare’s ‘Measure for Measure’ includes a famous line about the excellence of having a giant’s strength, but not of using it like a giant. This is the dilemma facing the BBC, a unique institution with a unique problem. It is hugely successful, with an extraordinary global reach and brand, and it is a true media giant. Yet the more it succeeds the more it breeds resentment, and the more politicians and rivals seek reasons to rein it in or break it up.

“Once again, the Charter renewal process has brought this problem to the fore and challenged the BBC to work out how it can retain the virtues of scale and depth without the vices. The virtues include

³⁰⁶ RAJAR: *Quarterly Listening All Individuals 15+ for period ending March 2010* (RAJAR 20010, available at: <http://bit.ly/2mD4GkB>, accessed 26th May 2018)

³⁰⁷ RAJAR: *Quarterly Listening All Individuals 15+ for period ending March 2015* (RAJAR 2015, available at: <http://bit.ly/2mD4GkB>, accessed 26th May 2018)

³⁰⁸ RAJAR: *Quarterly Listening All Individuals 15+ for period ending March 2018* (RAJAR 2018, available at: <http://bit.ly/2mD4GkB>, accessed 26th May 2018)

³⁰⁹ Ibid 140 p5

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remarkable quality, ethos and range. The vices include being inward looking, bureaucratic and often incapable of partnering with outside organisations."³¹⁰

This, in a sense, sums up the culture of the BBC, both then in 2015, and now. It is worth looking at where and how jazz sits with in the culture of the BBC.

In 1939 the then Director General of the BBC, John Reith, said:

"Germany has banned hot jazz and I'm sorry that we should be behind in dealing with this filthy product of modernity."³¹¹



This statement has to be balanced by the fact that:

*"Reith only occasionally made public announcements on jazz and the BBC and the interpretation that these represented an antipathy to broadcasting jazz is not supported by what he actually said. Most often his statements rhetorically assume that jazz and popular music are staples of broadcast output, arguing that such programming offers a respite from hard, morally-improving work."*³¹²

Dave Gelly in an 'Unholy Row', crystallised the position of jazz in the BBC after the war in relation to its programming, which included the Third Programme for serious or high culture, the Home Service for news, plays, light music and the Light Programme for comedy, dance bands and variety:

*"Jazz and the growing enthusiasm for it did not fit neatly into any of these categories. This was to prove its great strength and attraction in the years to come."*³¹³

There is a sense that jazz still does not sit comfortably within the BBCs programming. 'Jazz In The Media' report (2009) concluded that:

*"... the structural position of jazz vis-à-vis classical music in the press and on the air remains an inferior one."*³¹⁴

The BBC at times displays ambivalence towards jazz. In a report to Kelvin Hopkins, MP, in 2000, Radio 3 was congratulated as: *"Radio 3 has made great efforts in 1997/ 98 to brand its jazz output, a move that is welcomed in its explicit recognition of the importance of jazz."*³¹⁵

Then there is the view expressed by Andrew Marr on his Sunday BBC1 Sunday Morning on 13th March 2011 chat show, who suggested that jazz fans tend to be "older fat blokes."³¹⁶

The BBC also at times displays an arrogance that ignores the sensibilities of the licence payer; when Tony Hall was appointed as the Director General there was "a complete abrogation of any open and fair process with due regards to equal opportunities."³¹⁷

³¹⁰ Geoff Mulgan, *Six ways the BBC could become a more open collaborative organisation* (Nesta 11th September 2015, available at: <http://bit.ly/2llgg3f>, accessed 26th May 2018)

³¹¹ BBC, *History of the BBC, John Reith, Chapter 6 Corporation Man* (BBC, available at: <https://bbc.in/2kMDSxv>, accessed 11th May 2018)

³¹² Wall Of Sound, *Exploring and understanding jazz and British radio in the 1930s* (Wall of Sound, 27th February 2016, available at: <http://bit.ly/2mng6ZF>, accessed 11th May 2018)

³¹³ Ibid 210 p14

³¹⁴ Mykaell Riley and David Laing, *Value of Jazz in Britain, Special Report, Jazz in the Media A comparative review of media coverage of jazz, classical & world music* (Jazz Services Ltd 2009, available at: <http://bit.ly/2m1B5Ga>, accessed 28th May 2018) p19

³¹⁵ Chris Hodgkins, *A Briefing Paper To Kelvin Hopkins MP And The All-Party Parliamentary Jazz Appreciation Group – Appendix 3* (Jazz Services Ltd 2000, available at: <http://bit.ly/2l9ft5H>, accessed 28th May 2018) p15

³¹⁶ Chris Hodgkins *Letter of complaint and correspondence to the BBC regarding Andrew Marr and his comments on jazz on 13th March 2011* (Complaints In Wonderland 2013, available at: <https://bit.ly/3dd9n9b>, accessed 27th May 2018)

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There is also the arcane way the BBC handles complaints. The author made a complaint to the BBC on 30th August 2015 on the lack of diversity in the music at the Proms in 2015. The process wound its way through the BBC and the result was finally published in March 2016. In fairness to the BBC, they have a complaints procedure that responds to the listener. However, there is always a sense that they are not really listening, and they are held captive by the thinking of the past. The findings of the Complaints and Appeals Board can be found at: <https://bbc.in/3dcPI0G>.³¹⁷ Charlotte Higgins in The Guardian, 23rd September 2016, wrote about Radio 3 in her article 'After 70 years, Radio 3 needs a rethink. It's time to unleash the composers': <http://bit.ly/2mqV6Rm>. There was an interesting debate in the letters pages the next day:

"The rethink of Radio 3 whereby composers would be put in charge of the station reminded me of a rearguard heroically defending a lost cause.

The BBC gave us the iPlayer Radio App. and yet it is bounded by the rationality of yesterday. For example, it could devolve Radios 1, 2 and 6 to its commercial arm, BBC Worldwide. Radio 4 could be retained, and Radio 3 reconfigured into a digital platform for jazz, folk, world music, classical music and opera. The BBC could also assist fledgling online radio stations in delivering the widest range of music and serving every niche and genre.

*A multi-genre channel could be developed, called something like BBC Music Live, to ensure that cultural assets such as the BBC orchestras and live music output were retained, and enhanced with the opportunity for new work of all kinds. A prime example is the BBC Proms, which should be a vibrant reflection of the diversity of the UK music scene instead of (bar a few cosmetic changes) being locked in the past."*³¹⁹

John Lloyd, in his 2012 report for the Reuters Institute for the study of Journalism 'Truth Matters: The BBC and our need for it to be right', looked at areas of contention and debate within the BBC, threw some light on the underlying problems in the management structure and indicated routes of future developments in the BBC:

*"Now, in the interactive third millennium, it (the BBC) needs to know what its audience and stakeholders think and want, and to be equipped to hear and absorb their contributions to both its programming and its governance. It needs to engage with them constantly, in a way no other media organisation does: that is, not just knowing what they like to watch and listen to and read, but maintaining a constant interaction so that it both knows about opinions and movements and grumbles high and low, and that it puts into British society ideas, initiatives and arguments for improving the public culture and the wider understanding. Such networks are an important dimension – perhaps the most important dimension – of maintaining creative quality and leadership."*³²⁰

For the BBC to change its culture, it has to change its behavior.

7.1.5 Music policy at BBC Radio

The mission of the BBC as laid out in its Royal Charter in 2016 is to:

³¹⁷ Chris Hodgkins, *letter to The Guardian* (The Guardian 24 November 2012, available at: <http://bit.ly/2l9nJ5E>, accessed 28th May 2018)

³¹⁸ Chris Hodgkins, *Complaint to the BBC regarding the lack of diversity of music at the Proms in 2015* (BBC Complaints and Appeals Board Bulletin, January 2016, issued March 2016, available at: <https://bbc.in/3dcPI0G>, accessed 2nd June 2018) p48

³¹⁹ Chris Hodgkins, *Radio 3 and the musical museum mindset* (The Guardian 26th September 2016, available at: <http://bit.ly/2mqYYSo>, accessed 2nd June 2018)

³²⁰ John Lloyd, *Truth Matters: The BBC and our need for it to be right* (Reuters Institute for the study of Journalism, 2012, available at: <http://bit.ly/2mkREla>, accessed 3rd June 2018) p27

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“... act in the public interest, serving all audiences through the provision of impartial, high-quality and distinctive output and services which inform, educate and entertain.”³²¹

This mission has hardly changed since 1927 when it was “the service as a means of education and entertainment” and in 1937, a means of “information, education and entertainment.”³²²
The mission or aims or objectives of the BBC from the start have been unique and laudable.

The public purposes of the BBC as laid out in their Royal Charter in 2016 are:

- “To provide impartial news and information to help people understand and engage with the world around them
- To support learning for people of all ages
- To show the most creative, highest quality and distinctive output and services
- To reflect, represent and serve the diverse communities of all of the United Kingdom’s nations and regions and, in doing so, support the creative economy across the United Kingdom
- To reflect the United Kingdom, its culture and values to the world.”³²³

For jazz and any other underrepresented music for that matter, folk, Asian music and brass bands to name a few, the crucial stated public purpose of the BBC as stated in its Royal Charter is to “reflect, represent and serve the diverse communities of all of the United Kingdom’s nations and regions and, in doing so, support the creative economy across the United Kingdom.”

The Jazz Services 2009 report ‘The BBC – Public Sector Radio, Jazz Policy and Structure in the Digital Age’, said:

*“In the past the BBC not only provided a broadcast outlet for jazz but also had an active and influential role in the development of jazz music. The lack of such opportunities today has a negative effect which is detrimental to jazz as a whole. In terms of public purpose to represent the UK, its nations, regions and communities, the BBC is not representing the jazz listening audience.”*³²⁴

John Fordham, writing in the Guardian in January 2010, drew attention to the under representation of jazz in the media:

“...the still grossly skewed representation of jazz and improvisation (arguably the most creative musical developments of the last century, with their catalytic influences on contemporary pop’s evolution, and their growing impact on contemporary-classical ideas) against that of traditional western art-music.

*“When Radio 3 claims it’s doing the best it can, this has to be considered in the context of a playing field that is skewed from the start. The same applies to the reporting of jazz in the mainstream media. Where the most routine performances by an orchestra, or the most mundane gigs by fading pop stars will usually grab the space from innovative jazz artists who may well be shaping the future of music, there’s a very long way to go. Fortunately, listening to the music makes the journey anything but arduous for its fans.”*³²⁵

³²¹ Royal Charter for the continuance of the British Broadcasting Corporation (Department for Culture Media and Sport 2016, available at: <https://bbc.in/2kMqgST>, accessed 3rd June 2018)

³²² BBC Royal Charter Archive (BBC, available at: <https://bbc.in/2liUux9>, accessed 3rd June 2018)

³²³ Ibid 321

³²⁴ Ibid 140 p7

³²⁵ John Fordham, *The BBC and the future of jazz: the stalemate continues* (The Guardian January 2010, available at: <http://bit.ly/2mQ7xqm>, accessed 4th June 2018)

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Ofcom's BBC Operating License came into force in January 2018. For radio services designed for audiences across the UK, the following apply:

- "Radio 1: principally a popular music services aimed at young audiences, with a commitment to the best new music, but also containing significant speech output
- 1Xtra: a service of contemporary black music, with a focus on new and live music, alongside significant speech output for young audiences
- Radio 2: a service providing a broad range of popular and specialist music and speech output including news, current affairs and factual programming
- Radio 3: a service centered on classical music, alongside other music and art forms and speech output, and with a strong focus on live and specially recorded music
- BBC 6 Music: a service of popular music outside the current mainstream, together with speech output which provides context for that music
- BBC Asian Network: a service bringing a wide range of news, music and factual programming to audiences of British Asians."
- BBC Local Radio: a number of local radio services for audiences in different parts of England and the Channel Islands, providing a mixture of music and speech output."³²⁶

The Operating License provides a useful framework in which jazz sits although one can only assume from the description of the BBC radio services dealing with music that jazz falls somewhere between "specialist" and "other".

The BBC's Annual Plan for 2018/19 is to be welcomed as it sets out the BBC's plans for the forthcoming year and specifically mentions jazz in terms of output on Radios 2, 3 and that Radio 6 Music will showcase a range of landmarks and events that include the Cheltenham Jazz Festival. The Annual Plan is probably the nearest thing to an explicit policy for music at the BBC.

However, policies and the dynamics of policies are produced by people inside organisations. When Alan Davey came to the BBC in January 2015 after being appointed as Controller of Radio 3, he said: "It is an honour to be asked to lead this wonderful institution and to renew it for the digital age, helping new audiences to encounter the wonderful things serious music and culture can bring."³²⁷

There are only two types of music good and bad. The term "serious music" gives an indication that some of the cultural values of the BBC are out of step with the present time and as policies flow from the culture of the organisation music representation and jazz in particular will be pitched in favour of classical music. Having said that, jazz is represented on a new digital hub for jazz the BBC launched in November 2017.

This author's response to the BBC's Charter Review in 2015 was:

"The BBC is bounded by the rationality of being a public sector organisation and needs to think beyond the license fee and the vendetta of MPs fueled by a dotty ideology from the School of Murdoch. For example, the BBC could devolve Radios 1, 2 and 6 to a commercial arm of the BBC - BBC Worldwide for example, so that they could be supported by advertising. Retain Radio 4 and reconfigure Radio 3 into a digital platform for music's such as jazz, folk, world music, classical music and opera. Or the BBC could assist fledgling online radio stations in delivering the widest range of music and serving every niche and genre. It is

³²⁶ Ofcom, *Operating licence for the BBC's UK Public Services* (Ofcom October 2017, available at: <http://bit.ly/2kQj4W0>, accessed 4th June 2018)

³²⁷ Chris Hodgkins, *A plague on both your houses – a response to the BBC Charter Review Consultation* (Complaints In Wonderland October 2015, available at: <http://bit.ly/2mQbD11>, accessed 4th June 2018) p4

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crucial that the BBC orchestras and live music output is retained and enhanced; these cultural assets at the BBC are something that MPs putting the boot in always fail to recognise.”³²⁸

7.1.6 Airtime for jazz on BBC Radio

According to research by the Association of British Jazz Musicians in the week beginning 30th July 1988, the BBC broadcast 4.5 hours of jazz on Radios 1, 2,3 and 4.³²⁹

Radio Joint Audience Research Limited (RAJAR) for BBC Jazz Content, fourth quarter period ending 18th December 2005 showed Radios 1, 2 and 3 broadcast 10.5 hours of jazz per week.³³⁰

As at week ending 26th January 2008 the total number of hours of jazz broadcast on Radios 1, 2, and 3 was 12hrs and 15 minutes, with a total output of 20 programmes on Radios, 1, 2, 3, 6 and local radio broadcasting a total 29.25 hours of jazz.³³¹

Jazz output for Radios 1, 2, 3 and BBC 6 Music for the week ending Friday 10th October 2014, was 7 hours 42 minutes.³³²

Jazz output for Radios 1, 2 and 3 for week beginning 26th May 2018 was a total of 9 hours 36 minutes which is an increase of 25% on the jazz output for 10th October 2014. The total output for Radios 2, 3 and local radio was 40 hours 40 minutes with local radio accounting for 31 hours 4 minutes. However, in 2008 there were 9 local radio programmes with 9 presenters and currently there are 22 local radio programmes with 8 presenters.³³³ ([see Appendix 18](#)).

The BBC iPlayer facility means that all these programmes can be heard for a number of days after they have been broadcast which broadens access to jazz programmes and increases the number of hours jazz is broadcast.

7.1.7 Internet-only radio stations



There are circa 58 internet radio stations across Europe catering for just about every genre of jazz. In the UK there is Jazz London Radio. A visit to <https://www.internet-radio.com/stations/jazz/> lists a further 216 stations.

Internet radio can have significant cost advantages over terrestrial and digital radio stations. Furthermore, Internet radio stations are able to plug the gaps that major radio stations cannot do and serve the niche markets in jazz round the clock. This presents an opportunity for musicians and the genre to build profile and grow audiences both domestically and internationally.

³²⁸ Ibid 327 p4

³²⁹ Ibid 33 p122

³³⁰ Ibid 140 p19

³³¹ Ibid 33 p123

³³² Chris Hodgkins, *Response to the BBC Trust Music Radio Consultation* (Complaints in Wonderland October 2014, available at: <http://bit.ly/2mDTeFm>, accessed 6th June 2018) pp. 1-2

³³³ BBC Jazz Programmes for Sat. 26th May 2018 to Fri.1st June 2018, accessed 10th June 2018

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7.2 Television

'The Value of Jazz' (2006) noted that "the main television channels' commitment to jazz is sporadic".³³⁴



Jon Newey, editor of 'Jazzwise', was quoted in the Independent, April 2007:

*"Jazz has been totally ignored by terrestrial TV for the past decade as television drifts increasingly into trivia and reality-based shows".*³³⁵

'Jazz In The Media' (2009) gave the total TV output for jazz for an 8-week period from the end of 2007 to the beginning of 2008. Classical music accounted for over 15,000 minutes of airtime whilst Jazz was under 5,000 minutes of airtime. Sky Arts accounted for 1,200 minutes of classical music and jazz 450 minutes while BBC 4 had classical music programmes of just fewer than 200 minutes and jazz with over 200 minutes.³³⁶

A trawl through the Radio Times for week beginning 26th May to 1st June 2018 revealed a complete absence of jazz on all the main channels BBC 1 and 2, ITV, Channel 4, Channel 5 and Sky Arts. The only jazz was the "genre hopping" Nigel Kennedy from The Biggest Weekend at 8.30pm on BBC 4.³³⁷

However, on 7th November 2017, the BBC launched a new digital hub for jazz: <https://bbc.in/2l41xcY>. The "hub" has TV and radio programmes that feature the best in jazz across the BBC.³³⁸

There is also Jazz and Blues TV which is a subscription channel at <http://www.jazzandblues.tv/> and Qwest TV was launched in December 2017 by Quincy Jones - the world's first subscription video-on-demand platform dedicated to jazz and beyond at: <https://qwest.tv/>

Whilst online stations are useful media channels for jazz, they are using existing content. The BBC and Sky Arts have the resources and the expertise to commission new programmes.

7.3 Print media - newspapers

The first 'Value of Jazz' report (2006) monitored jazz in UK national newspapers over two monthly periods, November 2004 and June 2005:

"Of the articles featuring jazz in the press, 82% were published in the 'broadsheet' newspapers. During November 2004 (London Jazz Festival month), these averaged about 20 a week (including Sunday papers). Of these, the greatest number of items was in The Times and The Independent. The tabloid newspapers contributed 18% of jazz-related articles but these were typified by a Daily Star item headlined 'Jamie Cullum gets bombarded by knickers on US tour'." ³³⁹

'Jazz in The Media' (2009) looked at the output of national daily and Sunday newspaper over a two-month period. The main conclusions were that there had been no major changes in the coverage of jazz since the first report on the 'Value of Jazz' (2006) and found that:

³³⁴ Ibid 16 p20

³³⁵ Sholto Byrnes, *Jazz, jazz everywhere – but not on television*. The Independent 30th April 2007 cited in Ibid 31 p119

³³⁶ Ibid 314 pp.15-16

³³⁷ *Radio Times 26 May – 1 June 2018* (Immediate Media Co May 2018) p67

³³⁸ *BBC Music launches new digital home for jazz* (BBC Media Centre 7 November 2017, available at: <https://bbc.in/2l6mxjo> accessed 11th June 2018)

³³⁹ Ibid 16 p20

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“Despite the growth of interest in jazz, as evidenced by increases in festival and club audiences, the structural position of jazz vis-à-vis classical music in the press and on the air remains an inferior one. The broadsheets continue for the most part to be London-centric. Few papers employ reviewers from the regions and those that do – The Guardian, notably – usually don’t use them for jazz performance.

“Only large regional festivals or major tours that commence outside the capital draw the attention of London-based critics. Otherwise, reference to non-London events is basically confined to previews within the listings sections.”

³⁴⁰



The findings of the Jazz in Media Report by Esther Briggs (2012), showed:

*“... jazz coverage is still very limited when compared with other music genres, particularly opera and classical music, and is disproportionately low in comparison with readers’ stated musical interests. This in turn presents an inaccurately negative impression of the relative popularity of jazz.”*³⁴¹

*Esther Briggs, Brand Manager, Deluxe Residences Ltd,
Lagos, Nigeria*

The question that is always being asked is will old technology be displaced by new technology and the old media driven out by new media? In 2006, An Nguyen and Mark Western in a paper on the complementary relationship of the Internet and print media said the decline of traditional news and information is underway, particularly when people rely on the Internet for their news and information: “but it is unlikely for any replacement (absolute displacement) to occur.”³⁴²

Roy Greenslade in an article in The Guardian in May 2016, summed up the problems, which were: the costs of journalists to provide news, falling advertising revenues and digital competition:

“Regional paper cutbacks have cut staffs to such a low level that they are unable to cover courts and council meetings. Instead, the owners have gone cap in hand to the government and forced the BBC to fund 150 reporters to provide the public service journalism they have turned their backs on.

*“It is doubtful if this will make any difference to the eventual outcome: the end of newsprint. The oddity is that we have been aware of this end game since the dawn of the digital revolution. But too many publishers and editors have been in denial. The latest fall in advertising revenue across the industry is a loud wake-up call.”*³⁴³

Stuart Nicholson in ‘Jazzwise’, December 2007 asked where we go from here, as consumers are choosing to buy music and source information on the Internet. Is this cultural progress?

“Old forms of media such as the music industry and the newspaper industry are facing extinction, but the problem is that the Internet, which has triggered these changes, has not come up with viable alternatives.

³⁴⁰ Ibid 314 p19

³⁴¹ Esther Briggs, *Jazz In The Newspapers* (Jazz Services Ltd 2012, available at: <http://bit.ly/2IC1F3H>, accessed 12th June 2018) p4

³⁴² An Nguyen and Mark Western, *The complementary relationship between the Internet and traditional mass media: the case of online news and information* (Information Research Vol. 11 No. 3, April 2006, available at: <http://bit.ly/2n9DGt6>, accessed 13th June 2018) p20

³⁴³ Roy Greenslade, *Suddenly, national newspapers are heading for that print cliff fall* (The Guardian, 22 May 2016, available at: <http://bit.ly/2IDuCMG>, accessed 13th June 2018)

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*“With the demise of the record shop, and maybe the music industry as we know it today, will future generations of music fans have the grim task of trawling through the millions of amateur and professional bands on MySpace to discover jazz of real quality? Will all that’s left for movie fans be the tens of millions of videos on YouTube? And if you want to find out what is going on in the world will all that’s left be the interminable bloggers?
“The Internet may be a wonderful invention, but its effects are doing more than Attila the Hun could ever have achieved to decimate and destroy culture.”³⁴⁴*

Stephen Graham in his blog in April 2018, observed:

“At the moment, few newspapers give the music proper coverage. This is not a new claim. Actually, it is not a claim at all: it is a fact. Blogs need to exist because of the vacuum and because their reach is potentially far greater than their specialist print counterparts because of the medium of the Internet. We are all deserting the big papers we have read for years because they are not serving us properly.”³⁴⁵

The low coverage of jazz by the national daily and Sunday newspaper, especially the broadsheets, ignores the facts that when it comes to the coverage of music, 3.4 million people attend classical music concerts, 2.1 million people attend jazz concerts and 1.7 million people attend opera.³⁴⁶

Stuart Nicholson’s dystopian view of the online world has some merit and the analogy is a bunch of hooligans breaking into the Bodleian Library; pulling books off the shelves, emptying the filing system and then tossing the lot up in the air. The result would be a mess that would take a considerable time to re-catalogue and archive.

Currently this is the problem with jazz on the internet, with YouTube and so forth nothing is catalogued, archived or curated in terms of quality although there is an incredible amount of great jazz out there. A monumental task without doubt, but using Wikipedia as an example and exercising quality control of the information, then there is no reason that a jazz information hub could not be developed that catalogues examples of good quality content online.

7.4 Specialist Jazz magazines and blogs



There are number of jazz magazines produced in the UK, Jazzwise, Jazz Journal (which has ceased printing and is now online), The Jazz Rag, Just Jazz and The Jazz Guide which is more of a listing publication for New Orleans music.

A special mention should be made about Jazzwise which has a searchable website and database of back issues.

There are two blues magazines published in the UK - Blues & Rhythm and Blues Matters.

There are a number of listings blogs and jazz blogs undertaking sterling work, [London Jazz News](#), [Jazz London Live](#), [The Jazz Mann](#), [Bebop Spoken Here](#), Richard Williams writes a blog: [The Blue Moment](#), [Northern Jazz Live](#), [Jazz From Geoff](#), [Baby Jazz](#), bringing live jazz and contemporary musical styles to the traditional baby and parent music class setting, www.jazzandjazz.com and [Jazz North West](#), for the traditionally minded.

³⁴⁴ Stuart Nicholson, *The dumb network where do we go from here?* (Jazzwise, December 2007/January 2008) p15

³⁴⁵ Stephen Graham, *Poor newspaper jazz coverage remains woefully par for the course — and the overall situation is not improving* (Marlbank, 25 April 2018, available at: <http://bit.ly/2nb6SQv>, accessed 13th June 2018)

³⁴⁶ Chris Hodgkins, letters, *Stepping up for the homeless at the opera* (The Guardian 23 March 2018, available at: <http://bit.ly/2l5Auy0>, accessed 15th June 2018)

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8. Education and training

8.1 Overview

Eric Hobsbawm, writing as Francis Newton in 'The Jazz Scene' (1959), said:

*"The jazz business deals in the distribution of an available product: musicians. It does not deal in their production. Like all show business, it has always assumed that saleable players will just appear on the scene. Nothing like the conservatoires, or the classical ballet school, has ever existed in jazz. Musicians have got their elementary education in playing instruments wherever they found it and their secondary and higher education by playing with other musicians."*³⁴⁷

For a useful history of jazz education in the UK from 1950 to 2003, please see 'The Jazz Education Book, Pathways to Jazz Education', published by Jazz Services.³⁴⁸



The Education and Training section covers school music teaching; further and continuing education, higher education, private teaching and external music examinations, residential courses, community initiatives and Youth Jazz Orchestras.

The education landscape has undergone a paradigm shift since 1959, revenue from educational activity was £12.07 million in 2005 rising to £14.10 million in 2008.³⁴⁹

Nikki Iles, Professor of Jazz Piano, Guildhall School of Music and the Royal Academy of Music
Photo: Brian O'Connor's Images of Jazz

8.2 School music teaching

'The Value of Jazz II' reported that there had been an improvement in the number of music teachers with non-classical music qualifications.

In 2001, the then Department for Education and Skills published a White Paper on Schools: 'Achieving Success', in which the Government made a commitment to ensure that over time, every primary school child who wanted to would have the opportunity to learn a musical instrument. This was delivered through Wider Opportunities Programmes.

By 2008, the Widening Opportunities Programme had been enlarged and reached a considerable number of children at Key Stages 1 and 2. This expansion provided additional work for both full-time school music teachers and freelance tutors, including jazz musicians.³⁵⁰

A report by Sue Hallam (2007) into music services provision found that:

"22% of Key Stage 2 children were involved in a Wider Opportunities Programme in 2005/06, rising to 32.6% in 2006/07 and a predicted 50.6% in 2007/08."

³⁴⁷ Ibid 240 p186

³⁴⁸ Celia Wood, *The Jazz Education Book – Pathways to Jazz Education* (Jazz Services Ltd 2003) pp18-20

³⁴⁹ Ibid 17 p2

³⁵⁰ Ibid 17 p29

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“5% of Key Stage 1 children were involved in a Wider Participation Programme in 2005/ 06, rising to 7.7% in 2006/ 07 and a predicted 12.5% in 2007/08.”³⁵¹

After the 2010 General Election, the new Lib-Dem/ Conservative coalition Government requested an independent review into music education in the UK. The Henley Review was undertaken by Darren Henley, then managing director of Classic FM. Published in February 2011, a result of this review was the creation of the National Plan for Music Education in November 2011 for 5-18-year-olds in England and Wales.

This plan led to the creation of 122 Music Hubs in 2012 that had to deliver 4 core roles in their areas:

- “Ensure that every child aged 5-18 has the opportunity to learn a musical instrument (other than voice) through whole-class ensemble teaching programmes for ideally a year (but for a minimum of a term) of weekly tuition on the same instrument.
- Provide opportunities to play in ensembles and to perform from an early stage.
- Ensure that clear progression routes are available and affordable to all young people.
- Develop a singing strategy to ensure that every pupil sings regularly, and that choirs and other vocal ensembles are available in the area.”³⁵²

The Ofsted report ‘Music in schools: what hubs must do’ (November 2013), whilst praising the music hubs bringing energy and partnerships to working musically with young people, found that:

*“...music hubs, working at their very best, can challenge and support school leaders to bring the numerous benefits of a good music education to all pupils, not simply the few who choose, or who have the resources, to specialise in the subject or an instrument. However, Her Majesty’s Inspectors found few examples of such good practice.”*³⁵³

The counterpoint to the Ofsted report was provided by Jonathan Savage in his blog posting, ‘Another spectacular failure from Ofsted: Music education deserves better’, on 18th November 2013:

“Music education hubs offer a valuable service to their communities. But their creation was never going to create a system where every child can access high quality music education. If anything, broader political, educational and local factors within which they operate has meant that the patchiness that Darren Henley identified in his National Plan for Music Education have only increased in recent years. Music education has become a post-code lottery. But this failure should not be placed at the doors of music education hub managers, nor should it be placed at the door of school-based music teachers. Ofsted, more than any other organisation, should be in a position to recognise this. The fact that they have produced such a tawdry report that so spectacularly misses the point is a damning indictment on them and their political masters. As you will have noticed (if you have got this far), it has made me pretty cross!

“I still maintain that strengthening the work of music teachers in school is the best way of ensuring that every child has access to a high quality, comprehensive and systematic music education. Unfortunately, the political aspirations for music education hubs are completely

³⁵¹ Susan Hallam, Andrea Creech, Lynne Rogers and Ioulia Papageorgi, *Local Authority Music Services Provision (2007) for key stages 1 and 2* (Department for Schools and Families/Institute of Education, University of London, Research brief No: DCSF-RB014, November 2007, available at: <http://bit.ly/2lD4d1m>, accessed 16th June 2018)

³⁵² *The Importance of Music – A National Plan For Music Education* (Department for Education/Department for Culture, Media and Sport 2011, available at: <http://bit.ly/2kYHlsS>, accessed 18th June 2018)

³⁵³ Ofsted, *Music in schools: what hubs must do - The challenging conversation with schools* (Ofsted, November 2013, available at: <http://bit.ly/2kYlAly>, accessed 20th June 2018) p1

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unrealistic. They cannot, and should not, be held accountable for the state of music education in our schools. That is the responsibility of the head teacher."³⁵⁴

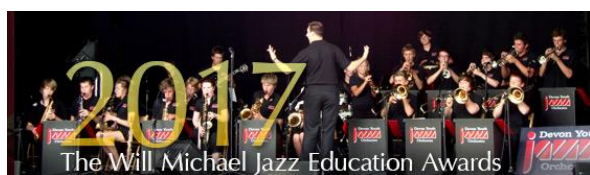
The EBacc introduced in 2010 excludes creative subjects such as music, and according to a study by the University of Sussex, 59.7% of state schools say it has had a negative impact on music provision and uptake.³⁵⁵

'Key Data on Music Hubs' (2017), a report commissioned by the Arts Council from Professor Martin Faulty and Dr Adam Whittaker, Birmingham City University shows the scale of the problem of music provision and uptake:

*"Whole Class Ensemble Teaching (WCET) is the terminology currently used for the programme of activity which meets the core role as described in the National Plan for Music Education (NPME): Ensure that every child aged 5-18 has the opportunity to learn a musical instrument (other than voice) through whole-class ensemble teaching programmes for ideally a year (but for a minimum of a term) of weekly tuition on the same instrument (DfE & DCMS, 2011 p.26)."*³⁵⁶

The number of pupils receiving WCET in 2016/17 provided by Music Education Hubs was 711,241 pupils out of a total of 7,706,393 eligible pupils – 9.3% of pupils received WCET.³⁵⁷

'Key Data On Music Hubs' (2017), reported that 1,386 jazz ensembles were supported or delivered by Music Education Hubs, or run independently by schools in 2016/17.³⁵⁸



The Will Michael Jazz Education Awards are in their 11th year and the Awards for 2017 gave two commendations to Camden and Kingston upon Thames music hubs and diplomas to; Bromley, Camden, Cumbria, Devon, Doncaster, Gloucestershire, Oxfordshire, Sheffield, and a special individual award to Dan Mar-Molinero of Southampton Youth Jazz Orchestra. The report on the awards drew attention to the collaborative working of Hubs and music services.



*"One thing which hasn't changed over the years is the extent to which successful jazz education within a Hub or music service depends on the dedication, industry and inspiration of a few individuals... One of the more pleasing features of this year's submissions is the evidence of collaboration between Hubs and music services in the South Yorkshire region, between Cumbria and Lancashire, and between Gloucestershire and Oxfordshire."*³⁵⁹

Dan Mar-Molinero and the Southampton Youth Jazz Orchestra, Montreux Jazz Festival, July

³⁵⁴ Jonathan Savage, *Another spectacular failure from Ofsted - Music education deserves better* <https://twitter.com/jpsavage> 18 November 2013, accessed 20th June 2018)

³⁵⁵ Michael Dugher, *The decline of music education threatens to deprive Britain of future talent* (New Statesman 17th September 2018, available at: <http://bit.ly/2mCsogG>, accessed 5th March 2019)

³⁵⁶ Professor Martin Faulty and Dr Adam Whittaker, *Key Data On Music Education Hubs 2017* (Birmingham City Faculty of Health, Education and Life Sciences 2017 available at: <https://www.artscouncil.org.uk/children-and-young-people/music-education-hubs-survey> 5th March 2019) p6

³⁵⁷ Ibid 356 p7

³⁵⁸ Ibid 356 p33

³⁵⁹ Ivor Widdison, *Will Michael Jazz Education Awards 2017* (<http://www.musiced.org.uk> 22nd November 2017, available at: <http://bit.ly/2nndkNe>, accessed 20th June 2018) p1

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A research project being undertaken by Nottingham University - The Tracking Arts Learning and Engagement Project (TALE) - provides a wealth of information on arts and cultural activities across a sample of schools in England. The results for music are:

- “Almost all the students (91%) report that they listened to music daily.
- 69% of the students attended a live music event, concert, gig or broadcast during the past year
- Over a third of the students (34%) take part in a music lesson/ project/ workshop out of school
- Nearly a third of students are actively involved in producing music, writing or creating music (30%), singing as part of a band (29%) or being a DJ (13%)
- 59% of students play an instrument or device, a fifth of them very regularly.”³⁶⁰

In terms of ethnicity, gender and physical disability and learning difficulty the report found that:

“Females and students who identify as non-binary are more involved in music than male students. White Gypsy/ Irish Traveller and Black /Black Caribbean students are very involved in music related arts activities.

*Asian/ Asian British Bangladeshi students are less likely to be involved in music related arts activities. Students with a physical disability or a learning difficulty show higher involvement in music related activities than their peers.”*³⁶¹

8.3 Further and continuing Education

In 1998, there was an article in the Times Higher Education that the introduction of jazz performance courses was creating dissension:

*“Jazz performance courses are being introduced across the United Kingdom, alongside the more austere classical training long provided in the music conservatoires. Even the previously conservative Associated Board of the Royal Schools of Music is cutting in, with new exams in jazz... But the courses are fraught with controversy. A fierce debate is raging in the schools as musicians clash over the question: can jazz really be taught?”*³⁶²

Arguments ensued. The late, Jeff Clyne, felt that a great part of jazz could not be taught. Jeff Clyne was involved with the jazz degree programme at the London Guildhall and the Royal Academy of Music and he had doubts about grading jazz performance and attempts to standardise the curriculum, saying:

*“It's like learning a foreign language. There is only so much books can teach you: you have to listen to people speaking the language to get the accents right. You learn by copying and experimenting by yourself and with others. Either you can play, or you can't. Having learned the basic requirements, it's all down to personal development.”*³⁶³

³⁶⁰ Professor Pat Thomson, Professor Christine Hall, Dr Lexi Earl, Dr Corinna Geppert, Dr Corinna Geppert, *Key Stage 4 And 5 Students' Participation In Arts And Cultural Activities: Who Does What? Wave 1 survey results* (Nottingham University, November 2017, available at: <http://bit.ly/2lwKxRO>, accessed 20th June 2018) pp.17-18

³⁶¹ Ibid 361

³⁶² Tony Tysome, *Hot and bothered over all that jazz* (Times Higher Education December 1998, available at <http://bit.ly/2mHoJ0W>, accessed 23rd June 2018)

³⁶³ Ibid 362

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Pianist Nick Weldon (pictured), warned that teaching jazz in the USA was like teaching painting by numbers and that the danger was that musicians graduating would all sound the same.

Jeremy Price of the Birmingham Conservatoire argued that:

*“It is ‘almost impossible’ to turn out musicians who sound the same, he says, because each responds to the music in a different way. Individuality emerges by default, but first everyone, even the most talented, has to learn the nuts and bolts of the craft.”*³⁶⁴

*Nick Weldon, Watermill Jazz Club, 2003
Photo: Brian O'Connor's Images of Jazz*

Tony Whyton in 'Brilliant Corners' (2014), commented that:

*“Although several high-profile musicians have commented on the validity of jazz education suggesting that institutions and the standardisation of pedagogical methods stifle creativity, almost every high-profile musician working today has some experience of, or affiliation to, jazz-based institutions.”*³⁶⁵

Tony Whyton also highlighted the myths associated with iconic jazz musicians that serve to devalue the fact that formal education has always had a place in jazz. He says of John Coltrane:

*“... as with several other jazz stars – combined formal and informal methods of learning in order to acquire the skills necessary to perform at the highest level.”*³⁶⁶

In the early 1920s, Louis Armstrong studied with a German trumpet teacher in Chicago, King Oliver took lessons in harmony and Jimmy Noone, Buster Bailey and Benny Goodman took lessons with German music teacher Fran Schoepp, first clarinetist with the Chicago Symphony.³⁶⁷

As 'The Value of Jazz II' (2008) duly noted:

*“The day of the autodidact is largely over, replaced by a new era of university-educated jazz musicians, with the consequent raising of musical standards nationally.”*³⁶⁸

Annual spending on Higher, Further and continuing education in 2005 was £6.42 million and in 2008, this had risen to £7.53 million. The number of students studying for a BMus or BA Hons degree in 2005 was 495 undergraduates; there were 600 music undergraduates in 2008.³⁶⁹

[Appendix 7](#) shows the applications and acceptances to the eleven UCAS Conservatoires by jazz instrument group and gender 2012/16. In 2012, there were 420 applications and 55 places awarded. By 2016, this had increased to 645 application with 130 places awarded - a 136% increase in student numbers. There is no reason not to assume that a similar rate of increase was replicated in the jazz degree courses outside of the eleven conservatoires.

³⁶⁴ Ibid 362

³⁶⁵ Loulia Papageorgi, Graham Welch, *Advanced Musical Performance: Investigations in Higher Education Learning Chapter 2, Tony Whyton, Brilliant Corners: The Development of Jazz in Higher Education* (Routledge Taylor and Francis, 2016, available at: <http://bit.ly/2nbiHdr>, accessed 23rd June 2018) pp24-26

³⁶⁶ Ibid 365

³⁶⁷ Thomas Brothers, *Louis Armstrong, Master of Modernism* (W.W.Norton and Company 2014) pp 103-104

³⁶⁸ Ibid 17 pp.28-29

³⁶⁹ Ibid 17 pp.27-28

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In an article in 'Jazzwise', Stuart Nicholson pointed to a dilemma in jazz education in the United States:

*"Jazz education has become a production line that year after year launches countless graduates into a limited job market. The lucky ones will go on to make a mark in the music."*³⁷⁰

Gwilym Simcock highlighted the same dilemma in June 2011:

*"... we're getting a saturation of more people coming in than there are opportunities for them to perform. I see it happening in the United States, jazz education has become a business as such. There used to be places where people had the opportunity to perform, but it is unfortunate that one of the realities of our time is that many musicians go to school, they get their Bachelor's in Music, and they carry on and get their Master's and go for their doctorate and have virtually no playing experience! What's all that about?"*³⁷¹

The danger in this state of affairs is that the supply-side problem is being replicated in the UK and the demand side of the equation is not being developed. In recent years the success of jazz educational courses in Conservatoires, universities and colleges are creating an increasing number of jazz musicians entering the marketplace where there is demand for the music, but too few promoters or export opportunities to satisfy that demand.



Debbie Dickinson
Associate Professor and Programme Director, Creative, Industries, City University, London

A report by Debbie Dickinson and Issie Barratt into music business education in 11 universities and colleges in July 2005 found that:

- "One college out of the eleven had compulsory, jazz-specific business training classes
- Four had joint compulsory business modules for all streams but only two included jazz
- One college ran a joint Honours degree (business and music)
- Several ran optional elective business modules."³⁷²

In a cursory look at the prospectus for jazz courses at The Royal Academy of Music, Leeds College of Music, Trinity Laban, Birmingham Conservatoire and Middlesex University Jazz Course, Leeds College of Music was the only jazz course with a concrete, structured music business syllabus that is compulsory in each year. The Royal Academy of Music in their prospectus for their jazz course stated:

*"The Jazz Faculty strives to be a community of music-making, mirroring the way the working jazz scene operates. Increasingly, as a professional jazz musician, you need to be your own manager and promoter, as well as composer/arranger and player, so the skills of time-management and planning are vital. Through regular discussions and professional development seminars, you receive knowledgeable support and practical preparation for your musical life."*³⁷³

³⁷⁰ Stuart Nicholson, *Is Jazz Education Killing Jazz* (Jazzwise March 2002) p10

³⁷¹ The Impossible Gentlemen – *Art of Roaring Gracefully* (Jazzwise June 2011) p21

³⁷² Debbie Dickinson and Issie Barratt, *Research into music business studies resource provision required by HE and FE* (Chris Hodgkins, private papers July 2005) p1

³⁷³ Royal Academy of Music, *Jazz faculty Classes and activities* (Royal Academy of Music, June 2018, accessed 24th June 2018)

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Clearly, such a vague way of imparting business skills to music students often paying in excess of £9,000 per annum needs rapid improvement; a coherent, structured music business module embedded into the curriculum, starting in year one should be the starting point, as happens at Leeds College of Music.

With one or two notable exceptions, seemingly little has changed since 2005. The marketplace for jazz in the UK is incredibly competitive due to the supply side of the equation therefore musicians need to be fully equipped to enter the marketplace and to have a set of transferable skills if they are unable to earn a living from playing music. To that end it makes sense to have a generic business module that all music colleges use

As discussed previously in Sections 2.4 and 2.5, policies on diversity and inclusion appear to not be working and need more expert involvement and consultation via professional intervention. This is evidenced by the imbalance of BAME and women tutors in conservatoires.

8.4 Private teaching and external music examinations

'The Value of Jazz II' (2008), revealed that 30% of musicians who answered the questionnaire gave private tuition and that spending on jazz and external exams was £1.14 million in 2005 rising to £1.33 million in 2008.³⁷⁴



The Associated Board's 'Making Music' report (2014), showed that private instrumental tuition had increased from 12% of child learners aged 5, to 14% in 1993 and 16% in 2014, an increase of 13%.

However, there has been a decrease of 23% in the numbers of child learners learning a musical in school only from 78% in 1993 to 60% in 2014.³⁷⁵

8.5 Residential courses, community initiatives and Youth Jazz Orchestras

'The Value of Jazz II' reported that there were 25 short and residential jazz courses in 2005 which had grown by 2008 with the addition of the National Youth Jazz Collective founded in 2007.³⁷⁶

Currently there is no central directory of short and residential jazz courses, but a Google search revealed 27 courses in the first three pages of search results. Clearly the jazz course scene is thriving.

The 'Jazz Education Book' published by Jazz Services (2003) listed 27 Youth Jazz Orchestras³⁷⁷, and a Google search 26 June 2018 revealed 32 Youth Jazz Orchestras in the first few pages of search results.



NYJO Jazz Messengers
Photo: Emile Holba

³⁷⁴ Ibid 17 p28-29

³⁷⁵ Simon Hume, Emma Wells, Paul Cutts, *Making Music – Teaching, learning and playing in the UK* (Associated Board of the Royal Schools of Music September 2014, available at: <http://bit.ly/2n9LIYq>, accessed 26th June 2018)

³⁷⁶ Ibid 17 p28

³⁷⁷ Ibid 348 pp.355-384

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Again, there is no central directory of Youth Jazz Orchestras or ensembles. There is a dearth of information on the make-up of audiences of youth jazz orchestras. Are they reaching a young audience?

At an apocryphal level there is a sense that the orchestras are young, but that the audiences are well into middle age. If this is the case, then youth jazz orchestras need to better understand their audiences so that they can more successfully grow them.

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9. Exploring the value created by Arts Council investment in the current jazz National Portfolio and Sector Support Organisations

9.1 Jazz National Portfolio Funding 2014 - 2022

[Table 1](#) details Arts Council funding of National Portfolio Organisations for 2014 to 2022. Note only those organisations are included whose activity is 100%, give or take, jazz-related activity: these comprise the core jazz National Portfolio Organisations.

Whilst Turner Sims and other organisations such as the Huddersfield Contemporary Music Festival and Bristol Music Trust do an invaluable job, jazz is merely a portion of their regular programming and not their core activity.

As Table 1 shows, the increase in Grant in Aid for core jazz organisations is 2.02% on average. Two NPOs received increases of 36.5% (Jazz Re:refreshed) and 66.2% (Manchester Jazz Festival).³⁷⁸

The National Youth Jazz Collective had a “technical reduction” - it is a National Youth Music Organisation (NYMO). For 2015/18, NYMOs were jointly funded by Department of Education and Arts Council England. For 2018/22, NYMOs will receive their Arts Council England allocation as National Portfolio funding. NYMOs will receive their Department for Education funding via a restricted separate grant.

In 2017/18 only 30.2% of the funds went to Jazz NPOs outside of London. Jazz NPOs based in London received 69.8% of the total funding of £1.678 million. In 2018/19 there was a slight increase with 38.4% of the funds going to Jazz NPOs outside of London. Jazz NPOs based in London received 61.6% of the total funding of £1,712,870. In 2018/ 19, Opera received a total of £57.1 million of which 32.5% will be spent outside of London. Classical music received £19 million, of which 55% is allocated to the English regions.

For the avoidance of doubt, 3.4 million people attend classical music concerts, 2.1 million people attend jazz concerts and 1.7 million people attend opera.³⁷⁹

³⁷⁸ Arts Council England, *National Portfolio Organisations 2018-2022* (Arts Council England, June 2017, available at: <http://bit.ly/2l7iNxY>, accessed 27th June 2018)

³⁷⁹ Chris Hodgkins, *Arts Council England funding of National Portfolio Organisations (NPO) for jazz 2014/2018* (Chris Hodgkins, 23 January 2018, available at: <http://bit.ly/2kTrWds> accessed 27th June 2018)

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Table 1: Arts Council England funding of National Portfolio Organisations (NPO) for Jazz, 2014/2022³⁸⁰

National Portfolio Organisations for jazz	2014/15 £	2015/16 £	2016/17 £	2017/18 £	2018/19 £	2019/20 £	2020/21 £	2021/22 £	% + or - 2015/ 16
EMjazz	77,448	77,446	77,446	77,446	77,446	77,446	77,446	77,446	0
Jazz Services	287,028	0	0	0	0	0	0	0	-
Jazz North	190,000	190,000	190,000	190,000	190,000	190,000	190,000	190,000	0
Jazz re:freshed	0	95,795	95,795	95,795	130,795	130,795	130,795	130,795	36.5
J Night	51,648	68,749	68,749	68,749	68,749	68,749	68,749	68,749	0
Manchester Jazz Festival	90,522	90,522	90,522	90,522	150,522	150,522	150,522	150,522	66.2
National Youth Jazz Collective	128,880	124,690	124,690	124,690	64,439	64,439	64,439	64,439	0
National Youth Jazz Orchestra	52,972	125,000	125,000	125,000	125,000	125,000	125,000	125,000	0
Serious Events Ltd	452,778	452,778	452,778	452,778	452,778	452,778	452,778	452,778	0
Tomorrows Warriors	178,244	208,744	208,744	208,744	208,744	208,744	208,744	208,744	0
Jazz Lines Performance Birmingham Ltd	80,464	80,464	80,464	80,464	80,464	80,464	80,464	80,464	0
Brownswood Music Ltd	0	89,000	89,000	89,000	89,000	89,000	89,000	89,000	0
Otto Projects	0	74,933	74,933	74,933	74,933	74,933	74,933	74,933	0
Total	1,473,987	1,678,121	1,678,121	1,678,121	1,712,870	1,712,870	1,712,870	1,712,870	2.02

Source: Arts Council England <https://www.artscouncil.org.uk/how-we-invest-public-money/national-portfolio-2018-22>

9.2 Measuring the value and impact of jazz National Portfolio Organisation

[Table 2](#) below provides a snapshot of the jazz National Portfolio Organisations (NPO's) in England. Data has been drawn from NPO websites, the Charity Commissioners and Companies House. The table provides the following information:

1. NPO name & URL link
2. Column 2 asks if there is an impact report or activity report in the published report and accounts - Six of the NPOs had informative annual reports and impact statements. It would be good if these reports were published on the respective websites.
3. Turnover for each NPO if available.
4. Aggregated operational costs.
5. Five of the NPOs reported a deficit at the year end.
6. Three NPOs carried forward a deficit at the year end.
7. Column ten carries details of reserve policies or accounting policies. Five of the NPOs have detailed reserves policies.

³⁸⁰ Arts Council England, <http://bit.ly/2l7iNxY>, accessed 27th June 2018)

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At the time of writing this review Turner Sims Southampton, part of the University of Southampton, has secured £315,000 for three year funding to raise the aspirations of emerging and professional jazz artists, standards of performance, composition and promotion across the UK's Southern regions; Turner Sims will including a 3-year talent development programme.

Jazz South was the only music project in the country selected within the final round of the Arts Council England's Ambition for Excellence programme fund.

Table 2: Summary details of Jazz National Portfolio Organisations funded in 1018/19

1 National Portfolio Orgs. (jazz)	2 Annual report or impact report in published Report & Accounts 31.03.17	3 £ Turnover Report & Accounts 31.03.17	4 £ Operational Costs Report & Accounts 31.03.17	5 £ Surplus (Deficit) Report & Accounts 31.03.17	6 £ Surplus (Deficit) Carried forward from Report &Accounts 31.03.17	7 Reserves Policy
<u>EMjazz</u>	Yes; A full report with facts and figures	91,648	97,575	(5,927)	15,688	Going concern
<u>Jazz North</u>	Yes; A full and detailed report with facts and figures	223,071	219,693	3,378	36,226	A detailed reserves policy
<u>Jazz re:freshed</u>	No	Published accounts are Micro company accounts which give little information in terms of turnover	No information	(4,259)	(14,105)	Going Concern
<u>J Night</u>	No	Total exemption full accounts	No information	11,421	69,828	Financial Standard Reporting Standard 105 is not applicable
<u>Manchester Jazz Festival</u>	Excellent report into the festivals activities with facts and figures	374,099	364,114	9,985	31,540	A detailed reserves policy
<u>National Youth Jazz Collective</u>	Yes, with facts and figures	178,547	204,900	(26,353)	57,409	A detailed reserves policy
<u>National Youth Jazz Orchestra</u>	Informative and helpful Report well presented and useful facts and figures	476,099	437,787	38,312	107,596	A detailed reserves policy
<u>Serious Events Ltd manage the EFG London Jazz Festival</u>	No	2,800,636	2,799,742	894	1,744	Going Concern
<u>Tomorrows Warriors</u>	No	397239	418,187	(20,948)	1,883	Going concern
<u>Jazzlines Performance Birmingham Ltd</u>	Yes and Jazz Lines is mentioned	123,000	177,000	(54,000)	82,000	Yes

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1 National Portfolio Orgs. (jazz)	2 Annual report or impact report in published Report & Accounts 31.03.17	3 £ Turnover Report & Accounts 31.03.17	4 £ Operational Costs Report & Accounts 31.03.17	5 £ Surplus (Deficit) Report & Accounts 31.03.17	6 £ Surplus (Deficit) Carried forward from Report &Accounts 31.03.17	7 Reserves Policy
<u>Brownswood Music Ltd</u>	No Last filed accounts were made up to 31 st December 2016 as art 28 th June 2018	No data	No data	66,232	(40,749)	Financial Standard Reporting Standard 105 is not applicable
<u>Otto Projects</u>	Yes	No data	No data	(22,890)	(63,801)	Financial Standard Reporting Standard 105 is not applicable

Source: <https://bit.ly/3ebVcCE> & <https://bit.ly/2zGmuSx>, accessed 29th and 30th June 2018

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10. The work, policies, levels of funding and promotion of jazz of publicly funded and charitable organisations with an impact on jazz

10.1 Jazz and Arts Council England



This section explores the thinking, policies and actions of the Arts Council of Great Britain and its various incarnations to the present Arts Council England in the furtherance of jazz. Currently, the Arts Council supports a range of activities across the arts, museums and libraries, including theatre, art, dance, music,

literature, crafts and collections. Between 2018 and 2022, they will invest £1.45 billion of public money from government and an estimated £860 million from the National Lottery to support arts activities.

Many bands and musicians have reason to be grateful to the Arts Councils funding scheme 'Grants For The Arts' that in 2015/16 funded 99 tours and projects to the tune of £1,843,492 ([Appendix 4](#)) and the core National Jazz Portfolio organisations will receive £1.7 million in 2019/ 20.

In many respects the Arts Council does a difficult job, under trying circumstances with scarce resources and many supplicants. The Arts Council has been funding jazz since 1969 but as these sections will show the activity of the Arts Council toward jazz is variable and there is room for improvement.

The Arts Council developed from CEMA (Council for the Encouragement of Music and the Arts) that was set up during World War 2. On June 12th, 1945, the Chancellor of the Exchequer announced in the House of Commons that CEMA would continue as a permanent organisation with the title "The Arts Council of Great Britain."

When the formation of the Arts Council was announced, Lord Keynes announced to the press, as described in its first annual report:

"The policy of the Arts Council is still that of CEMA...that the Council's established purpose held good: to encourage the best British national arts, everywhere, and to do it as far as possible by supporting others rather than by setting up state-run enterprises.' Co-operation with all, competition with none.' He added a remark which comes cheerfully from a Government - sponsored organisation. 'The arts,' he said, 'owe no vow of obedience'. It was in a broadcast delivered a few weeks later...that Lord Keynes described the essence of Arts Council policy. He spoke of art as something incalculable, not to be confined or measured by planning, but cherished and made available for all who wanted it. Above all, it was something to be enjoyed and 'the Arts Council was no schoolmaster.' He pleaded, too, for the many forms of art which flourish in different parts of Great Britain, and said 'how satisfactory it would be if different parts of this country would again walk their several ways as they once did and learn to develop something different from their neighbours and characteristic of themselves."

³⁸¹

It is interesting to note that whilst Keynes was the first Chair of the Arts Council he was also the first chair of the Covent Garden Opera (Royal Opera House) and that between 1946 and 1981 four

³⁸¹ The Arts Council Of Great Britain, *First Annual Report 1945 -1946* (Arts Council Of Great Britain 1946, available at <http://bit.ly/2mRATEK> accessed 10th July 2018) p6

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Chairmen of the Arts Council were also trustees of the Royal Opera House; Lords Keynes, Sir Kenneth Clark, Lord Goodman and Patrick Gibson.³⁸²

The Arts Council of Great Britain Second Annual Report showed that Covent Garden received subsidy of £25,000 in 1945/46 and £25,000 in 1946/47.

“In addition, a supplementary grant of £30,000 was voted by Parliament to enable the Council to increase its allocation to the Covent Garden Opera Trust, in process of building up its repertory.”

English Folk Song and Dance Society (EFSDS) received £500 in 1945/ 46.³⁸³ In today's money this would equate to £20,570 for the EFSDS and £25,000 would equate in today's money, £1,234,222 for the Royal Opera House. The grant for the Royal Opera House in 2017/18 was £24,772,000, a twentyfold increase on 1946 and the English Folk Song and Dance Society was £432,046, representing a twenty-one-fold increase. The crucial point here is that the level of funding for each organisation has remained the same.

Robert Hutchinson in “The Politics of the Arts Council” questioned this:

*“Was Keynes as chairman of the Arts Council truly impartial in dealing with Keynes the chairman of Covent Garden Opera? For by agreeing to be first chairman of both organisations Keynes set the basis of the relationship which has been as close as that of Siamese twins.”*³⁸⁴

The treatment of jazz and the first funding of jazz in 1968, have all the hallmarks of Herbert A. Simon's concept of “bounded rationality”.

*“Bounded rationality, a rationality that is consistent with our knowledge of actual human choice behavior, assumes that the decision maker must search for alternatives, has egregiously incomplete and inaccurate knowledge about the consequences of actions, and chooses actions that are expected to be satisfactory (attain targets while satisfying constraints).”*³⁸⁵

In short decision makers seek satisfactory solutions (for themselves) rather than optimal solutions for the wider benefit of the general public and stakeholders

The first jazz musician to receive funding from the Arts Council of Great Britain (ACGB) was Graham Collier in 1968 who received £500 for composition via a newly formed ACGB “Jazz Subcommittee”. Other recipients followed: Ian Carr, Mike Westbrook, Tony Oxley, Mike Gibbs and Evan Parker. In their book, ‘Race, Consecration and the ‘Music Outside’? The Making of the British Jazz Avant Garde’, authors Mark Banks and Jason Toynbee uncovered a crucial piece of information:

“As John Cruft, then the Music Director of the Council, and (unusually) a supporter of jazz, rather drily averred in an internal communiqué in 1968: ‘we are venturing cautiously further into the jazz world’ (Cruft).

“What was clear initially, however, was that not all jazz would be deemed worthy of support. The fact that only certain kinds of jazz would come under consideration was outlined most forcefully by a young ACGB music assistant named Keith Winter, who concluded in a draft

³⁸² Robert Hutchinson, *The Politics of the Arts Council* (Sinclair Brown Ltd, 1982) p27

³⁸³ The Arts Council Of Great Britain, *Second Annual Report 1946 -1947* (Arts Council Of Great Britain 1946, available at: <http://bit.ly/2lftvT4>, accessed 10th July 2018) pp.7-28

³⁸⁴ Ibid 382 p27

³⁸⁵ Herbert A. Simon, *An Empirically Based Microeconomics* (Cambridge University Press. 1997) p17

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paper for internal circulation that, 'It is the Art- motivated music, so called Modern Jazz, which requires Arts Council financial aid for it to advance' (Winter). By implication Winter was alluding to other less deserving forms."

Mark Banks and Jason Toynbee proposed that:

"... the consecration of jazz, in its distinctively British 'high' art form, was only achieved once it became recognised as akin to European classical music, or, more markedly, as a vernacular expression of European experimental art music."

They argued that the acceptance of jazz as "high art" by the Arts Council carried a cost which was the marginalization of Classic Jazz and New Orleans music – the early music of jazz, mainstream jazz and the music of diverse musicians.³⁸⁶



*Ian Carr at Ronnie Scotts
Photo: Brian O'Connor's Images of Jazz*

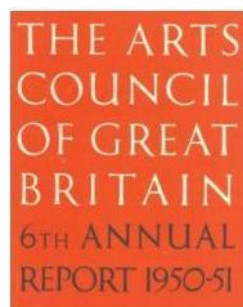
To be fair to Keith Winters, Ian Carr in 'Music Outside' said that:

*"One of the reasons for the Arts Councils recent patronage of jazz was that Keith Winter, who began working in the music department of the Arts Council in the late 60's, knew a great deal about the jazz tradition, appreciated the quality of the British musicians he'd heard playing and felt that jazz should be eligible for subsidies as any of the other arts."*³⁸⁷

George McKay, in 'Circular Breathing', noted that:

*"...the Arts Council, as evidenced here, has an established hierarchy of cultural value in place which deprivileges jazz and improvised music."*³⁸⁸

10.2 Arts Council England and arts policies



The Arts Council over the years has had various policies. In 1946 Keynes "spoke of art as something incalculable, not to be confined or measured by planning, but cherished and made available for all who wanted it".

ACGB Secretary-General William Emrys Williams in the Sixth Arts Council Annual Report, 1950-1951, stated:

"In reconsidering the exhortation of its Charter to 'Raise and Spread' the Council may decide for the time being, to emphasise the first more than the second word, and to devote itself to the support of two or three exemplary theatres which might re-affirm the supremacy of standards in our national theatre. As the Governors of the Old Vic have recently expressed a similar motive in their policy, the Council may well count upon experienced allies in its further projects. High standards can be built only on a limited scale. The motto which Meleager wrote to be carved over the door of a patrician nursery might be one for the Arts Council to follow in deciding

³⁸⁶ Jason Toynbee, Catherine Tackley and Mark Doffman, *Black British Jazz: Routes, Ownership and Performance*. Chapter 5, Mark Banks and Jason Toynbee, *Race, Consecration and the 'Music Outside'? The making of the British Jazz Avant-Garde: 1968–1973* (Routledge, 2016) pp.191-193

³⁸⁷ Ibid 76 p32

³⁸⁸ Ibid 58 p44

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*what to support during the next few straitened years-`Few, but roses'-including, of course, regional roses.”*³⁸⁹

In 'A Brighter Prospect, the Seventeenth Annual Report of the Arts Council of Great Britain', (1961-62), William E. Williams summed up the prevailing policy:

“The essence of Arts Council policy nowadays is to sustain the best possible standard of performance at a limited number of permanent institutions. Several of these inevitably are based on London, the capital of the arts in Britain: Covent Garden Opera, Sadler's Wells, the Royal Ballet, the Old Vic and the Ballet Rambert...

*Even if its income were larger it would still prefer to consolidate these priorities than to dissipate its resources upon an extensive provision of the second-rate. If the powerhouses were to fail, there would be a black-out of the living arts in Britain.”*³⁹⁰

In 1964, Jenny Lee was appointed as the first Minister of the Arts in the Wilson Government. In 1965, the Government published 'A Policy for the Arts – First Steps'. Its final three paragraphs have a prescient ring about them in terms of the present age of austerity:

“99. Today a searching reappraisal of the whole situation in relation to cultural standards and opportunities is in progress. More and more people begin to appreciate that the exclusion of so many for so long from the best of our cultural heritage can become as damaging to the privileged minority as to the under-privileged majority. We will walk the same street, breathe the same air and exposed to the same sights and sounds.

100. Nor can we ignore the growing revolt, especially among the young against the drabness, uniformity and joylessness of much of the social furniture we have inherited from the social revolution. This can be directed, if we so wish, into making Britain a gayer and more cultivated country.

*101. It is fitting that the present Government should seek to encourage all who are furthering these aims. The proposals outlined in this White Paper, though no more than the first steps in the direction of a fully comprehensive policy for the arts, demonstrate the Governments concern that immediate progress should be made.”*³⁹¹



One of the aims of the 1965 White Paper was to development the network of the growing Regional Arts Associations. The Arts Councils response:

*“... if it is as appears, a desideratum of national policy ought to be someone's defined responsibility.”*³⁹²

The Arts Council decided three years later early in 1968 to create a new senior post called Chief Regional Adviser.

In the 70s the frequent complaints was there were no policies at all.³⁹³

³⁸⁹ The Arts Council Of Great Britain, *Sixth Annual Report 1950 -1951* (Arts Council Of Great Britain 1951, available at: <http://bit.ly/2nx8Cnr> accessed 10th July 2018) p34

³⁹⁰ The Arts Council Of Great Britain, *A Brighter Prospect, the Seventeenth Annual Report of the Arts Council of Great Britain 1961-62* (Arts Council Of Great Britain, 1961, available at: <http://bit.ly/2IOFzLC>, accessed 10th July 2018) p14

³⁹¹ Jennie Lee, *A Policy for the Arts – First Steps* (HMSO 1965, available at: <http://bit.ly/2IPfyvE> accessed 12th July 2018) p20

³⁹² The Arts Council of Great Britain, *Twenty-third annual report and accounts year ended 31 March 1968 – Changes and Moves* (Arts Council Of Great Britain, available at: <http://bit.ly/2IY7sk8>, accessed 12th July 2018) pp.18-19

³⁹³ *Ibid* 382 p61

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1985/ 1986 was the first year of the introduction of 'The Glory of the Garden', a regional development strategy written by the then Chairman of the Arts Council, Sir William Rees Mogg. Any similarities to Using Rudyard Kipling's 'Glory of the Garden' carried were an unintended consequence in terms of a patrician attitude:

*"And some can pot begonias and some can bud a rose,
And some are hardly fit to trust with anything that grows;
But they can roll and trim the lawns and sift the sand and loam,
For the Glory of the Garden occupieth all who come."*

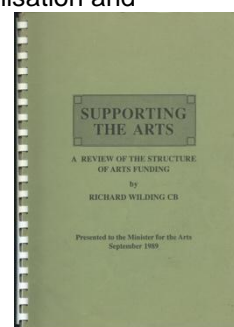
The 'Glory of the Garden' was aimed at shifting resources; to bring the quality and amount of arts provision in the regions nearer to the provision in London, identify new regional developments, base funding decision on matching funding from local sources and to:

*"... start to redress some of the historical imbalances between the funding of different art forms."*³⁹⁴

In 1989, the Wilding report 'Supporting the Arts', resulted by 1992 in the reorganisation and consolidation of the twelve Regional Arts Associates (RAAs) into ten Regional Arts Boards (RABs). The reasons for the reorganisation were set out in a letter to Richard Luce the Minister for the Arts by Richard Wilding:

"When you [Luce] commissioned the review, you pointed out four things which caused you concern: accountability for the public money spent by the Regional Arts Associations (RAAs): a lack of coherence between the national funding bodies and the RAAs in formulation and delivery of policy: unwieldy structures and processes for the handling of business: and the administration cost of the whole of the system."

³⁹⁵



In 1994, the Arts Council of Great Britain was replaced with National Arts Councils and in 2002 the Arts Council of England and the Regional Arts Boards merged and in 2003, the new organisation was named Arts Council England.

In 2008, Alan Davy, CEO of Arts Council England at the time presented a paper, 'Review of Arts Council England's regularly funded organisations investment strategy 2007-08 - Lessons learned'.

This paper paved the way for the introduction of National Portfolio Organisations – NPOs:

"I recommend that Arts Council England develop clear criteria for entering the regularly funded organisations portfolio, which should be published and applied consistently across all regions... I recommend that before another similar process is undertaken, Arts Council England ensures that the national Arts Strategy team has the necessary capacity and that its authority in asserting national art form priorities is agreed and understood across all regions."

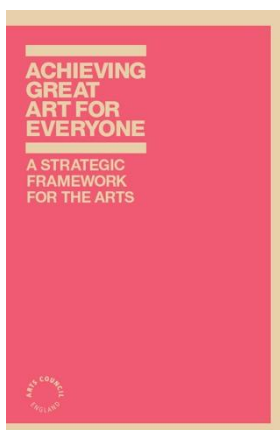
³⁹⁶

³⁹⁴ The Arts Council Of Great Britain, *Annual Report and Accounts 1985/ 86* (Arts Council Of Great Britain 1986, available at: <http://bit.ly/2nu78Kp>, accessed 11th July 2018) p13

³⁹⁵ University of Reading, *Regional Arts Associations* (publication date unknown, available at, <http://bit.ly/2lqr1ns>, accessed 12th July 2018) p2

³⁹⁶ Alan Davey, *Review of Arts Council England's regularly funded organisations investment strategy 2007-08 - Lessons learned* (Arts Council England (Arts Council England July 2008, available at: <http://bit.ly/2mQYg1b>, accessed 12th July 2018) pp.7-8

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In November 2010, 'Achieving Great Art For Everyone One' was published. This in turn resulted in the 'Arts Council Plan 2011-2015', replete with vision statement, mission statement – Great Art For Everyone - goals, actions, outcomes under the heading What Success Will Look Like.

In October 2013, a revised 'Great Art And Culture For Everyone - 10 Year Strategic Framework 2010/2020' was published that reflected the additions of libraries and museums to the Arts Council remit. In December 2015, the 'Arts Council Corporate Plan 2015/2018' was published along the lines of the 2011/2015 plan.

The first funding round under the new National Portfolio Organisation system took place in 2011 for the period 2012/2015, which was a missed opportunity of heroic proportions.

"Jazz Services has always said that we are not in the business of robbing Bryn Terfel to pay Courtney Pine, but we did say that the selection of the national portfolio organisations was a missed opportunity to reshape the landscape for the arts (ENO losses reignite the debate on how to share out funding, 17 January.

The solution is a national policy for music that is collectively owned by all parties involved. Regrettably the notion of a portfolio of organisations, which on the surface may seem attractive, is flawed and appears to have the air of a hedge fund about it.

All enterprises worth their salt look at "where are we now and where do we want to be?" It then looks at the resources to achieve its goal. An inescapable problem with ENO's financial loss is the wider landscape: 625 yards away is the Royal Opera House. Within less than a quarter of a mile in London there is a concentration of scarce resources of about £46.6m and two opera companies competing for audiences. There will need to be a short-term fix that I trust will not involve cuts in jobs for musicians; then the Department for Culture Media and Sport, with the Arts Council and the stakeholders in the arts – including audiences – need to look long and hard at the arts landscape and develop joined-up policies that deliver funding on equitable terms for the next funding cycle starting in 2016.

Just for the avoidance of doubt, the audience for opera in England is 1.6 million people; for jazz 2.5 million and for classical music 3.3 million. Total Arts Council funding for opera in England in 2012-13 is about £50m, for classical music £18.3m and for jazz £1.35m."³⁹⁷

In April 2017, the 'Tailored Review of Arts Council England' was published by the Department for Culture Media and Sport. Matt Hancock, then Minister of State for Digital and Culture noted in the foreword:

"I was delighted to see the review's praise for the efficiency and good governance of the Arts Council. I look forward to seeing the delivery of projected efficiency savings, and to seeing steps taken to ensure that the Arts Council remains fully accountable and transparent to the public."³⁹⁸

Whilst the Arts Council communicates that the organisation is in fine fettle, once you look behind the spin there are some serious flaws.

³⁹⁷ Chris Hodgkins, *Arts funding, opera and all that jazz* (The Guardian, Letters, 19 January 2013, available at: <http://bit.ly/2mSnVgg>, accessed 18th July 2018)

³⁹⁸ Department for Culture Media and Sport, *Tailored Review of Arts Council England* (Department for Culture Media and Sport, April 2017, available at: <http://bit.ly/2lpwrg8>, accessed 14th July 2018) p5

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The first plan, 2011/2015 had five 10-year goals but no quantified objectives, although the Arts Council said they measure their performance against a set of organisation Key Performance Indicators (KPIs) that would give an insight into how well they were achieving their goals and priorities.

No explicit KPI's were stated. Furthermore, the Mission Statement Great Art for Everyone was a statement of pious hope and not a mission statement in the accepted sense of the word.³⁹⁹

A mission statement usually has a format of "Verb, target, outcome".⁴⁰⁰

'Great' is an adjective and the target is the entire population of England and supposes the outcome is that everyone experiences great art, however that can be defined.

The first corporate plan was appraised in a document by Alan Davey the then Chief Executive of the Arts Council, 'Achieving great art and culture for everyone; much done, many challenges remain'. The document reveals under Goal 1, Artistic Excellence:

"Work supported by public funds continues to set high standards, with publicly funded arts and culture organisations and artists dominating national and international awards. In the past few years, there have also been many significant individual cultural projects that have set new standards for ambition and quality and have attracted international acclaim – for example, the Cultural Olympiad, the First World War commemorations and the Britten Centenary.

*"Though our quality metrics programme is still in development, we now have a clearer collective understanding of what "great art and culture" looks like and have a continuous conversation with the sector about quality. There is a need for our work to better engage with and express the changing nature of our audiences. Through the promotion of the Creative Case for Diversity, public investment is starting to create the conditions in which art and culture reflects the diversity of contemporary England."*⁴⁰¹

First of all, with the Olympic Games in 2012, a quote from a letter in the Observer on the 13th May 2012 does not inspire confidence in the assertion of "attracting international acclaim":

*"The London 2012 website states: "The opening ceremony is a celebration showcasing the best of the host nation." Duran Duran, Paolo Nutini, Stereophonics and Snow Patrol do not showcase the "best of the host nation". The eyes and the ears of the world will be focused on the UK and they will be treated to a promotion of music in the UK with a complete absence of women and diverse musicians."*⁴⁰²

Furthermore, a letter in the Guardian on 3rd July 2012 exposed the fact that musicians were being ripped-off at the London 2012 Games:

"Musicians are being ripped-off in a way that would leave the banks weeping tears of envy. A leaked letter offering musicians a gig at the Windsor and Dorney Olympic site says that the budget allows for £50 per act per hour, and has a pile of pettifogging restrictions, including one where the bands are not allowed to sell their CDs. They have to trek all the way to east

³⁹⁹ Arts Council England, *The Arts Council Plan 2011-2015* (Arts Council England 2011, available at: <http://bit.ly/2mYWWcw>, accessed 14th July 2018)

⁴⁰⁰ Eric Hellweg, *The Eight Word Mission Statement* (Harvard Business Review, 22 October 2010, available at: <https://hbr.org/2010/10/the-eight-word-mission-statement> accessed 15th July 2018)

⁴⁰¹ Alan Davey, *Achieving great art and culture for everyone; much done, many challenges remain* (Arts Council England, February 2016, available at: <http://bit.ly/2lp33qn>, accessed 14th July 2018) p2

⁴⁰² Chris Hodgkins, *Hitting a false Olympic note* (The Observer, Letters, 13 May 2012, available at: <http://bit.ly/2IRMDHI>, accessed 14th July 2018)

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*London to pick up their accreditation to perform and the letter cheerily says that "this is across the board for all Olympic events – even Paul McCartney has had to do this."*⁴⁰³

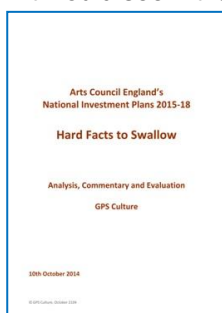
Secondly, there were no quantified objectives or targets in place, the Arts Council's "quality metric programme is still in development."

The second corporate plan 2015/ 18 had no quantified objectives and in terms of measuring success, it said:

"We are committed to measuring and monitoring our performance in achieving our five goals, value for money and our other objectives. We will review the outcomes from our investments and evaluate the effectiveness of our work. We will use this information and evidence from other sources to inform future strategic policy and investment decisions.

*'We will develop a framework for reporting progress on delivering the actions set out in this plan and provide reports to Executive Board, Performance and Audit Committee and National Council and to the Secretary of State when required on progress on achieving the government's priorities for the Arts Council.'*⁴⁰⁴

It would seem that the Arts Council has had 6 years to develop a set of meaningful and explicit objectives related to their National Portfolio Organisations and they have yet to appear.



In October 2014, GPS Culture published a report 'Arts Council England's National Investment Plans 2015/18 Hard Facts to Swallow Analysis, Commentary and Evaluation'.

Its authors have worked in the arts for many years; Christopher Gordon was formerly Chief Executive of the English Regional Arts Board and, Peter Stark was for many years was Director of Northern Arts and David Powell is Visiting Professor at University of East London.

The report was an analysis of the 2015/18 Arts Council's National Portfolio Organisation round. The report's leading conclusion was:

"The overall impression given by the 2015/18 settlement is of an increasingly closed system that operates with insufficient transparency. Too often there appear to be disguised agendas that benefit a small minority of established, and most commonly London based, arts organisations and a privileged section of the population as a whole. Guidance issued on Lottery funding that mandates far wider benefit to the whole nation and, within it, to local communities – particularly the least engaged and most disadvantaged – appears to have been ignored.

*"We contend that after the next general election, any incoming administration should review the Arts Council's remit and the policies and structures for delivering it."*⁴⁰⁵

⁴⁰³ Chris Hodgkins, *Playing gigs at the Olympics is a rip off* (The Guardian, Letters, 3rd July 2012, available at: <http://bit.ly/2mVTHTh>, accessed 14th July 2018)

⁴⁰⁴ Arts Council England, *Corporate Plan 2015-2018* (<http://bit.ly/2nzh45D>, accessed 14th July 2018) p39

⁴⁰⁵ Peter Stark, David Powell and Christopher Gordon, *Arts Council England's National Investment Plans 2015-18, Hard Facts to Swallow, Analysis, Commentary and Evaluation* (GPS Culture 10 October 2014, available at: <http://bit.ly/2mW2ftl>, accessed 18th July 2018) p5

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The 2018/22 National Portfolio Organisation round was no better than the preceding two rounds with inequitable distribution of funds with no art form policy to guide the bidding process. A letter in the Guardian in March 2018 noted this fact:

“Opera receives a disproportionate amount of public subsidy compared to other art forms. In a time of continued austerity, there are two opera houses in London, soaking up substantial public funding. The Arts Council’s funding decisions are based on the bounded rationality of the past. The lack of art form policies guiding funding decisions has bedeviled the arts in England since the instigation of the National Portfolio bidding process in 2012.

“The National Portfolio scheme was an abrogation of the Arts Council’s duty to ensure funding by art form on an equitable basis. The result is that in 2018/19, opera will receive £57.1m, of which 32.5% will be spent outside London. Classical music will receive £19m of which 55% is allocated to the English regions, and jazz will receive a total of £1.6m, of which 30% is spent outside London; 3.4 million people attend classical music concerts, 2.1 million attend jazz concerts and 1.7 million attend opera.”⁴⁰⁶

In early 2018, that Arts Council ran a 12-week consultation exercise to assist with the development of a future strategy for arts, museums, libraries, 2020 to 2030. The Arts Council posed a number of questions, however, the fundamental crucial question was not asked.

“... the Arts Council must first ask “Where are we now?” and then answer the question “Where do we want the arts to be?” They might then be in a position to develop a national vision and mission statement for the arts with a strategy and tactics to deliver the vision. However, art form policies have to be a crucial part of the strategy.”⁴⁰⁷

Before moving on to the funding of jazz and jazz policy, it is worth examining the governance of the Arts Council.

10.3 The governance of the Arts Council

“Our National Council is made up of 14 members, who are also charitable trustees. The council includes our National Chair, Sir Nicholas Serota and the five chairs of our area councils. Members are appointed by the Secretary of State for Culture, Media and Sport, usually for four years and may be reappointed for a further term of four years. Each member is appointed because of their special interest in, or experience of, the arts as practicing artists or art administrators; as senior academics; or as public or private sector executives.”⁴⁰⁸

The Arts Council England ‘Tailored Review’ report recommended that *“National Council members’ performance should be appraised annually.”⁴⁰⁹*

With the current Council’s resumes and expertise, performance appraisal is not the problem, the problem has been there since the inception of the Arts Council when Lord Keynes led the way in 1946 as the first chair of the Arts Council and also the chair of Covent Garden (Royal Opera House).

⁴⁰⁶ Chris Hodgkins, *Stepping up for the homeless at opera* (The Guardian, Letters, 24th March 2018, available at: <http://bit.ly/2l5Auy0>, accessed 18th July 2018)

⁴⁰⁷ Chris Hodgkins, *Arts Council England - The Next Ten Years - The Conversation, Discussing a future strategy for arts, museums, libraries 2020 to 2030* (www.chrishodgkins.co.uk 8th April 2018, available at: <http://bit.ly/2nxeEVO>, accessed 15th July 2018)

⁴⁰⁸ Arts Council England, *Who are they – meet our National Council Members* (Arts Council England 2018, available at: <http://bit.ly/2mWkyj2>, accessed 15th July 2018)

⁴⁰⁹ Ibid 398 p12

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Hugh Jenkins, Minister for the Arts in 1974 in his book 'The Culture Gap', related how he had tried to move away from the position where "the Government appoints a group of all-powerful poodles and then throws away the lead." Hugh Jenkins also commented on the membership of the Arts Council who:

*"Gradually established elitism as a virtue and in the following decades began to confuse oligarchy with independence."*⁴¹⁰

In May 1998, the influence of the members of the Arts Council was laid bare:

"The power and influence exercised by the Council members is identified in the Arts Council report and accounts 1996/97. Of the twenty-two Council members mentioned, fifteen had a relationship with companies in receipt of Arts Council funding. In all, 28.5% of parliamentary grant-in-aid of £185 million went to those organisations with which the 15 Council members had a declared interest. The national companies (South Bank, Royal National Theatre, Royal Shakespeare Company, English National Ballet) totaled £68.6 million of which (71%) went to those organisations with which four Council members had declared an interest.

The accounts note that Adventures in Motion Pictures of which Thelma Holt Limited was part, was in receipt of £226,041. Thelma Holt was also an Arts Council member at that time.

*At last the governance of the Arts Council has been scrutinised and found wanting. It is to be hoped that the new Council will operate in a transparent manner so that it is the arts and the taxpayer that are best served. With a new accountable Arts Council, jazz might finally get a place in the sun."*⁴¹¹

In February 2019, an examination of the Arts Council, National Council members and their registered interests produced the following facts:

- Of the total of fifteen members (14 members plus the chair), thirteen were CEOs or senior managers, one was an artistic director and also the chair of London Area Council and one who was a spoken word artist.
- Five members had not registered interest for themselves or their partners at February 2019.
- Nine members had registered relationships with Arts Council funded organisations that amounted to £33,510,228 and five members had partners with relationships with Arts Council funded organisations worth £4,187,233 a total of £37,697,461. [See Appendix 19.](#)

This is a marked improvement on 1996/97. However, how can a council that purports to represent the arts have one practicing artist? Also, the Arts Council and successive governments have spoken and quoted at length on the notion of "arms-length funding"; this concept is illusory. Even if the council are "off their leads", they are nevertheless, part of the warp and weft of the establishment. They are like Rev Sidney Smiths definition of marriage; "it resembles a pair of shears, so joined that they cannot be separated; often moving in opposite directions, yet always punishing anyone who comes between them."

10.4 Arts Council England and its treatment of jazz

The aim of this section is not a potted history of the public funding of jazz but looks at some key events and issues that bear closer examination. Graham Collier was the first musician to receive a bursary for jazz from the Arts Council of Great Britain (ACGB) in 1968.

⁴¹⁰ Hugh Jenkins, *The Culture Gap* (Marion Boyars, 1979) pp.191-197

⁴¹¹ Chris Hodgkins, *Fewer fingers in the pie might jazz up the Arts Council* (The Guardian, Letters, 10th May 1998)

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The Jazz Centre Society (JCS) was formed in 1968. Its aims were the promotion and furtherance of jazz and its long-term objective was to establish a National Jazz Centre. The JCS started receiving financial support from the ACGB in 1969 and by the financial year 1979/80, its grant was £70,000.



In the spring of 1978, the Greater London Council invited proposals from arts organisations to show they could utilise a large disused warehouse at 9/10 Floral Street, Covent Garden. The GLC's Covent Garden Committee accepted the JCS proposal and offered them a 75-year lease.⁴¹²

Norman Philips and Co, Chartered Accountants had been asked by the JCS to undertake a report that would detail the capital costs, estimated loading for inflation, and a cumulative provision for interest on the assumption that all monies were borrowed, the figure of £1,878,600 was their estimate of the likely total costs.⁴¹³

The JCS set about fundraising. The first phase raised £200k from various sources, the second phase took place in 1980 with the target of raising sufficient funds to commence building a programme in January 1981. It was an ambitious target and the total project funding was £1.9 million.

On 2nd August 1982 the Arts Council wrote to the chair of the JCS:

“The Arts Council has already indicated that a sum of £75,000 is earmarked for your capital building scheme and we are prepared to review this sympathetically along with other funding bodies, if we can be convinced that your fundraising plans are viable.

The Arts Council has not changed its view regarding the impact of the proposed project on the future impact of jazz development in this country and regards the Floral Hall building the most suitable for its purpose.”⁴¹⁴

The Musicians' Union as well as granting £10K towards the initial stage of the project in September 1982, supplied an interest free loan of £100K.

“The Union has been consistently supportive of the Jazz Centre Society and the employment opportunities that its activities offer to musicians in a notably difficult field. My Executive Committee was particularly enthusiastic about the proposed Jazz Centre and illustrated this enthusiasm by making an interest free loan, which has been passed over... We always understood that financial support would be needed from other quarters and we are not surprised that obtaining this is not proving to be an easy task.”⁴¹⁵

In November 1982, the Arts Council in a covering letter to the Chair of the JCS, with the offer letter for £75K for 9/10 Floral Street, stated:

“The Council recognises it has a moral commitment to offer a further £75K, in accordance with the fundraising scheme outlined in your plans. This earmarking will pass through the appropriate committees in due course and will be available in the financial year 1983/84.

⁴¹² The Jazz Centre Society, *NYC The National Jazz Centre* (Jazz Centre Society, 1980, University of Westminster, Jazz Services Archives.)

⁴¹³ Norman Philips and Co, *Proposed National Jazz Centre Project* (Norman Philips and Co, October 1979, University of Westminster, Jazz Services Archives)

⁴¹⁴ Richard Pulford, Deputy Secretary General ACGB, *letter to Brian Blain the chair of the JCS* (Arts Council of Great Britain 2 August 1982, University of Westminster, Jazz Services Archives)

⁴¹⁵ John Morton, General Secretary of the Musicians' Union, *Letter to Pete Luxton of the JCS* (Musicians Union 3rd September 1982, University of Westminster, Jazz Services Archives)

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*“The Council is pleased to be able to do its part towards this project. At the same time, I must point out that in no circumstances will the Council be able to contribute a further sum to the completion of phase 1 of the scheme. We are of course relying on you and your board to raise the balance of the funding.”*⁴¹⁶

The National Jazz Centre ran into problems, however a meeting of the Greater London Council on 21st March 1986 recognised the importance of the scheme and recommended that the following grants were made:

- £900,000 capital to allow the National Jazz Centre (NJC) to complete the building programme
- £150,000 revenue toward NJC operating costs in 1986/87
- £377,000 revenue to meet the revenue debts of the NJC up to 31.03.86
- £210,000 capital to meet the capital debts of the NJC up to 31.03.86.⁴¹⁷

The GLC were prepared to fund the scheme with a total of £1,637,000 capital and revenue funding.

Regrettably, then-Prime Minister, Margaret Thatcher closed the GLC and the grants were lost in the morass of ‘Tombstone Funding.’

Nevertheless, despite the problems that dogged the project, the Jazz Centre Society had the vision and the nous to secure a major building in Covent Garden with a 75-year lease. The real problem was that the scheme was not frontloaded enough to give it a fighting chance of success.

In 1946/47 Covent Garden Opera received a supplementary grant of £30K to help build its repertoire.

In 1947/48 Covent Garden Opera received an extra grant of £30,000 from the Exchequer for the Covent Garden Opera Trust, and another supplementary grant of £38,000.⁴¹⁸

Between 1946 and 1948 Covent Garden Opera received supplementary awards of £98,000. This was in a time after the Second World War of hardship, austerity and rationing. Calculating these monies in cash terms in 1982 works out £1,162,933.

To put the grant into perspective, the Arts Council of Great Britain’s £150K in 1982 would have been worth £12,641 in 1946.

From the outset, a level playing field for the arts was not established. Regrettably the Arts Council in 1982 had an occluded vision of the National Jazz Centre and failed to front load the project which is reflected in the value of their grant to the National Jazz Centre.

The Jazz Centre Society set up two regional offices in Manchester (1976) and in Birmingham (1978).⁴¹⁹

In June 1981, the Arts Council of Great Britain and the Council of Regional Arts Associations working party produced a report on the future structure of the Jazz Centre Society. The working party agreed a structure, but they neglected to ask “Where are we now?” and “Where do we want to be?” and then failed to devise a suitable and efficient operational structure to get them there.

⁴¹⁶ Dr Basil Dean, Music Director, Arts Council of Great Britain, *Letter to Brian Blain chair of the Jazz Centre Society* (Arts Council of Great Britain, 5th November 1982, University of Westminster, Jazz Services Archives)

⁴¹⁷ Greater London Council, Policy and Resources Committee, *The National Jazz Centre Limited – application for further grant aid towards their capital and revenue costs* (Greater London Council, 21st March 1986, University of Westminster, Jazz Services Archives)

⁴¹⁸ Arts Council of Great Britain, 3rd *Annual Report 1947/48* (Arts Council of Great Britain, 1948, available at: <http://bit.ly/2nzOXTN>, accessed 21st July 2018) Addendum p6

⁴¹⁹ Ibid 412

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In the minutes of a Jazz Centre Society Executive Committee meeting recorded in March 1982, the Jazz Centre Society and its two branches were changing into 'Central Services' with an autonomous branch structure. This eventually became Jazz Services Ltd with Jazz South, Jazz South West, Jazz Central, Eastern Jazz and Jazz North that eventually split into Jazz North West and Jazz Action.⁴²⁰

In August 1984, Geoff Wright, Chair of Jazz Services, wrote to Sir William Rees Mogg in response to the publication of the *Glory of the Garden*:

"...we had expected the document to include positive statements relating to jazz. We were surprised and disappointed to find no specific mention of jazz in the music paragraphs of your strategy document. However, jazz is by definition new music and we therefore found some encouragement in your comments regarding contemporary music. Your concern to enhance the status of contemporary music and your intention to increase subsidy to other organisations committed to the performance of new music were welcome.

In supporting the formation of several new regional jazz bodies and a new national organisation, Jazz Services, the Arts Council has helped establish a sound base for the national development of jazz. All of the new companies are involved in performance and education designed to support what you describe as one of the Arts Association's 'essential purposes', namely, to make 'to make the arts more accessible and to build new audiences.' However, the potentials of this new team of companies will only be realised with adequate funding...

*The failure of the *Glory of the Garden* to specifically mention jazz leaves us concerned at the lack of awareness and acknowledgement within the Arts Council of the success and needs of its jazz policy."*⁴²¹

Sir William Rees Mogg replied in September 1984:

*"The *Glory of the Garden* mentions the Council's concern to enhance the statement of contemporary music. It is assumed that most people would regard jazz and improvised music to be within the definition of Contemporary Music...*

"I am glad you acknowledge that the Council has helped to establish a sound basis for the development of jazz and it is indisputable that that the potentials of the new structures can only be realised with adequate funding.

*"You may rest assured that the Council is well aware of the success and needs of its current jazz policy..."*⁴²²

As is often the case with the Arts Council, the word strategy and policy are bandied around but you will be hard put to find an explicit concrete policy for jazz at that time. What they had set up was a structure with no policy and if they had had a policy a coach and horse was driven right through it in 1985, which belies the words of Sir Rees Mogg, that the "Council is well aware of the success and needs of its current policy..."

In September 1985 the *Guardian* reported that:

⁴²⁰ Jazz Centre Society, *Executive Committee meeting, Agenda Item 3, Report and recommendations of activities sub-committee meeting of February 2 and March 3* (Jazz Centre Society 8 March 1982, University of Westminster, Jazz Services Archives)

⁴²¹ Jazz Services Ltd, *Letter from Geoff Wright Chair to Sir William Rees Mogg chair of Arts Council of Great Britain* (Jazz Services Ltd, 20th August 1984, University of Westminster, Jazz Services Archives)

⁴²² Sir William Rees Mogg, *Letter to Geoff Wright, Chair of Jazz Services* (Arts Council of Great Britain, 10th September 1984, University of Westminster, Jazz Services Archives)

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“... Jazzcentre North was set up less than two years ago on the basis of guidelines laid down by the same officials who are now saying it cannot be supported. ‘We have been convinced’ wrote Arts Council chairman Sir William Rees Mogg, ‘of the viability and need for regional jazz organisations such as Jazzcentre North.’ Now primary school arithmetic suggests that, when resources are finite, such development requires some redistribution. But those of us involved in the regional jazz organisations can see little evidence of a significant redistribution. We have been led, not into the glorious garden but up the garden path...”

There is another worrying aspect to all this. All the important decisions about Jazzcentre North have been taken by ‘professional’ arts administrators at secret meetings. ‘This is the unilateral action of Yorkshire and Northern Arts’ said Northern Arts Director Peter Stark ‘We have pulled the plug on you’.

“This may come as a surprise to members of the Yorkshire and Northern Arts music panels both of which decided to give Jazzcentre North a high priority in their funding policies.”⁴²³

The advice of the music panels of Yorkshire Arts and Northern Arts was ignored, meetings were held in secret and the Director, Peter Stark took “unilateral” action and one can only reflect if the management boards of the two regional arts associates knew or just rubber stamped the decision and a cost effective organisation trashed.

The irony of it is that Peter Stark in Arts Council England’s National Investment Plans 2015-18, ‘Hard Facts to Swallow, Analysis, Commentary and Evaluation’ talks of the Arts Council as a “closed system that operates with insufficient transparency”. Well, he should certainly know all about that.



In the late 1990’s, Jazz Services had been working towards the development of a Live Music Venue Chain. In 1999, plans were far advanced to purchase and use the 100 Club, 100 Oxford Street, London, as the flagship venue for the chain. On 5th March 1999 Jazz Services received a letter from the Arts Council saying they had received Advance Notice Form on 23rd February 1999 for a submission to the lottery capital fund for the purchase of a lease for a venue.⁴²⁴

A business plan was developed and a loan of £10k had been secured from the Musicians’ Union to front-load the development work. An application and business plan was just about to be submitted to the Arts Council Lottery Fund when the scheme was wound up and replaced with Grants for the Arts.

The announcement was made in a press release on 9th July 1999 with no advance warning to organisations who had submitted Advance Notice Forms.

The press release stated:

“In a move designed to provide clarity for the many organisations who hope to receive funding for capital development, the Arts Council has approved a Capital Programme 1 completion plan which reserves £269 million for 46 projects...”

“We have undertaken a thorough process of review, dating back to last year, in order to develop the completion plan. We have sought the views of the Regional Arts Boards and taken art-form views into account. We have considered these, and a number of other factors,

⁴²³ Pete Martin, *Jazz led up the garden path* (The Guardian 12th September 1985, University of Westminster, Jazz Services Archives)

⁴²⁴ Moss Cooper, Lottery Operations Director, Arts Council England, *Purchase of lease for venue* (Arts Council of England 5 March 1999, University of Westminster, Jazz Services Archives)

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*including the level of capital investment we have already made in projects and the amount of money available before making our final decision.”*⁴²⁵

Regrettably, in the Arts Council’s decision above, it would appear that art form views relating to jazz were **not** taken into account. In November 1996 the Arts Council published a *“Policy for the support of jazz in England”*, (although Hilary Boulding the new music director joined the Arts Council in October 1999 and then abandoned the policy in favour of the “big picture”). At the time of the Capital Programme 1 completion plan, the Jazz Policy was still in place.

Paragraph 70 of the Arts Council’s *“Policy for the support of jazz in England”* explicitly endorsed:

*“... investment in a network of venues of all sizes which are suitably equipped for jazz performances and offer a congenial atmosphere to jazz audiences.”*⁴²⁶



Andrew Pinnock, Acting Music Director of the Arts Council, had not been consulted. Jazz Services, with the help of Andrew Pinnock, attempted to secure the funding from the Arts Council of England after the announcement of 9th July 1999, but this request was turned down.⁴²⁷

The press release of July 1999 was short on hard financial and art form facts but one of the recipients of a grant of £2.5 million was Inner City Music Ltd who owned the Band on the Wall.⁴²⁸

This Manchester venue was an intrinsic part of the operations of Jazzcentre North that was axed in 1985 by Yorkshire Arts and Northern Arts. Thanks to the perseverance of people like Ian Croal and many others at Band on Wall, they lived to fight another day with funding that was eventually secured.

Needless to say, Opera North and English National Opera received substantial amounts of money but what is shocking about this particular Arts Council England exercise was that over £19 million had been given to the Jubilee Arts Complex rebranded as The Public, in West Bromwich.

Charlotte Higgins in the Guardian wrote of Anthony Blackstock’s report into the failure of the Public Arts complex, the report itself drawing attention to a number of failures, including:

“ACE failed to secure a charge on the building...ACE went ahead and granted large sums to a project even though it was not convinced about the quality of the leadership of the project or of its viability at the time. ‘In summary,’ writes Blackstock, ‘Arts Council England agreed to fund a building that was not fit for purpose.’

“The whole thing – when you read through Blackstock’s dispassionate though occasionally enjoyably spiky prose – feels like it could be summarised thus.

“ACE ignored the fact/ didn’t interrogate the fact that both the concept and the leadership of the project was inadequate. They gave it enormous sums anyway; but then found themselves so sucked in that they almost felt they had to make The Public succeed at any cost – which

⁴²⁵ Arts Council of England, *£269 million for capital arts projects* (Arts Council of England 9th July 1999, University of Westminster, Jazz Services Archives)

⁴²⁶ Arts Council of England, *Jazz – A Policy for the support of Jazz in England* (Arts Council of England, November 1996 p14, University of Westminster, Jazz Services Archive.

⁴²⁷ Ibid 177 p25

⁴²⁸ Chief Executive and City Treasurer, *Manchester City Council, Report for Resolution* (Manchester City Council 20 December 2006, accessed 24th July 2018) p4

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was impossible, given the flawed set-up. That imbroglio caused ACE to make a 'critical error ... to cross the line that must separate funder from developer'. The hard thing to understand is how the highest echelons at ACE knowingly acted in the teeth of expert advice.

"One of my favourite understated lines from Blackstock is this faintly incredulous: 'The volume and lucidity of the documents available to Arts Council England senior officers and committees for each critical decision stand in remarkable and paradoxical contrast to the quality of decision making.'" ⁴²⁹

Contrast that with Jazz Services' modest request of just over £1million to purchase the 100 Club and use that as the building block to leverage a chain of live music venues in town centres in England. A note to the board of Jazz Services at that time said:

"Clearly they (The Arts Council) are not interested in schemes where arts organisations support themselves and free up monies to fund other projects and work in jazz elsewhere in the funding system. Furthermore, it would appear they are not remotely interested in providing modest support for their own jazz policy." ⁴³⁰

Another piece of folly from the Arts Council and its regional offices was the situation with jazz in the north of England and Yorkshire in particular:

"During 2011/12 Jazz Yorkshire will be investing £26,500 in a network of volunteer jazz promoters across the Yorkshire and Humberside region. Jazz Yorkshire believes this network of clubs and venues offer the greatest opportunity for musicians and audiences to access high quality jazz performance. In 2008/ 09 the scheme enabled 1,391 musicians from 328 bands to perform in the region to an audience of over 15,000 people.

"This scheme is possible, thanks to the funding support of Arts Council England, Yorkshire. This will be the final year of the scheme. The following promoters are being supported with awards in 2011/ 12:

- Jazz in the Spa, Boston Spa £1,860
- Grimsby Jazz £1,860
- Huddersfield Jazz £1,860
- JATP, Bradford £1,860
- The Lescar, Sheffield £1,860
- Scarborough Jazz £1,860
- Seven Jazz, Leeds £4,650
- Sheffield Jazz £4,650
- The Spin Off, Leeds £1,350
- Wakefield Jazz £4,650" ⁴³¹

Some simple number crunching will show the effectiveness of this support and the value for money or "best value" that it provided.

In 2011/12 the subsidy per head, using the figures for musicians and performers in 2008/ 09, is £1.62 per head.

⁴²⁹ Charlotte Higgins, *ACE 'ignored advice' and made 'poor judgments' over the Public, says its own report* (The Guardian 9 November 2011, available at: <http://bit.ly/2oAmWfl>, accessed 25th July 2018)

⁴³⁰ Chris Hodgkins, *Note to the board of Jazz Services regarding the Capital Completion Plan 1* (Jazz Services Ltd, 12th July 1999, University of Westminster, Jazz Services Archives)

⁴³¹ Jazz Yorkshire. Website screen shot *Investing in Promoters 2011/12* (Chris Hodgkins, private papers, 29th January 2012)

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If you use 'Taking Part 2011/12' survey data of the number of attenders of jazz events for the Yorkshire and Humberside region - 151,000 - the subsidy amounts to just 17.5 pence per head.⁴³²

*"By the late 1990s, with the exception of Jazz Action, the regional organisations had had Arts Council funding withdrawn and been wound up. In 2005, NWJazzworks received ACE funding as the agency for the development of jazz in the North West and in 2004 Jazz Yorkshire was formed and received funding from ACE. Jazz Yorkshire, NWJazzworks and Jazz Action all made bids to be part of the ACE National Portfolio funding programme for 2012/15. They did not receive NPO status but received additional funding to the middle of 2012 to bridge the gap whilst an organisation/ consortium was selected to fulfill an ACE brief for a jazz development organisation for the North."*⁴³³

As a result of this reorganisation and restructuring, the volunteer promoters in Yorkshire such as Sheffield Jazz, Scarborough Jazz and Wakefield Jazz lost their Arts Council funding.

10.5 The organisational culture of the Arts Council

What part has the organisational culture of the Arts Council itself has played and impacted on the treatment of jazz? In 2011, the Chartered Institute of Personnel and Development (CIPD) published a report 'Developing Organisational Culture - Six Case Studies', one of these case studies being Arts Council England: Working towards a culture that supports partnership working.

In essence the case study logged the changes that were taking place in 2010 as a result of the change programme, with the creation of the new posts of "relationship managers" who replaced "lead officers" whose role was to "manage" funded organisations; each "lead officer" would have responsibility for an art form:

*"New posts of relationship managers were created to perform the new relationship management roles with responsibilities across a broader remit."*⁴³⁴

A new centralised grants funding system was introduced and development of core competencies were identified as comprising a breadth of perspective, working collaboratively, and accountability.

Additionally, six new core cultural values were agreed upon, namely that it would be: passionate, knowledgeable, bold, nurturing, collaborative and accountable. The impact was assessed internally. The acid test is what people think externally and in confidence.

The new culture has created not art form officers but 'relationship managers' as if the Arts Council were a high street bank.

Furthermore, cultural change programmes usually encompass three levels, the individual, the group and the total system.⁴³⁵

The problem with the culture of the Arts Council would appear to be at the total system level. All that has happened at the individual and group levels is the equivalent of a card sharp who shuffles and reshuffles the pack, yet deals out the same hand regardless...

A quick trawl of various sites such as Wikipedia will produce a list of chairs of the Arts Council:

⁴³² Ibid 5 p12

⁴³³ JazzUK, *JazzUK hands over the baton to MusicTank* (JazzUK, 15th November 2017, available at: <http://bit.ly/2mfOw0t>, accessed 25th July 2018)

⁴³⁴ Chartered Institute of Personnel and Development, *Developing Organisational Culture - Six Case Studies* (Chartered Institute of Personnel and Development, June 2011, available at: <http://bit.ly/2mch4b8>, accessed 28th July 2018) p4

⁴³⁵ W. Warner Burke, *Organization Change, Theory and Practice* (Sage Publications, 2002) p13

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- Lord Keynes 1946
- Sir Ernest Pooley 1946-1953
- Sir Kenneth Clark 1953-1960
- The Lord Cottesloe 1969-1965
- The Lord Goodman 1965-1972
- Patrick Gibson 1972-1977
- Sir Kenneth Robinson 1977-1982
- Sir William Rees Mogg 1982-1989
- Peter Palumbo 1989-1993
- Lord Gowrie 1993-1997
- Sir Gerrard Robinson 1998-2004
- Sir Christopher Frayling 2004-2009
- Dame Elizabeth Forgan 2009-2013
- Sir Peter Bazalgette 2013-2016
- Sir Nicholas Serota 2017 onwards

The chairs of the Arts Council have comprised 14 men and one woman who was a Dame. Eight were Knights of the Realm; four were Peers of the Realm and Peter Palumbo, who after his tenure at the Arts Council, became Lord Palumbo.

The Arts Council chairs down the years have been prime facie examples of the Establishment a phrase defined by Henry Fairlie in the Spectator in 1955:

*“By the ‘Establishment’ I do not mean only the centres of official power - though they are certainly part of it - but rather the whole matrix of official and social relations within which power is exercised. The exercise of power in Britain (more specifically, in England) cannot be understood unless it is recognised that it is exercised socially. Anyone who has at any point been close to the exercise of power will know what I mean when I say that the ‘Establishment’ can be seen at work in the activities of, not only the Prime Minister, the Archbishop of Canterbury and the Earl Marshal, but of such lesser mortals as the chairman of the Arts Council, the Director-General of the BBC, and even the editor of The Times Literary Supplement, not to mention divinities like Lady Violet Bonham Carter.”*⁴³⁶

Even if the “Establishment” may appear to be fading away, it is superseded by the Political Class:

*“Even more than the Establishment, the Political Class is a closed group, unreceptive to new methods of thought and fresh ideas. It articulates the official national mood and forms the pool of talent from which important positions in the state and public bodies are drawn.”*⁴³⁷

In terms of a level playing field for jazz, recent events from 2012 in the funding of National Portfolio Organisations appear to suggest the opposite.

The Arts Council sets strict criteria for awarding National Portfolio funding status, two of which are a competent business plan and sound governance. The Arts Council announced on 12th January 2016 that:

“The National Portfolio decisions also reflect the outcome of our two-year long opera and ballet analysis. This analysis was undertaken to support greater business resilience for the seven large-scale opera and ballet companies, resulting in a better return for public investment, and ensuring that we continue to provide exciting opportunities for artists and

⁴³⁶ Henry Fairlie, *Political Commentary* (The Spectator, 23 September 1955, available at: <http://bit.ly/2n2hRfj>, accessed 29th July 2018) p5

⁴³⁷ Peter Osborne, *The Triumph Of The Political Class* (Simon and Shuster, 2007) p25

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*audiences. The details of investment decisions resulting from that analysis are in the separate opera and ballet briefing paper.”*⁴³⁸

The Arts Council England’s analysis of its investment in large-scale opera and ballet undertaken in 2012 produced the following conclusion:

“On 1 July 2014, we will confirm to the companies that in all cases that they have been awarded grants in line with the planning figures that they have been given. As with all our national portfolio organisations, these grants will be provisional and will be subject to negotiating a funding agreement and agreeing a satisfactory business plan.

*“That process will take up to six months and will require the Arts Council to approve specific strategies and objectives within the business, audience development and equality plans of each organisation. The suggestions of the opera and ballet analysis will form the basis of a number of objectives to be agreed with each of the companies. The opera and ballet steering group, area management teams and the Arts Council’s Executive Board will have quality assurance and overview roles in approving the final funding agreements of these seven companies, by April 2015.”*⁴³⁹

Did other organisations applying for National Portfolio Organisation (NPO) status receive this special treatment? It would appear in the NPO application process applicants are not playing on a level playing field as the remaining applicants had to fill in an exhaustive application form with a risk of failure but the opera companies on 1st July 2014 had been awarded grants overseen by an opera and ballet steering group at the Arts Council.

The cost of the Arts Council England’s analysis of its investment in large-scale opera and ballet, elicited from a Freedom of Information request was £98,000. Furthermore, the request disclosed:

*“We do not hold a record of the total staff time allocated to producing this publication and we are therefore unable to provide a full cost breakdown of preparing the report in relation to all the Arts Council England staff involved.”*⁴⁴⁰

In the 2015/18 funding round the Arts Council awarded English National Opera National Portfolio status. English National Opera received a cut of £5 million from £17 million to £12 million. However it would appear from an article in the Guardian on 2nd July 2014 (ENO forced to tighten its reins while 58 groups lost all funding from Arts Council) that the funding of English National Opera (ENO) was a done deal as ENO was given an inducement of £7.6 million to help in the transition of its business plan. The Guardian article reported:

“The ENO has been on an artistic high but has struggled to meet box office targets. John Berry, the ENO’s artistic director, said: “We have been working for some time with the Arts Council to develop a new business plan which recognises the challenging funding climate and reduces the cost to the public purse, while also enabling us to create an exciting and sustainable future for ENO and maintain our artistic quality, ambition and reach, nationally and internationally.

⁴³⁸ Arts Council England, *Arts Council announces investment plans for 2015 – 2018* (Arts Council England 12th January 2016, available at: <http://bit.ly/2nTaF5g>, accessed 26th August 2018)

⁴³⁹ Arts Council England, Anthony Blackstock, The Audience Agency, Prue Skene, Thoughtsmith, *Arts Council England’s analysis of its investment in large-scale opera and ballet* (Arts Council England 2013, available at: <http://bit.ly/2nOn3U4>, Accessed 27th August 2018) p13

⁴⁴⁰ Freedom of Information request to Arts Council England regarding costs, personnel and tendering process for ‘Arts Council England’s analysis of its investment in large scale opera and ballet’ in 2012 (www.chrishodgkins.co.uk November 2016, available at: <http://bit.ly/2mT9DWY>, accessed 27th August 2018)

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The Arts Council had initially suggested a reduced schedule of performances, something ENO balked at. Instead it came up with an alternative plan which includes generating more money from the cafes and bars at the Coliseum, developing West End musicals and creating a single base for rehearsals, potentially outside London.

Alan Davey, chief executive of Arts Council England, said there had been no ultimatums. "Whatever happens, the plan which they follow has to be theirs, they have to believe in it and they have to want to do it. It was clear to both parties that the current business model is under strain in many directions and something had to be done.

The decision followed a best-value investment analysis of the big seven opera and ballet companies, who account for 22% of national portfolio funding.

The ENO pill was sugared with a one-off payment – to help in the transition of its business model – of £7.6m.

The chairman of ACE, Sir Peter Bazalgette, was not able to discuss or be a part of the ENO decisions because he was chairman of ENO until the end of last year.”⁴⁴¹

After being awarded NPO status a few months later the Arts Council blew the whistle on its own incompetence with regard to ENO. Arts Council England told English National Opera to get its house in order, citing:

“Althea Efunshile, acting chief executive of Arts Council England, said: ‘No-one is doubting that ENO is capable of extraordinary artistic work but we have serious concerns about their governance and business model and we expect them to improve, or they could face the removal of our funding.’”⁴⁴²
The application guidance for National Portfolio Organisations in terms of organisational resilience clearly states:

“All successful applicants will be expected to demonstrate their resilience. Resilience is the vision and capacity of organisations to anticipate and adapt to economic, environmental and social change by seizing opportunities, identifying and mitigating risks, and deploying resources effectively in order to continue delivering quality work in line with their mission.

This includes thinking about and planning for your own organisational performance, your financial and environmental sustainability, the skills of your workforce, as well as equality and diversity.

As part of this application process we will carry out a risk assessment of each applicant’s capacity for effective management, governance, leadership and financial viability. During the funding agreement negotiating stage, which will take place between July 2014 and February 2015, applicants who have successfully progressed to a funding offer will have to provide a clear business plan setting out how the organisation will strengthen its resilience.”⁴⁴³

Having awarded English National Opera a grant of £12 million per annum for three years plus a one-off payment of £7.6 million, as part of the awards process Arts Council England must surely have evaluated ENO as being “resilient” or, according to their own criteria, they should not have been

⁴⁴¹ Mark Brown and Mark Tran, *ENO forced to tighten its reins while 58 groups lose all funding from Arts Council* (The Guardian 1st July 2014, available at: <http://bit.ly/2ovuBLH> accessed 26th August 2018)

⁴⁴² Anita Singh, *English National Opera placed in ‘special measures’* (The Telegraph, 12th February 2015, available at: <http://bit.ly/2nO3NGo>, accessed 26th August 2018)

⁴⁴³ Arts Council England, *The National portfolio funding programme 2015/16–2017/18 Guidance for applicants* (Arts Council England (Arts Council England 2014, available at: <http://bit.ly/2mTUVir>, accessed 26th August 2018) p12

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awarded the money. £19.6 million later, it would seem that the Arts Council found that the English National Opera was not so “resilient” after all.

Did the Arts Council of England offer this kind of help and assistance to those organisations who similarly lost their funding?

Peter Bazalgette continues a long line of ACE chairmen who have previously chaired opera company’s boards. The opera companies, the orchestras, the national companies such as the Royal Shakespeare Company, are - like the banks - evidently considered too big to fail, with the brunt of the cuts falling on smaller companies.

Until the system is changed it is very unlikely there will be any movement from the status quo that has existed since 1946.

10.6 The Arts Council and the funding of jazz

The Jazz Centre Society (JCS) first received funding in 1969. Between 1976/77 and 1979/80 the Jazz Centre Society received a 112% increase in funding.

Between 1976 and 1979 the numbers of performances increased by 60%; musicians employed by the JCS increased by 77%; audiences for JCS events increased by 113% and membership rose by 28%.⁴⁴⁴

Table 3: Funding of the Jazz Centre Society 1976 to 1979

Activity	Arts Council funding 1976/77 £	Arts Council funding 1977/78 £	Arts Council funding 1978/79 £	Arts Council funding 1979/80 £	Percentage increase 1976/ 77 to 1979/80
Funding	£33,000	37,500	£55,000	£70,000	112%
Total number of concerts and other performances	196	253	313		
Total number of musicians engaged	1,266	1,490	2,235	-	-
Total audiences	22,371	30,693	47,713	-	-
Total membership	2,015	2,255	2,580	-	-

Source: NYC - The National Jazz Centre

If the JCS subsidy in 1979/ 80 was expressed in real terms in 2014/15, it would be worth £358,701. Compare this with JCS’s successor, Jazz Services, who received £287,028 in 2014/15, a decrease in real terms of 20%.⁴⁴⁵

On 2nd November 1990, David Mellor, then the Minister for the Arts persuaded John Major to support English National Opera’s future at the Coliseum by providing Government money to purchase the freehold of the Coliseum. By April 1992 David Mellor was Secretary of State for National Heritage until September 1992 when he resigned:

⁴⁴⁴ Ibid 412

⁴⁴⁵ Ibid 379

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“... in June 1992, the Office of Arts and Libraries secured the funding to purchase the Coliseum for £12.8 million.”⁴⁴⁶

In today's money this would be an eye watering £26,021,669 - yet another example of seemingly different rules in play for underrepresented music, such as jazz, folk and brass bands.

In 1993, Jazz Services published 'Jazz – the case for better investment' that reported that jazz received low levels of publicly-funded support.

In terms of subsidy per attender, jazz, with 2.74 million attenders in 1991/92 received 8.5 pence per attender, opera with the same audience received £7.95 per attender; classical music with 5.4 million attenders was awarded £1.66 per attender.

The audience for jazz grew by 20% between 1986 and 1991; however, the funding decreased 0.91% to 0.72% of a total music allocation, which itself increased from £24 million to £32 million between 1987 and 1991. The report stated:

*“This massive discrepancy cannot be justified in any terms and requires urgent adjustment; after all jazz attenders pay their share of taxes and are entitled to a fair share of the arts ‘cake’, commensurate to the size of the audience.”*⁴⁴⁷

In December 1995, Jazz Services gave evidence to the National Heritage Committee that was conducting an inquiry into the funding of the performing arts. Michael Fabricant asked: “Why should jazz get subsidy when other arts forms do not?”

Maurice Healy replied on behalf of Jazz Services and presented a concise, cogent and irrefutable economic case for the public funding of jazz that is as relevant to today as it was then:

*“I think the important point is that there should be level competition in the market for persuasion and there is not. The public subsidises other art forms in order to enable them to find an audience or to find the audience that is there. There is an audience for jazz which is 3 million people roughly, and in order to bring the supply, which is splendid, together with the demand which is there, wheels have to be oiled. They are oiled for other art forms, so persuasion exists there, and it blocks out the market. I think that is the basic economic case for jazz.”*⁴⁴⁸

Jazz Services' written evidence to the Culture Media and Sport Select Committee enquiry into the abolition of the classical music subsidy by the Performing Right Society showed that in 1995/96, Arts Council and Regional Arts Boards funding of jazz stood at £962,164 rising to £1,874,423 in 1997/ 98. This decreased to £1,343,100 in 1998/99 and further decreased to £1,030,500 in 1999/2000.

In today's terms this equates to £1,754,298, which compared to total jazz NPO funding for 2018/19 of £1,712,870, is below the level of funding in 1999/2000.⁴⁴⁹

At a debate on jazz at Westminster Hall, 15th February 2000 initiated by Kelvin Hopkins, MP, Chris Smith, then Secretary of State for Culture, Media and Sport, replied to the request for better funding for jazz:

⁴⁴⁶ Susie Gilbert, *Opera For Everybody The Story of English National Opera* (Faber and Faber 2009) p451

⁴⁴⁷ Ibid 131 p9

⁴⁴⁸ National Heritage Committee, Jazz Services Ltd, Maurice Healy, Ian Carr, Chris Hodgkins, *Minutes of Evidence Thursday 7th December 1995* (HMSO. National Heritage Committee, December 1995, available at: <http://bit.ly/2oDGBet>, accessed 8th August 2018) p113

⁴⁴⁹ Ibid 134 p4

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“As my hon. Friend, the Member for Luton North is aware, the arts are subsidised using the arm's-length principle. Decisions on funding for individual art forms or organisations are taken by those with the relevant expertise in the Arts Council of England or in the regional arts boards. It is important that Ministers do not intervene directly in those decisions. The Government should set the framework within which arts funding operate. Support for the full diversity of music in England is an important principle. However, decisions about grants to particular organisations, and even the balance between different genres of artistic activity, must be for the Arts Council and, increasingly, the RABs, to which much decision making is rightly being devolved. The Arts Council and the RABs include experts who can make decisions about particular arts organisations. Politicians and civil servants simply do not have that expertise. It is important to set the principle, which must be that jazz deserves good support from the public funding system.”⁴⁵⁰

This is the same Chris Smith who in November 1997, weighed in with the shock announcement on the eve of an appearance before the Select Committee on Culture Media and Sport:

“... he wants to merge under a single roof, three of the capital's premier companies - the Royal Opera, Royal Ballet and the English National Opera - leaving London with a single grand-scale opera house.”⁴⁵¹

Clearly jazz is at arm's-length but opera is a different matter. Although nothing came of it, the Secretary of State for Culture, Media and Sport, Chris Smith, nevertheless had ignored the 'arm's length' principal when it was convenient to do so.

'The Value of Jazz II' reported that the total subsidy for jazz by Arts Council England was £2 million in 2005 and that the number of promoters receiving funding from the Arts Councils of England, Scotland and Wales decreased from 71% of promoters in 2005, to 47% in 2008.⁴⁵²

“In 2009/10, the 12 Regularly Funded Organisations (RFOs) for jazz received a total of £1.7 million from Arts Council England which was 2.3% of the total funding of RFOs in 2009/10. Opera received £73.9 million; classical, contemporary classical, early music and chamber music received £140.2 million.”⁴⁵³

The core funding for jazz of £1.7million in today's terms amounts to £2,240,047. Compare this to jazz National Portfolio Organisations core funding of jazz in 2018/19 of £1,712,870; in real terms funding has decreased by 23%.

Time and time again the numbers show the inequitable treatment of jazz compared to other musics. Written evidence submitted by the Association of British Jazz Musicians to the Select Committee for Culture, Media and Sport enquiry into the funding of the arts and heritage in September 2010 drew attention to the fact that in 1991/92:

- 2.74 million jazz attenders received £0.085p public subsidy per head and in 2008/09, with 2.5 million attenders, this rose to £0.62p per head, with 2.5 million attenders.
- 2.74 million opera attenders received £7.95 per head in 1991/92, and in 2008/09, with 1.67 million attenders, this rose to £44.74 per head

⁴⁵⁰ House of Commons Hansard Debates for the 15th February 2000, *Debate on the funding of jazz led by Kelvin Hopkins MP* (Hansard 15 Feb 2000, available at: <http://bit.ly/2n6TvAX>, accessed 12th August 2018) Column 190WH

⁴⁵¹ Paul Vallely, *Why Chris Smith found the opera too much* (Independent 5 November 1997, available at: <http://bit.ly/30VbtEC>, accessed 12th August 2018)

⁴⁵² Ibid 17 pp.11-12

⁴⁵³ Chris Hodgkins, *Written evidence submitted by Jazz Services (arts 91) Culture, Media and Sport Committee –Funding of the arts and heritage enquiry* (Select Committee for Culture Media and Sport, September 2010, available at: <http://bit.ly/2mnXQ2A>, accessed 10th August 2018)

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- 5.4 million classical music attenders received £1.66 per head and in 2008/09, with 3.34 million attenders, was awarded £41.90 per head

In percentage terms one could say jazz did well with an increase of 629% but when you are starting from a very low base it is an actual increase of not very much. Classical music on the other hand increased subsidy per head by 2,424% between 1991 and 2009 when its audiences had declined during this period by 62%.⁴⁵⁴

A Jazz Services briefing paper published in 2013 highlighted the fact that Arts Council funding for jazz had risen from 0.5% in 1991/92 to 1.7% of the total funding of regularly funded organisations in 2011/12. This portion of the total funding of the new National Portfolio Organisations that came into operation in 2012/13 and subsequently fell to 1.5%.⁴⁵⁵

'Public investment in Jazz' (August 2018) showed opera funding increased from £50.5 million in 2011/12 to £65 million in 2014/15. Jazz increased its overall funding from £1.2 million in 2011/12 to £1.6 million in 2014/15. Classical music funding was increased from £18.8 million in 2012/13 to £18.9 million in 2014/15. Opera increased funding between 1991 and 2022 by 53.6% and classical music by 125.8%.

Funding for other musics, venues and projects increased by 650%. There is a welcome increase in jazz funding of 608.33% however, again it is an increase from a very small initial base.

For the sake of comparison, the audience for opera is 1.67 million attenders, for classical music 3.29 million and for jazz 2.67 million. The subsidy per head for 2021/22 for opera is £21.35, for classical music is £5.80 and for jazz it is £0.64 per head. There is plenty of room for improvement.

The total funding for jazz rose from £4.6 million for the three years 2012/2015 to £5 million in 2016/18, and to £6.9 million for 2019/22. The increase in funding for jazz between 2012 and 2022 is 49.2%; in cash terms this is £2.3 million. For opera for the same period it is 19.4% and £37.2 million in cash; classical music likewise increased by 30.5% and £18.2 million between 2012 and 2022. In terms of increases in subsidy per head, opera audiences received £22.30, classical audiences £5.53 and jazz audiences £0.86.⁴⁵⁶

10.7 A policy for jazz and the Arts Council

In 1996, the Arts Council of England published 'A policy for the support of jazz in England'. When Hilary Boulding became Music Director in 1999 and then Director of Music Strategy,⁴⁵⁷ ironically the Jazz Policy was dropped.

"Needless to say, no real resources had been allocated to the policy. In Paragraph 62 the Arts Council say clearly that they will implement the policy over five years, yet when it was dropped there was no evaluation by the Arts Council of their activities in implementing the

⁴⁵⁴ Chris Hodgkins, *Written evidence submitted by Jazz Services (arts 71) Culture, Media and Sport Committee –Funding of the arts and heritage enquiry*(Select Committee for Culture Media and Sport, September 2010, available at: <http://bit.ly/2mT4Gxj>, accessed 14th August 2018)

⁴⁵⁵ Chris Hodgkins, *Briefing Paper* (Jazz Services, February 2013, available at: <http://bit.ly/2mnagHY>, accessed 14th August 2018)

⁴⁵⁶ Chris Hodgkins, *Public investment in jazz 2012-2022* (Online Music Business Resource, August 2018, available at: <http://bit.ly/2nPxfvJ>, accessed 28th August 2018)

⁴⁵⁷ Women in the Humanities, Dame Hilary Boulding DBE President of Trinity College, Oxford (Women in the Humanities, available at: <http://bit.ly/2n7KNCv>, accessed 26th August 2018)

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*policy and how much of what they intended had been achieved. Another wasted opportunity with fluttering in the dovecote, expectations raised and then dashed.”*⁴⁵⁸

A Freedom of Information request to the Arts Council in October 2014 asked for a copy of the Arts Council’s policy for music. On 9th December a reply was received that stated: *“I have checked all our internal resources and there is no policy in the way that you may be expecting to see.”*⁴⁵⁹

It would thus appear that the Arts Council in December 2014 did not have a music policy.

Yet, Althea Efunshile, Deputy Chief Executive of Arts Council England at the programme launch of the EFG London Jazz Festival September 2016 talked of a long-term strategy, and stated:

*“Our long term, strategic approach to the form (jazz) has been shaped by many conversations between the sector and my colleagues, including Redacted who many of you will know. Our approach will mean a stronger future for Jazz; greater resilience, a stronger focus on talent development and progression, and new audiences.”*⁴⁶⁰

A Freedom of Information request of 21st September 2016 asked the following:

“I would be grateful if the Arts Council could provide me with the concrete, explicit document that states Arts Council England’s ‘long term strategic approach to the form.’ Also, I would be grateful if the Arts Council would provide records of the conversations that the Arts Council has had with “the sector” that helped develop this long-term strategy.”

The protracted correspondence disclosed the following information:

“Our approach has been formed by formal and informal conversations with the sector about a long-term strategy for development over the past couple of years. We do not hold a record of these conversations.

We also have a group of nationally representative Relationship Managers (RMs), who meet quarterly to review investment in jazz and opportunities to support the sector further via all funding programmes. This group supports the Director, Music in delivering a national coordinated approach to jazz development. We continue to collate and analyse funding information through our ongoing data and reporting mechanisms.

The purpose of our internal jazz-focused RMs conversations is to share intelligence about jazz activity nationally and to ensure a nationally consistent approach to the delivery of the Arts Council’s Goals and 10 year Strategic Plan through jazz.

As my colleagues have stated, there is no specific standalone document that categorically outlines our sole strategic approach to jazz.”

Darren Henley CEO of the Arts Council stated in the final response:

⁴⁵⁸ Arts Council England, *A policy for the support of jazz in England* (Arts Council England, 1996, available at: <http://bit.ly/2nVaNky>, accessed 27th August 2018)

⁴⁵⁹ Chris Hodgkins, Freedom of Information request, *An enquiry to Arts Council England regarding a policy for music* (www.complaintsinwonderland.co.uk, May 2015, available at: <http://www.complaintsinwonderland.co.uk/2015/05/an-enquiry-to-arts-council-england-regarding-a-policy-for-music/>, accessed 27th August 2018)

⁴⁶⁰ Chris Hodgkins, *Freedom of Information request regarding the Arts Council’s long term strategic approach to jazz and the Arts Council’s approach will mean a stronger future for jazz* (Online Music Business Resource, August 2018, available at: <http://bit.ly/2mjpiOV>, accessed 27th August 2018)

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*"I believe it would be an unfeasible and unnecessary stretch of our limited resources for each informal discussion with the sector to be recorded."*⁴⁶¹

The Freedom of Information enquiry of 21st September 2016 evidences the fact that Arts Council England has no strategy document for jazz and whilst Relationship Managers may meet to discuss jazz, they do not record informal discussions.

In July 2016, Jason McCartney, MP, the then chair of the All-Party Jazz Appreciation Group (APPJAG) wrote to Darren Henley, CEO of Arts Council England and asked if the "Arts Council would consider undertaking a review of jazz in England along similar lines to the 2012 review of the Arts Council's funding for large scale opera and ballet companies". The Arts Council was asked twice to consider a review and, on both occasions, declined. The first response from Daren Henley CEO of the Arts Council of 13th September 2016 said:

"We have given careful thought to your suggestion that the Arts Council conduct a review into jazz. Jazz as you know, is identified as a key priority in our plans for investing in music, and we are committing to supporting and developing the art form across the country.

However, the opera and ballet reviews you refer to in your letter were not focused on an art form in general, but rather looked at the operating models of a small number of major companies that had faced particular historical challenges with funding.

Looking across our investment and policy with respect for jazz, we believe that we are making good progress, and do not think it is necessary to conduct a review in the funding of the art form.

We have a strategic, sector wide approach to jazz that considers talent development, the provision of quality national and international touring, and the long-term resilience of the art form. We carefully monitor the level and the impact of our investment and regularly review our funding decisions to ensure that we are realizing best value for the public funds invested.

or the last two years we have also convened an internal working group on jazz to share intelligence, agree on strategies to support the art form and to meet with potential applicants."

Lengthy correspondence followed and the entire correspondence is available here:
<https://appjag.wordpress.com/>

The statement from Darren Henley dated 13th September 2016 in reply to Jason McCartney, MP, is at stark variance with other information such as the Freedom of Information request of 21st September 2016 that stated "no specific standalone document that categorically outlines our sole strategic approach to jazz exists" and conversations with the jazz constituency are not recorded; it was also stated that the Arts Council carefully monitors the level and impact of their funding decisions.⁴⁶²

Kelvin Hopkins, MP, Jason McCartney, MP's successor as chair of APPJAG, in a follow up letter to Darren Henley on 29th November 2017 asked:

"Your letter of 27th July 2017 also stated that the 'Arts Council does not undertake analysis of individual NPOs or specific art forms'. Can I ask how the Arts Council measures the efficacy of its investment in these organisations and art forms?"

⁴⁶¹ Chris Hodgkins, *Freedom of Information request regarding the Arts Council's long term strategic approach to jazz and the Arts Council's approach will mean a stronger future for jazz* (Online Music Business Resource, August 2018, available at: <https://bit.ly/2U5b2B6>, accessed 27th August 2018)

⁴⁶² Ibid 461 p16

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The response from Darren Henley dated 16th January 2018 talked of a balancing process and the efficacy of the of their investment depended on a number of highly complex questions that might include what the right level of investment might be for an area or art form with the budget available and the geographic spread of their investments. The final sentence in the Arts Council's reply said:

"While we do not undertake specific written analyses of every organisation, art form and sub art form we utilise all these techniques to continually assess how we are achieving our goals."

⁴⁶³

The Arts Council does not have a policy for jazz, nor does it appear that the Arts Council minutes, nor records conversations or meetings with the jazz community. Quite how anything can be "shaped by conversations" when there are no records to fall back on and subsequently no hinterland of recorded information, remains to be seen.

Nor for that matter, it would seem, is there any written analysis of art form or impact and that evaluation on the return on investment is based on an amorphous, ill defined, and indeterminate "balancing process."

It is not unreasonable for the taxpayer and the arts sector to expect a transparent and rigorous evaluation of its funding. One way would be to develop a 'Social Return on Investment'.

Arts Council England before any thought of formulating a flawed funding framework and at risk of turning these two questions into a mantra, should have asked and provided the answers to two fundamental questions for the arts in England. Where are we now? Where do we want to be?

The failure to answer these questions in the 2012/15 and subsequent funding rounds meant that the flaws in the equitable provision for music - and jazz in particular - were not addressed.

The Arts Council had a real opportunity in 2012, again in 2015, and again in 2018, to shape the funding of jazz in the UK and provide proper levels of support. The Arts Council regrettably failed to deliver change on all three occasions.

The fundamental problem is that there is no policy for the arts in England. Arts funding is now run like an investment fund that every three years selects a National Portfolio of arts organisations and then three years later un-bundles them - or if a 'blue chip' company - keeps them in the portfolio. This conglomerate of arts organisations, replete with the slogan 'Great Art for Everyone' is pulled into existence without any coherent art form policy.

But how can the Arts Council formulate a fit for purpose art form policy when it has dumped the notion of specialist art form administrators and lumbered the staff with the title 'relationship manager', a term adopted from the high street banks.

The arts in England deserve better than this.

Is the Arts Council competent enough to deliver a coherent art funding system, with art form policies? In an age of austerity, will it find the will?

The Royal Opera House and English National Opera co-exist almost cheek by jowl and in 2018 will receive funding jointly of £37,152,000. A national policy for the arts would ensure equitable distribution of funding across art forms and regions. The time is right for an evaluation of the Arts Council England's disbursement of taxpayers' funds and activity by the National Audit Office.

⁴⁶³ <https://appjag.wordpress.com/>

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How many more times is the Arts Council going to be allowed to fail jazz and the wider music constituency?

10.8 The funding of jazz organisations from sponsorship and trusts

There is very little hard data on the value of commercial sponsorship for jazz. However, commercial sponsorship contributes to the jazz economy in a variety of ways such as supporting festivals - the London Jazz Festival (LJF) has been supported by the global private banking group EFG since 2013. Cheltenham Jazz Festival is sponsored by major partners Henry Westons with other partners including Bath Ales and Bottle Green drinks. Wealth fund managers Brewin Dolphin were the headline sponsor of the Cambridge Jazz Festival, 2017.

Information in 'The Value of Jazz' 2006 showed that in 2004/05 only 20% of promoters received commercial sponsorship.⁴⁶⁴

The 'Value of Jazz II' detailed charitable foundations as having provided £250k in 2005 and £300k in 2008. Commercial sponsorship in 2005 was £600k and in 2008, it had increased to £750K.⁴⁶⁵

'Jazz in England - High Quality Best Value and the Voluntary Sector' (2010), set out the total income earned for the seven Arts Council Regularly Funded Organisations in England for 2009/ 10, which amounted to £2.1 million, of which 19.5% was contributed income from grants and sponsorship.⁴⁶⁶ The Arts Councils key data from National Portfolio Organisations for 2016/ 17 showed that music NPOs earned 18% of their total income from contributed income, which includes sponsorship, trusts and donations.⁴⁶⁷

Manchester Jazz Festival 2016/17 earned 24.2% of its income from contributed income,⁴⁶⁸ and the National Youth Jazz Orchestra in 2016/17 earned 32% of its income from contributed income well above the 18% figure for contributed income for NPOs for 2016/17.⁴⁶⁹

The Arts Council is the major funder of jazz in England but there are two other key funders for jazz in the UK and they are the PRS Foundation for Music and Help Musicians.

The PRS Foundation in 2015 received 2,672 applications of which 316 received an award. Of those, Jazz received 7.94% of the grants as compared to alternative/indie (16.42%), hip-hop/ rap (8.04%), folk (6.88%) and classical (22.63%).

In 2016, the PRS Foundation received 3,150 applications of which 447 applicants received an award. Jazz received 7% of the grants awarded as compared to alternative/indie (20.6%), hip hop/rap (7.2%), folk (3.4%) and classical music (27.4%).

The demand is very high for the PRS Foundation's schemes and the success rate for applicants in was 12% in 2015 and 14% in 2016.⁴⁷⁰

⁴⁶⁴ Ibid 16 p10

⁴⁶⁵ Ibid 17 p13

⁴⁶⁶ Ibid 142 p21

⁴⁶⁷ Arts Council England National *Portfolio Organisations Key data from the 2016/ 17 annual submission* (Arts Council England 2017, available at: <http://bit.ly/2mj78q6>, accessed 31st August 2018) pp.13-15

⁴⁶⁸ Manchester Jazz Festival, *Report and Accounts to 31st March 2017*, Manchester Jazz Festival 2017, available at the Charity Commissioners 2018, accessed 31st August 2018, p22

⁴⁶⁹ National Youth Jazz Orchestra, *Report and Accounts to 31st March 2017*, National Youth Jazz Orchestra 2017, available at the Charity Commissioners 2018, accessed 1st September 2018, p7

⁴⁷⁰ PRS Foundation, *Report and Accounts for years 2015 and 2016*, available at the Charity Commissioners 2018, accessed 2nd September 2018,

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In 2017, the Creative Programme of Help Musicians offered 256 grants and awards to musicians and organisations, spending almost £1.2 million through five strands of activity. This was a significant increase from 2016 which saw the charity offering 195 grants and awards and spending £557,000. In 2015, two partner organisations received funding, the National Youth Jazz Orchestra, £5K and Serious Events Ltd., £10K.

In 2016, only the National Youth Jazz Orchestra received £5K but in 2017, there was a substantial increase to £83K comprising Serious Events Ltd £40K, Manchester Jazz Festival £18K, National Youth Jazz Orchestra £15K and Lancaster Jazz Festival £10k.

Help Musicians runs the Peter Whittingham Awards and over the past 28 years given awards of £5,000 for an emerging jazz musician or group to undertake a creative project of their choice that will support their professional development. Many leading jazz musicians, including Soweto Kinch, Errollyn Wallen MBE, Dave O'Higgins, Gwilym Simcock and Roller Trio have been recipients of the awards.



Last year, the Peter Whittingham Jazz Award went to Helena Kay's KIM trio. Help Musicians also awarded three additional development awards to Olly Chalk, from Birmingham, Faye MacCalman from Newcastle and Jasmine Whalley from Leeds.⁴⁷¹

*Helena Kay
Photo: Brian O'Connor's Images of Jazz*

⁴⁷¹ Help Musicians, *Annual Reports 2016 and 2017* (Help Musicians 2018, available at: <https://bit.ly/37BuBfE>, accessed on 2nd August 2018)

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11. The marketing of jazz

11.1 The marketing and the 'life cycle' of jazz

Marketing is not, in the eyes of the cynic, “pile them high and flog ‘em cheap” or the “colouring in team.” Marketing is crucial to the success of any enterprise whether you are a musician, a promoter, record label, festival organiser or media enterprise.

Definitions in marketing abound but the most concise and useful definition is Stephen Logue's *'the business of creating and keeping customers.'*⁴⁷²

A central core of marketing theory is the marketing mix or the four 'Ps', product, price, place (or distribution) and promotion which in this digital age has become 'integrated marketing communication' or IMC.

Jackson and Ahuja in 'The Dawn of the Digital Age and the Evolution of the Marketing Mix', argued for the adoption of the 'Customer Mix' and a pre-condition before planning the marketing mix is identifying and understanding the customer mix which they defined as:

*“...the set of personal elements that determine the source of demand, purchasing preferences, consumption patterns and the relationships between the consumers of goods, services and experiences and their suppliers.”*⁴⁷³

Their customer mix includes four components:

People – the 21st century customer is more confident and in control of their life, knows how the internet works. Today's customer has a number of choices, is reliant on online information, peer reviews and is able to compare prices and the quality of products. The modern customer is able to create and post content and interact with organisations online. Therefore, it is in the interest of marketers to keep customers happy and satisfied, and to create a beneficial word of mouth.

Personalities – this is about profiling audiences with potential audiences and segmenting or grouping them into a specific personality. For example, in Heather Maitland's 'Getting Bigger Audiences for Jazz', 67% of the audiences are classed as “music omnivores”:

*“Almost half (of the audiences) are musical omnivores who see as much live music as they can, but jazz is not their main interest. Another 17% are jazz focused musical omnivores, frequently going to music gigs of all sorts, with jazz as a particular but not exclusive interest. The rest just dip into live music, sometimes choosing jazz.”*⁴⁷⁴

Perceptions – the digital world can alter people's perceptions of a brand, products or services which in turn could change their buying or usage habits.

Participation – with the problem of information overload for the customer, marketers have to find ways of engaging customers. The answer is the “*engagement of the customer by the organisations*”

⁴⁷² Stephen Logue, *Magic For Malls, How you can teach incredible customer service* (United Kingdom: Lightning Source UK Ltd 2016) p28

⁴⁷³ Graham Jackson and Vandana Ahuja, *Dawn of the digital age and the evolution of the marketing mix* (Journal of Direct, Data and Digital Marketing Practice, February 2016, Volume 17, Issue 3 available at: <http://bit.ly/2nQTmBY>, accessed 7th September 2018), pp170–186

⁴⁷⁴ Ibid 169 p5

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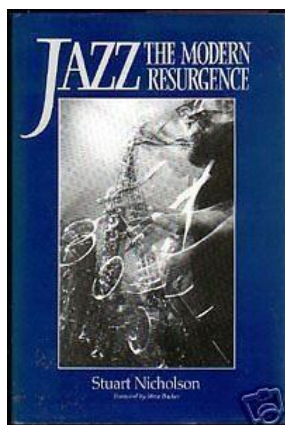
*and brands and soliciting their participation to provide emotional added value that ultimately will lead to marketing success.”*⁴⁷⁵

There is a dearth of current information on the marketing mix in jazz especially in terms of price, distribution and promotion and the customer mix in terms of personal preferences.

That said the Audience Agency publishes the Audience Spectrum -

<https://www.theaudienceagency.org/audience-spectrum> - which segments the entire UK population by their attitudes towards culture, and by what they like to see and do. There are ten different Audience Spectrum profiles that allow users to understand who lives in their local area, what current audiences are like, and what you can do to target existing audiences and build new ones.

Looking at the marketing mix, there is the music itself or 'the product' and discussions ebb and flow over jazz and the way it constantly reinvents itself (see [The Purpose of Cold Comfort and Home Truths](#)). Section 3.6 give some insights into "promotion" - 'The ups and downs of promoting jazz and attracting new audiences', explores building new audiences and quotes from Eric Hobsbawm's essay on jazz in 'Uncommon People' that "jazz has shown extraordinary powers of survival and self-renewal inside a society not designed for it."⁴⁷⁶



Stuart Nicholson, in 'Jazz: The Modern Resurgence' (1990), recounted the way jazz was renewing itself at that time:

*“As the decade progressed, new bands began to emerge quicker than journalists could put tags on them; some musicians helpfully labelled their product M-Base for example, while others were invested with a broad generic description such as free-bop... Pianists, drummers, bass players, saxophonists, brass musicians, guitarists all wanted to be leaders in their own right. Many had new angles to frame their improvisational skills, often seeking ways in which the music could be moved beyond the domination of the trumpet/saxophone lineup to produce more contemporary ensemble textures by utilising different instrumental combinations, new technology, electronic devices, pop music, rock, funk, disco, ethnic music and classical music.”*⁴⁷⁷

In 'Jazzwise' 2002, Stuart Nicholson posed the question, "So what kind of jazz do you like?" He noted that jazz fans will buy the latest reissues from the major labels but with new recordings the picture becomes unclear and the jazz fan is not too sure about purchasing new and unknown bands.

*“The problem is trying to get past this impasse. One solution is to market experimental jazz over the heads of a cautious record buying jazz constituency and appeal directly to younger audiences not weighed down by the semantics of what may, or may not, be jazz.”*⁴⁷⁸

Alexis Petridis' review of Kamasi Washington's album 'Heaven and Earth' reinforces the notion of the music taking care of itself:

*“If the phrase 'jazz for people who don't like jazz' sounds pejorative, it isn't meant to be. Rather, simply to indicate that on 'Heaven and Earth', Washington continues to explore a sweet spot between artistry and approachability. Whether his success will lead to audiences to further explore music that usually exists on the fringes is an interesting question.”*⁴⁷⁹

⁴⁷⁵ Ibid 472

⁴⁷⁶ Ibid 182

⁴⁷⁷ Stuart Nicholson, *Jazz The Modern Resurgence* (Simon and Shuster Ltd 1990) pp221-222

⁴⁷⁸ Stuart Nicholson, *The Hard Sell* (Jazzwise Magazine, June 2002) p13

⁴⁷⁹ Alexis Petridis, *Furious address from jazz's big star* (The Guardian, Reviews Music, Friday, 22nd June 2018) p18

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The Observer (April 2018), carried a cover story 'The British Jazz Invasion' whose general thrust was that it was the musicians who were creating a new jazz movement:

*"In the UK, a new and thrilling jazz movement has evolved... it is born out of fresh experimentalism, is reaching for younger more diverse audiences and doesn't care for snootiness. Unlike in previous waves, these musicians are in their 20s and early thirties, come from diverse backgrounds and, as with grime, have created their own community outside of major labels and concert halls. Their music, meanwhile, pulls liberally from other genres, whether hip-hop, neo-soul, UK club sounds such as broken beat, or from the African and Caribbean diaspora."*⁴⁸⁰



Shabaka Hutchings interviewed in the Evening Standard (August 2018) on the thriving South London jazz scene that is attracting attention on a global scale, said:

"It's young people taking jazz music and making it something that's relevant again... it has nuanced integrity and is bridging the gap between the history of the music and the sounds people need in a modern space."

*Imperial Wharf Jazz Fest. London, 2011
Photo: Brian O'Connor's Images of Jazz*

In the same interview he also went on to say that the London jazz scene:

*"Is now one of the most culturally diverse in music thanks to Tomorrow's Warriors, a programme set up in 1991 to encourage performers from different backgrounds to pursue a career in jazz. More or less every black jazz musician who has come up in the past 20 years has been a part of it in some way shape or form. It's done a lot to diversify the landscape."*⁴⁸¹

Hutchings himself took part in this scheme in 2005.

Whilst it is self-evident that the music takes care of itself in terms of reinvention, an integral part of the reinvention is an infrastructure in which it can flourish.

In the spring edition of the Musician (2018), Cherise Adams-Burnett in answer to the question "do you feel that jazz is in good health?", explained:

*"Yes! Right now, so many of my peers are contributing to a fresh wave of jazz. Moses Boyd, Ezra Collective, SEED Ensembles, Camilla George, KOKOROKO, Theon Cross, Triforce, Ashley Henry, Daniel Casimir – I could keep going. I'm really interested to see where this will lead in the next couple of years and hope that the creativity and recognition will keep building."*⁴⁸²

⁴⁸⁰ Kate Hutchinson, *The British Jazz Invasion* (The Observer 8th April 2018) p8

⁴⁸¹ Liz Aubrey, *My role in the jazz revolution* (Evening Standard, 31st August 2018) pp.36-37

⁴⁸² Cherise Adams-Burnett, *Nurturing Tomorrow's Warriors* (The Musician, Spring 2018) p50

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The interest in seeing where this creativity will lead to brings into play the notion of the product life cycle of music and the career path of the jazz musician that Paul Berliner termed the 'musician's odyssey'.

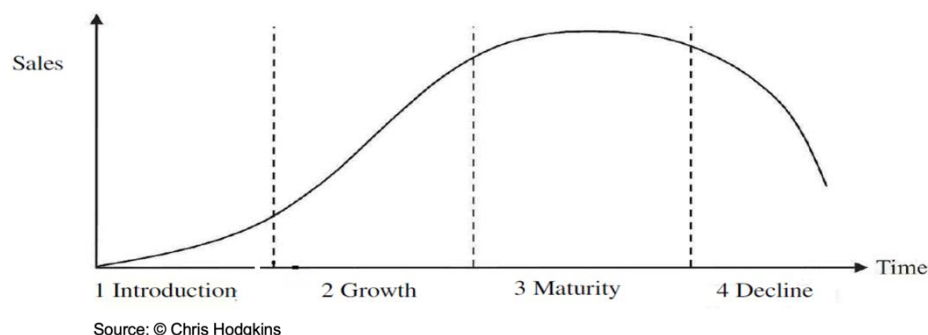


*Daniel Casimir Watermill Jazz Club, 2018
Photo: Brian O'Connor's Images of Jazz*

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11.2 Product Life Cycle

Figure 1: Product Life Cycle



The introduction stage of the Product Life Cycle is when new music is introduced into the marketplace. The growth stage follows as interest is created and the music is accepted; the mature stage follows and then decline sets in unless the music is repositioned, and the product life cycle is restarted.

Hand in hand with the product life cycle is Professor Everett Rogers theory of 'Diffusions of Innovation' that explains how and at what rate new ideas and technology are advanced.

- The Introduction stage attracts the Innovators who make up 2.5% of the market who will adopt a new idea. Innovators are closely followed by Early Adopters who are best described as opinion formers in their respective communities and take to new ideas or new music early and they comprise 13.5% of people who adopt a new idea.
- The Growth stage is characterized by buyers who are the Early Majority, they adopt new music before the average person and make up 34% of the market.
- Maturity has buyers known as the Late Majority who have reservations and adopt new music after a majority of people have tried it and account for 34% of buyers.
- The Decline stage is identified with Laggards who are bound by tradition and finally purchase when the music has taken on a degree of tradition. Laggards account for 16% of buyers.

Whilst these notions might seem recondite, they have important implications for jazz and its constant search for renewal.⁴⁸³

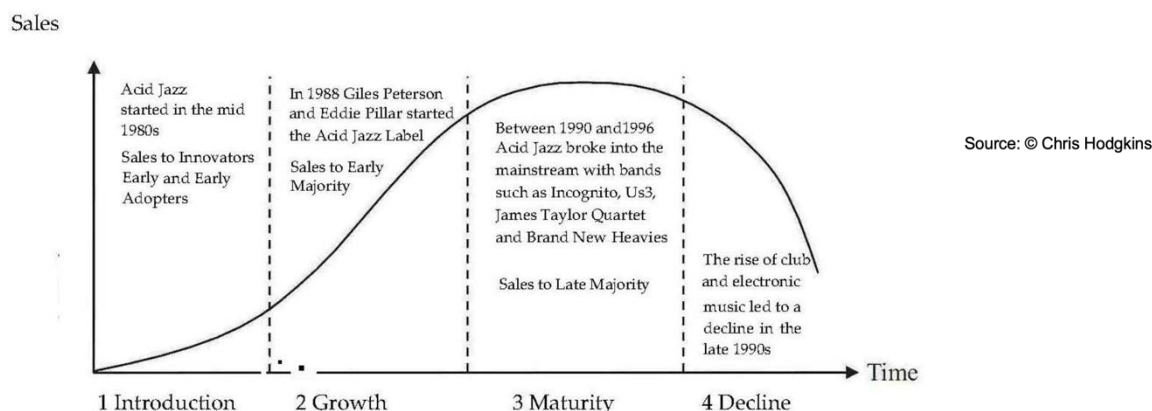
The Product Life Cycle and the profile of potential customers illustrate the life cycle of music genres.

A good example is that of Acid Jazz:

⁴⁸³ Philip Kotler, *Marketing Management* (Prentice Hall International 1988) pp.349-351 and pp.440-441

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Figure 2: Product Life Cycle – Acid Jazz



Source: © Chris Hodgkins

Acid Jazz kicks off in the mid 1980s with interest shown by ‘Innovators’ and ‘Early Adopters’.

By 1988 the growth stage is reached with sales to the ‘Early Majority’.

By 1990 and through to 1996, Acid Jazz has broken into the mainstream with sales to the ‘Late Majority’.

After 1996, ‘Decline’ follows with falling sales. A similar chart could be drawn for the revival of New Orleans jazz from 1950 to the Traditional jazz boom in the early 1960s.

Understanding the product life cycle helps understand patterns of renewal and reinvention in jazz and how they are supported and sustained.

Examples of the music of jazz looking after itself abound. The Parliamentary Jazz Awards in 2017 and 2018 give much cause for celebration.

2017 nominations:

- Jazz Vocalist of the Year - Georgia Mancio, Cleveland Watkiss, Alice Zawadzki
- Jazz Instrumentalist of the Year - Shabaka Hutchings, Jim Mullen, Tori Freestone
- Jazz Album of the Year - Dinosaur - ‘Together As One’; Shabaka Hutchings – ‘Wisdom Of The Elders’ and Tim Garland - ‘One’
- Jazz Ensemble of the Year, Partikel, Phronesis, Binker and Moses
- Jazz Newcomer of the Year, Corrie Dick, Ezra Collective, Nerija, Jacob Collier

2018 nominations:

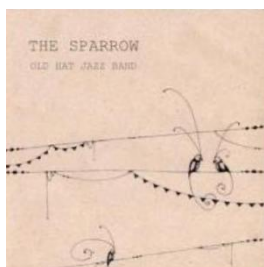
- Jazz Vocalist of the Year -Liane Carroll, Georgia Mancio, Zara McFarlane, Ian Shaw
- Jazz Instrumentalist of the Year - Rob Luft, Arun Ghosh, Ross Stanley
- Jazz Album of the Year - Arun Ghosh – ‘But Where Are You Really From’; Denys Baptiste ‘The Late Trane’; Gareth Lockrane Big Band – ‘Fistfight At The Barndance’
- Jazz Ensemble of the Year - Ezra Collective, Dinosaur, ARQ – Alison Rayner Quintet, Beats and Pieces Big Band

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- Jazz Newcomer of the Year - Fergus McCreadie, Sarah Tandy, Shirley Tetteh⁴⁸⁴

In July 2018, the BBC reported that streaming services were seeing a renaissance among younger jazz fans:

“After spending years adrift from the musical mainstream, jazz is enjoying an unexpected return to the limelight. An explosion of young musicians are exploring the sound and a new movement is hitting the high notes with both listeners and players. The increasing surge of interest has been reflected in both live performance, ticketing sales and streaming figures. Spotify told the BBC that in the past six months, the number of UK users aged 30 and under listening to their flagship Jazz UK playlist had increased by 108%. Smaller streaming platforms such as Deezer and Amazon Music reported similar increases. The growth has been attributed to a flourishing UK scene which fuses jazz with a variety of genres. Dr Peter Elsdon, a musicologist at the University of Hull, describes jazz as a ‘chameleon’ that constantly changes colour to reflect its environment. ‘What you’re hearing is something that’s got the essence of jazz, but with a lot of other contemporary music,’ he says.”⁴⁸⁵



There is also jazz repertory that includes the early music of jazz. A few fine examples are Enrico Tomasso playing *Shine*, at the Mike Durham Classic Jazz Party on 5th November 2016; the Old Hat Jazz Band led by Elizabeth Exell, Kansas Smitty’s House Band, Emma Fisk’s Joe Venuti and Eddie Lang inspired duo with guitarist James Birkett, Pete Long’s Echoes of Ellington and Gillespiana, Richard Pite and the Jazz Repertory Company and Martin Lytton.

Paul Berliner in ‘Thinking Jazz the Infinite Art of Improvisation’, described a jazz musician’s life as the ‘musician’s odyssey’. This odyssey encompasses economic pressures, professional opportunities, artistic pathways, practice, recording and refining their abilities by making:

“... occasional studies of different playing styles... probing musical concepts... In addition, artists may immerse themselves for a period in such other systems as Latin American or Western Classical music, adapting desirable features to their own use.”⁴⁸⁶

Renaissance, revival or in some cases nostalgia, the music will look after itself, it is the infrastructure that needs to be built, developed and kept in constant repair.



Pete Long and the Echoes of Ellington Jazz Orchestra

⁴⁸⁴ The All-Party Parliamentary Jazz Appreciation Group (APPJAG) (APPJAG available at: <https://appjag.wordpress.com/>, accessed 16th September 2018)

⁴⁸⁵ Kamilah McInnis, *Streaming services are seeing a jazz renaissance amongst younger fans* (BBC 12 July 2018, available at <https://bbc.in/2n2P4HF>, accessed 17th September 2018)

⁴⁸⁶ Paul Berliner, *Thinking Jazz The Infinite Art Of Improvisation* (The University of Chicago Press 1994) pp.498-499

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12. Planning and policy

The Arts Council has had a problem with planning and policy over the years. In 1991, Richard Wilding in his review of the structure of arts funding drew attention to the structural weaknesses and the need for the Arts Council to adopt a strategic approach. The Arts Council in its three-year plan in 1991 supposedly placed an emphasis on business planning and marketing, increased sales, attracting private finance, good managerial practise and training. Industry trade paper, 'The Stage'^{10th} January 1991 took a different line:

*“With strategic planning, restructuring and their much-vaunted adoption of business techniques, is the Arts Council about to finally emerge from the eighties as a business-like, purposeful organisation capable of taking the arts into the 90’s? It would appear not. The Arts Council cannot fundamentally change its ways, it just puts out more window dressing...”*⁴⁸⁷

In 1992, the Arts Council wrestled with the National Arts and Media Strategy (NAMS), which provoked comments such as Arts Management Weekly, 'Silence of the NAMS' (11th June 1992), and Brian Sewell in the Evening Standard with *“The good the bad and the execrable”* (4th June 1992).

The Stage further reported in August 1992: *“The approach to developing this strategy has been flawed from the start; firstly, restructuring took place contrary to accepted management principles; and secondly, a strategy committee was established that is notable for its lack of professional expertise in strategy formulation.”*⁴⁸⁸

From the late 1980s to the present, as recounted in [Section 10.7](#) it is clear that the Arts Council of England does not have a policy for jazz nor does it have any art form policies, the only time they had a policy for jazz was in 1996 and that was shelved three years later.

The Arts Council is not interested in art form policies as it would hold them to account and it would involve research and hard work; as reported in [Section 10.2](#), “nor does it appear that the Arts Council minutes or records conversations or meetings with the jazz community.”

It is difficult to see how the Arts Council could develop a coherent policy for jazz when there is no hinterland of knowledge on jazz. The Arts Council was asked twice by the All-Party Jazz Appreciation Group to conduct a review of jazz in England that would provide the basis for a policy and the Arts Council declined on both occasions.

What is needed an action plan for jazz in England that is geared to the goals and objectives of available funding sources:

“Simply; strategy gets you from where you are now to where do you want to be. A business plan is how you will move from where you are to where you want to be. A strategy is the route by which goals and objectives can be reached and business and action plans are the means of transport to get you there.

*“To keep it all very simple we are going to dump the terms strategic plans and business plans and ... develop an action plan to get you where you want to be.”*⁴⁸⁹

In late 2013, Jazz Services organised a meeting of Jazz National Portfolio Organisations (NPO) that took place on 27th January 2014. The following organisations attended the meeting:

⁴⁸⁷ Chris Hodgkins, *Avoid executive stress* (The Stage and Television Today 10 January 1991) p14

⁴⁸⁸ Chris Hodgkins, *Wham bam, no thank you NAMS* (The Stage and Television Today, 20 August 1992) p43

⁴⁸⁹ Ibid 7 p3

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JNight, NORVOL, EMJazz, Jazzlines and Cheltenham Jazz Festival, National Youth Jazz Collective, Jazz North Development Agency, Manchester Jazz Festival, Serious, National Youth Jazz Orchestra, Jazz Services, an observer from the Scottish Jazz Federation and the Musicians' Union.

The meeting was facilitated by Jack Fallow. Four organisations sent their apologies; the Sage Gateshead, Tomorrow's Warriors, The Barbican and Making Music. A long list of activities undertaken by the organisations present were developed which was distilled to the following activities which were thought to be both highest priority and most likely to be seen as supporting ACE's goals:

- Promoting excellent music (whether tours, gigs, festivals)
- Developing current and future audiences
- Leading and supporting education
- Building strategic partnerships and networks.

The following points were discussed and agreed:

“Although there are a number of successful and well-established partnerships among various NPOs, it was felt that the jazz infrastructure was still 'patchy' and has significant gaps. Further development is required at local, national and international level. There would be benefit to jazz if, where possible, NPOs filled in the coverage gaps in the areas in which they operate and collaborated to try to ensure better jazz coverage in less-well-served parts of the country.

A key challenge would be to enhance the spread of jazz interest through audience and venue development, supported by greater penetration of jazz education at primary and secondary levels.

There are many developments which are part of the natural evolution of the UK jazz scene, for example; musicians becoming promoters, new promoters' networks, changes in educational structures and the emergence of partnerships within jazz and across arts genres.

Jazz is strong in many parts of England outside London, where the value of Arts Council England grants is greatly increased by volunteer jazz groups. Also, a high proportion of jazz NPO grants end up being spent outside London even if the organisation's office is London-based. It was thought that emphasising this to Arts Council England may help them respond to the pressure being put on them to spend a higher proportion of their budget outside London.

It was agreed that jazz would benefit from providing Arts Council England with evidence that the jazz NPOs were determined to work together to provide joined-up strategies and to ensure that taxpayer's money would be spent efficiently and effectively by the jazz sector.”⁴⁹⁰

There was agreement at the meeting to meet in September 2014 to discuss the best way to address these problems, by which time Jazz Services had lost its funding.

Jazz in England needs an action plan to access resources and deliver further on the immense amount of hard work of the jazz NPOs, the jazz volunteer promoters who are the bed rock of jazz promotion in the UK and the work of musicians, youth orchestras, educators, record labels, commercial promoters, the media including the BBC, Jazz FM and internet radio stations, private and commercial companies in jazz.

⁴⁹⁰ Chris Hodgkins, *The Die Is Cast – Jazz Services 2015-2018* (Complaints In Wonderland July 2014, available at: <http://bit.ly/2nUb7QJ>, accessed 18th September 2018) pp.8-9

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The action plan should be geared to the goals and objectives of available funding sources and a part of the action plan could well include the actions agreed by the Jazz NPOs in 2014. The jazz community in England should debate, amend, agree and adopt the action plan. The end result of the Review of Jazz in England is the development of such an action plan that the jazz community will hopefully debate, agree and adopt.

In May 2014, the author made the following comment:

*“... jazz is so under-resourced in terms of public funding and everyone works like stink; [...] Jazz in the UK is an ecology and all jazz organisations, promoters and musicians are in a real sense dependent on each other whether in receipt of public funds or wholly commercial. It is crucial that jazz in the UK sticks together and continues to build a sustainable and vibrant ecology.”*⁴⁹¹

⁴⁹¹ Chris Hodgkins, *Jazz In the UK – a united organisational ecology dedicated to jazz* (Complaints In Wonderland, 7 June 2014, available at: <http://bit.ly/2ncgg6J>, accessed 18th September 2018)

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13. The culture of jazz in England and the management of change

This section briefly deals with the notion of organisational culture in terms of the organisation and promotion of jazz in England.

The Chartered Institute of Management defines organisational culture as:

*“Organisational culture is the way that things are done in an organisation, the unwritten rules that influence individual and group behaviour and attitudes. Factors which can influence organisational culture include: the organisation’s structure, the system and processes by which work is carried out, the behaviour and attitudes of employees, the organisation’s values and traditions, and the management and leadership styles adopted.”*⁴⁹²

Or to put it simply, “that’s how we do things.”

There is plenty of authoritative commentary on how to diagnose and change organisational culture but nothing that deals with jazz or indeed the disparateness of the jazz scene in the UK. However, the key rule in identifying cultural change is keep it simple. The first step is to identify the change that needs to occur and then document the nature of the change and the business case that is driving it.⁴⁹³

The second step is to change the behaviour which is the trigger for cultural change:

*“Culture is ‘the way we do things round here’ and concerns deeply held beliefs, attitudes and values. Taking a direct, frontal approach to changing values is fraught with difficulty, resistance and strong human emotion. We therefore start with behaviour instead. We start with the behaviour that will lead to the desired change in attitude and values.”*⁴⁹⁴

Just one example will suffice to illustrate the task that lies ahead. The National Youth Jazz Collective commissioned a report from Andrea Creech Institute of Education, University of London in October 2014, ‘Perceptions of Leadership Progression Pathways & Nurturing Aspiring Female Jazz Leaders’.

The report cited a survey undertaken by Dr Ariel Alexander ‘Where are the girls? A look at the factors that limit female participation in instrumental jazz’, (2011).

“One hundred and nine female Jazz instrumentalists who had been university Jazz students between 2003 and 2011 took part in an online qualitative survey. Many participants reported having experienced sexual harassment and exclusion amongst peer groups in Jazz. Several also reported gender discrimination from College professors, leading to at least two respondents changing institution.

*“Similarly, nearly 60% of the respondents cited instances of gender discrimination in professional contexts, describing being sidelined in jam sessions, hearing peers whispering ‘can she play’, being assessed on appearance rather than musical ability, generally not being taken seriously and subsequently experiencing feelings of dread prior to sessions.”*⁴⁹⁵

The first action is to identify and prioritise the key changes that need to occur.

⁴⁹² Checklist 232, *Understanding Organisational Culture* (Chartered Institute of Management, November 2015, available at: <http://bit.ly/2oFkCUc>, accessed 18th September 2018) p1

⁴⁹³ Richard Bevan, *Change Making - Tactics and Resources for Managing Organisation Change* (Change Start Press 2011) p72

⁴⁹⁴ W. Warner Burke, *Organization Change – Theory and Practice* (Foundations for Organisational Science, Sage Publications, 2002) p13

⁴⁹⁵ Andrea Creech, *NYJC Perceptions of Leadership Progression Pathways & Nurturing Aspiring Female Jazz Leaders* (Institute of Education, University of London, October 2014, available at: <http://bit.ly/2neFUrn>, accessed 29th March 2019) p7

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14. Jazz Archives

The National Jazz Archive based in Loughton, Essex: <https://www.nationaljazzarchive.co.uk/>



Women in Jazz/Jazz Heritage Wales, Swansea:
<http://bufvc.ac.uk/archives/index.php/collection/560>

Oral History of Jazz in Britain, British Library, London <https://sounds.bl.uk/Jazz-and-popular-music/Oral-history-of-jazz-in-Britain#>

Jazz Library Audio Archive, BBC Radio 3:
<http://www.bbc.co.uk/programmes/articles/1L1gTQsBBg9BQ7R7Cz3JfM4/jazz-library-audio-archive>

*Julian Marc Stringle, National Jazz Archive, Methodist Church, Loughton, Essex, 2018
Photo: Brian O'Connor's Images of Jazz*

Jazz Research Journal, Equinox Publishing:
<http://journals.equinoxpub.com/index.php/JAZZ/issue/archive>

Jazz Research at Birmingham City University: <http://blogs.bcu.ac.uk/jazzresearchatBCU/tag/research/>

Jazz on Film. The site was founded and managed by Joe Spibey. Jazz on Film provides the most comprehensive view of jazz musicians in the movies: <http://www.jazzonfilm.com/>



The Jazz Centre UK based in Southend-on-Sea: <http://thejazzcentreuk.co.uk/>

The brainchild of Digby Fairweather; opened in February 2016. 'The Jazz Centre (UK)' will both celebrate the heritage of jazz, art and

memorabilia and actively support and promote contemporary performance and education. The Jazz Centre will also provide jazz art with exhibitions, jazz on film in their on-site cinema, preserving the hundred-year heritage of jazz in their museum and provide a research centre and enquiry service for jazz in collaboration with the National Jazz Archive.

A directory of jazz archives and jazz research organisations and papers that charts the hinterland of jazz in the UK would be useful if not essential for students, musicians and the general public.



Susan da Costa, Paul Jones and Sir Michael Parkinson at the official opening of the Jazz Centre, 20th October 2018

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APPENDICES

Cold Comfort and Home Truths: Informing the review of jazz in England

Appendix 1: Grants for the Arts applications, 2012-2013

Music form	Eligible applications	Increase/ (decrease) on previous year %	Monies requested £	Successful applications	Increase/ (decrease) on previous year %	Monies awarded £	Success rate %
Chamber	40	-	944,851	19	-	505,725	47.5
Classical	98	-	2,285,669	47	-	1,601,081	47.95
Contemporary classical	80	-	1,418,401	45	-	1,014,769	56.25
Early music	18	-	308,472	8	-	200,231	44.44
Jazz	69	-	1,046,694	37	-	576,498	53.62
Opera	83	-	1,632,819	32	-	652,976	38.55
Folk/Roots	58	-	624,103	23	-	300,900	38.55
World music	120	-	2,160,363	62	-	1,276,684	39.65
Other music/Choral/ Gospel/Brass bands/Popular/ Youth music	492	-	9,054,818	222	-	4,829,473	53.33
Total	1,058	-	£18,476,190	495	-	£10,958,337	46.78

Source: Arts Council England, FOI Arts Council England Grants for the arts applications and investment in Music and its sub-classifiers from 1 April 2012 – 31 March 2016, June 2016

Appendix 2: Grants for the Arts, 2013-2014

Music form	Eligible applications	Increase/ (decrease) on previous year %	Monies requested £	Successful applications	Increase/ (decrease) on previous year %	Monies awarded £	Success rate %
Chamber	32	(20)	524,285	17	(10.52)	262,487	53.12
Classical	122	24.4	2,462,719	56	19.1	1,130,757	45.90
Contemporary classical	87	8	1,811,666	55	22.22	1,315,405	63.21
Early music	13	(27.7)	190,969	6	(25)	83,813	46.14
Jazz	99	43.4	1,728,993	61	64.8	1,206,711	61.61
Opera	102	22.8	2,402,105	46	43.75	1,084,542	45
Folk/Roots	93	60.3	1,449,322	44	91.3	856,595	47.31
World music	136	13.3	2,377,564	67	8	1,179,327	49.26
Other music/ Choral/ Gospel/ Brass bands/ Popular/ Youth music	617	25.4	12,787,187	300	35.1	7,078,871	48.62
Total	1,301	22.56	£25,734,810	652	31.71	£14,198,508	50.11

Source: Arts Council England, FOI Arts Council England Grants for the arts applications and investment in Music and its sub-classifiers from 1 April 2012 – 31 March 2016, June 2016

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Appendix 3: Grants for the Arts, 2014-2015

Music form	Eligible applications	Increase/ (decrease) on previous year %	Monies requested £	Successful applications	Increase/ (decrease) on previous year %	Monies awarded £	Success rate %
Chamber	50	56.2	803,554	28	64.70	349,300	50
Classical	164	34.4	3,408,011	92	64.28	1,714,665	56
Contemporary classical	89	2.2	1,762,202	53	(3.7)	930,357	59.5
Early music	17	30.7	273,767	9	50	196,552	52.9
Jazz	115	16.16	1,607,787	70	14.75	1,001,544	60.86
Opera	151	48	2,943,964	69	50	1,134,882	45.69
Folk/Roots	91	(2.1)	1,789,175	47	6.8	892,217	51.64
World music	153	12.5	2,847,704	76	13.4	1,255,652	49.67
Other music/ Choral/ Gospel/ Brass bands/ Popular/ Youth music	808	31.9	15,052,520	419	39.6	7,316,237	
Total	1,638	25.90	£30,488,684	844	29.40	£14,791,406	51.52

Source: Arts Council England, FOI Arts Council England Grants for the arts applications and investments in music and its sub-classifiers from 1 April 2012-2016

Appendix 4: Grants for the Arts, 2015-2016

Music form	Eligible applications	Increase/ (decrease) on previous year %	Monies requested £	Successful applications	Increase/ (decrease) on previous year %	Monies awarded £	Success rate %
Chamber	48	(4)	757,926	28	0	467,279	58.3
Classical	184	12.19	3,431,043	94	2.1	1,966,497	51.08
Contemporary classical	116	30.33	2,487,028	60	11.66	1,508,779	51.72
Early music	24	41.17	313,406	7	(22.22)	107,040	29.1
Jazz	169	46.9	3,012,044	99	41.4	1,843,492	58.5
Opera	164	8.6	3,247,091	64	(7.24)	1,701,078	39.02
Folk/ Roots	99	8.79	1,507,972	48	(2.08)	754,493	49.4
World music	184	20.26	3,673,220	95	25	1,799,587	51.63
Other music/ choral/ Gospel/ Brass bands/ Popular/ Youth music	986	22	18,161,515	464	10.73	8,801,156	47.05
Total	1,974	20.50	£36,591,245	959	13.62	£18,949,401	48.58

Source: Arts Council England, FOI Arts Council England Grants for the arts applicants and investments in music and its sub-Classifiers from 1 April 2012-2016

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Appendix 5: Analysis by region of Grants for the Arts 2015-2016

Please note there will be slight discrepancies in totals as differing sets of data have been used

Region	Successful applications	% of successful applications	Monies awarded £	% of monies awarded
London	44	42	643,550	35
South East	10	15	314,370	17
South West	13	10	119,065	6
Midlands	13	13	349,601	19
North	19	18	409,578	22
Scotland	2	2	26,791	1
Total	104	100%	£1,862,955	100%

Source: Arts Council England, Grants for the Arts 2015-2016

Appendix 6: Analysis by activity of Grants for the Arts 2015-2016

Activity	Successful applications	Successful applications as a % of the total
Musicians/ Tours	44	42%
Jazz Festivals	28	27%
Projects	32	31%
Total	104	100%

Source: Arts Council England, Grants for the Arts 2015-2016

Appendix 7: Applications and acceptances to the eleven UCAS Conservatoires by jazz instrument group and gender, 2012-2016

Jazz applications and acceptances by cycle year										
Gender	2012		2013		2014		2015		2016	
	Applied	Accepted	Applied	Accepted	Applied	Accepted	Applied	Accepted	Applied	Accepted
Male	335	45	370	60	435	70	620	125	525	110
Female	85	10	105	10	80	15	115	20	120	20
Total	420	55	475	70	515	85	735	145	645	130

Source: <https://www.ucas.com/data-and-analysis/ucas-conservatoires-releases/ucas-conservatoires-end-cycle-2016-data-resources> accessed 20th January 2018

The eleven Conservatoires are:

- Conservatoire for Dance and Drama
- Guildhall School of Music & Drama
- Leeds College of Music
- Royal Academy of Music
- Royal Birmingham Conservatoire
- The Royal Central School of Speech and Drama
- Royal College of Music
- Royal Conservatoire of Scotland
- Royal Northern College of Music
- Royal Welsh College of Music & Drama
- Trinity Laban Conservatoire of Music and Dance

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Appendix 8: Jazz applications to acceptance rates for the eleven UCAS Conservatoires 2012-2016

Gender	2012 %	2013 %	2014 %	2015 %	2016 %
Male	13	16	16	20	21
Female	12	10	19	17	17

Source: <https://www.ucas.com/data-and-analysis/ucas-conservatoires-releases/ucas-conservatoires-end-cycle-2016-data-resources> accessed 20th January 2018

Appendix 9: Applications and acceptances to UCAS Conservatoires by orchestral, band and early music ensemble instruments group and gender 2012-2016

Orchestral applications and acceptances by cycle year										
Gender	2012		2013		2014		2015		2016	
	Applied	Accepted	Applied	Accepted	Applied	Accepted	Applied	Accepted	Applied	Accepted
Male	1,150	210	1,425	295	1,380	295	1,560	360	1,370	310
Female	1,580	325	1,805	365	1,870	415	1,910	425	1,960	440
Total	2,730	535	3,230	660	3,250	705	3,470	785	3,330	750

Source: <https://www.ucas.com/data-and-analysis/ucas-conservatoires-releases/ucas-conservatoires-end-cycle-2016-data-resources> accessed 20th January 2018

Appendix 10: Orchestral, band and early music ensemble instruments application to acceptance rates for UCAS Conservatoires 2012-2016

Gender	2012 %	2013 %	2014 %	2015 %	2016 %
Male	18	21	21	23	23
Female	19	20	22	22	22

Source: <https://www.ucas.com/data-and-analysis/ucas-conservatoires-releases/ucas-conservatoires-end-cycle-2016-data-resources> accessed 20th January 2018

Appendix 11: Applications and acceptances to the eleven UCAS Conservatoires by jazz instrument group and ethnic group UK domiciled 2012-2016

Jazz applications and acceptances by cycle year										
Ethnic Group	2012		2013		2014		2015		2016	
	Applied	Accepted	Applied	Accepted	Applied	Accepted	Applied	Accepted	Applied	Accepted
Asian	5	0	10	0	5	0	5	0	5	0
Black	5	0	15	0	15	5	15	0	15	0
Mixed	25	0	20	5	20	5	35	5	35	10
White	340	45	350	55	390	65	530	120	445	95
Other	0	0	0	0	5	0	5	0	0	0
Not known	5	0	5	0	10	5	15	0	10	0

Source: <https://www.ucas.com/data-and-analysis/ucas-conservatoires-releases/ucas-conservatoires-end-cycle-2016-data-resources> accessed 20th January 2018

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Appendix 12: Applications and acceptances to UCAS Conservatoires by orchestral, band and early music ensemble instruments group and ethnic group UK domiciled 2012-2016

Orchestral applications and acceptances by cycle year										
Ethnic Group	2012		2013		2014		2015		2016	
	Applied	Accepted	Applied	Accepted	Applied	Accepted	Applied	Accepted	Applied	Accepted
Asian	35	10	75	15	65	10	35	15	55	10
Black	10	5	10	0	20	5	15	0	15	5
Mixed	40	10	60	10	60	10	60	20	115	25
White	1,895	305	2,015	365	2,070	415	2,215	420	2,070	395
Other	10	5	20	0	5	0	10	5	10	0
Not known	10	0	20	10	25	5	35	5	25	5

Source: <https://www.ucas.com/data-and-analysis/ucas-conservatoires-releases/ucas-conservatoires-end-cycle-2016-data-resources> accessed 20th January 2018

Appendix 13: Applications and acceptances to UCAS Conservatoires by jazz and orchestral, band and early music ensemble instruments group and disability declared UK domiciled 2012-2016

Jazz and orchestral applications and acceptances with declared disability by cycle year										
Group	2012		2013		2014		2015		2016	
	Applied	Accepted	Applied	Accepted	Applied	Accepted	Applied	Accepted	Applied	Accepted
Jazz										
Disability	35	5	30	5	45	10	90	15	65	10
No disability	340	45	370	55	395	70	515	120	455	95
Orchestral										
Disability	210	35	210	35	235	50	220	45	250	60
No disability	1,795	365	1,985	410	2,015	430	2,155	480	2,035	440

Source: <https://www.ucas.com/data-and-analysis/ucas-conservatoires-releases/ucas-conservatoires-end-cycle-2016-data-resources> accessed 20th January 2018

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Appendix 14: Analysis of tutors teaching on jazz courses at Conservatoires in England in terms of gender and ethnic minorities, 2017

Conservatoires	Website	White female	White male	Ethnic minority female	Ethnic minority male
Royal Birmingham Conservatoire	http://bcu.ac.uk/conservatoire/music/departments/jazz/tutorial-staff	2	18	-	1
Leeds College of Music	https://www.lcm.ac.uk/about-us/tutors/?Categories=Jazz&Keyword=&PageSize=10000	3	24	-	1
Royal Academy of Music	https://www.ram.ac.uk/departments/jazz/jazz-staff	3	40	-	1
Trinity Laban Conservatoire of Music and Dance	https://www.trinitylaban.ac.uk/study/teaching-staff?field_person_category_tid%5B%5D=2584&surname=	3	35	-	2

Source: <https://www.ucas.com/> accessed 20th January 2018

Appendix 15: Analysis Jazz National Portfolio Organisations board directors in terms of gender and ethnic minorities

National Portfolio Organisation	Company number	Charity number	White female	White male	Ethnic minority female	Ethnic minority male	Total number of directors	Percentage of ethnic minority representation 15%	FTSE Woman Leaders target of 33%
Brownswood Music Ltd	05602089	-	-	2	-	-	2	0%	0%
East Midlands Jazz CIC (EMJazz)	06843911	-	3	6	-	-	9	0%	33%
Jazzlines (Performances Birmingham Ltd)	03169600	1053937	3	8	1	1	13	15%	30.7%
Jazz North	08401690	1166241	3	5	-	-	8	0%	37.5%
Jazz re:refreshed	08931462	-	-	-	1	2	3	100%	33.3%
J Night	06854540	-	2	3	-	1	6	17%	33.3%
Manchester Jazz Festival	04670534	1130000	3	5	1	-	9	11%	33.3%
National Youth Jazz Collective	06978971	1135060	2	5	-	1	8	12.5%	25%
National Youth Jazz Orchestra	01334250	274578	2	5	-	1	8	12%	25%
OTO Projects CIC	07470647	-	-	1	-	1	2	50%	0%
Serious Events Ltd	03307985	-	1	2	-	-	3	0%	33.3%
Tomorrow's Warriors	03598198	-	-	-	1	1	2	100%	50%

Source: Arts Council England, Companies House and the Charity Commissioners, accessed 31st January 2018, updated on 7th August 2018, updated on the 5th October 2018. Note: CIC is a Community Interest Company

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Appendix 16: Jazz charts from radio programmes and jazz magazines

Charts	Male bands	Female led band/ bands with a female musician
Jazz Line Up Chart Saturday 5pm on BBC Radio 3	8	2
Loughborough Student Chart	7	3
Chris Philips' Jazz FM Chart – the hot ten from Jazz FM	8	2
Something Else Chart – Jez Nelson Sunday nights 10pm to 1am on Jazz FM	8	2
Mike Chadwick's EJU Chart New Sounds on the European Jazz Union Show on soulandjazz.com	9	1
Europe Jazz Media Chart – selected by Europe's leading jazz magazines	8	2
Total	48	12

Source: Jazzwise Issue 226, February 2018

Appendix 17: Recorded Music in the UK: facts figures and analysis, 2017

Format	Sales jazz %	Total revenue £m	Gross jazz revenue £m	UK artists %	Jazz Revenue UK artists £m	Year of release 2017 %	Net revenue jazz £m
Physical							
Compilation	0.4	11.48	.045	48.2	.02169	50.1	.0108
Album	1.1	263.52	2.89	48.2	1.397	50.1	.6999
Vinyl	2	27	.54	48.2	.26	50.1	.13
Singles	0.2	2.3	.0046	41	.0018	100	.0018
Streaming							
Compilation	0.4	2.72	.0188	48.2	.0052	40.3	.0026
Albums	1.1	59.20	.6512	48.2	.3128	40.3	.1264
Singles	0.3	50.70	.152	41	.0623	40.3	.025
Streaming subscription	1.1	388	4.26	41	1.74	13.2	.22
Total	-	£804.9	£8.6	-	£3.8008	-	£1.2165

Source: BPI 2018 All About The Music – Recorded Music in the UK: facts figures and analysis

Notes to the table: The net revenue for UK sales for jazz has been calculated by using income generated by UK artists only and then using music released in 2017.

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Appendix 18: BBC Jazz Programmes for Sat. 26th May 2018 to Fri. 1st June 2018

BBC Radio Stations	Programme name	Day	Time	Duration (minutes)
Radio 3	Jazz Record Requests	Saturday 26 th May	16:00	60
Radio 3	J to Z	Saturday 26 th May	17:00	90
Radio Cambridge	Anna Perrott Jazz and Big Band Show	Saturday 26 th May	23:00	120
BBC Essex	Anna Perrott Jazz and Big Band Show	Saturday 26 th May	23:00	120
Radio Kent	Anna Perrott Jazz and Big Band Show	Saturday 26 th May	23:00	120
Radio Norfolk	Anna Perrott Jazz and Big Band Show	Saturday 26 th May	23:00	120
Radio Northampton	Anna Perrott Jazz and Big Band Show	Saturday 26 th May	23:00	120
Radio Suffolk	Anna Perrott Jazz and Big Band Show	Saturday 26 th May	23:00	120
Three Counties Radio	Anna Perrott Jazz and Big Band Show	Saturday 26 th May	23:00	120
Radio 3	Geoffrey Smith's Jazz	Saturday 26 th May	23:00	60
Radio 3	Hitting The High Notes	Sunday 27 th May	18:45	45
Radio Berkshire	Paul Miller Soul Show A mixture of Soul and Smooth Jazz One track that gets near jazz "Loving You" from Donald Byrd's album "Thank YouF.U.M.L (Funking Up My Life) A two hour programme	Sunday 27 th May	19:00	8
Radio Oxford	Ditto	Sunday 27 th May	19:00	8
Radio Solent	Ditto	Sunday 27 th May	19:00	8
BBC Surrey	Ditto	Sunday 27 th May	19:00	8
BBC Sussex	Ditto	Sunday 27 th May	19:00	8
Radio York	Gary Copley An hour of big bands, vocals and jazz	Sunday 27 th May	19:00	60
Radio Leeds	Gary Copley An hour of big bands, vocals and jazz	Sunday 27 th May	21:00	60

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BBC Radio Stations	Programme name	Day	Time	Duration (minutes)
BBC Radio Scotland	Jazz Nights Seonaid Aitken Presents a special programme celebrating women in jazz	Sunday 27 th May	19:05	120
BBC Hereford and Worcester	Jazz With John Helling	Sunday 27 th May	20:00	120
Radio Shropshire	Jazz With John Helling	Sunday 27 th May	20:00	120
Radio Stoke	Jazz With John Helling	Sunday 27 th May	20:00	120
BBC Radio Foyle	Jazz Club with Walter Love	Sunday 27 th May	21:03	57
BBC Radio Ulster	Jazz Club with Walter Love	Sunday 27 th May	21:03	57
Radio 2	The Cerys Matthews Blues Show	Monday 28 th May	20:00	57
Radio 3	Jazz Now	Monday 28 th May	23:00	90
Radio 2	Jamie Cullum	Tuesday 29 th May	20:00	57
BBC Radio Scotland	Jazz Nights Seonaid Aitken a repeat of the special programme celebrating women in jazz	Friday 1 st June	21:05	120
BBC Radio Foyle	Jazz World with Linley Hamilton	Friday 1 st June	22:03	57
BBC Radio Ulster	Jazz World with Linley Hamilton	Friday 1 st June	22:03	57
Radio 2	Clare Teal Do Nothing Till You hear From Me Clare Teal runs a regular programme and on Sunday 27 th May it was not aired. But it has been added to this schedule in terms of accuracy and fairness	Sunday 3 rd June	21:00	117
Total	-	-	-	40 hours, 4 minutes
Total without repeats – 1,166 minutes	-	-	-	20 hours, 38 minutes

Source: <http://www.bbc.co.uk/programmes/genres/music/jazzandblues/schedules/2018/05/26>

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Appendix 19: Arts Council Members and register of interests at 8th July 2018

Arts Council Member	Occupation	Self-Relationship with Arts Council-funded organisation	Arts Council Grant to the funded organisation in the year 2018/ 19 £	Register of Interests of Partner's relationship with Arts Council funded organisation	Arts Council Grant to the funded organisation in the year 2018/ 19 £
Sir Nicholas Serota CH Chair	Formerly Director of the Tate	Tate Gallery Employee Last reviewed September 2019	-	Kneehigh Theatre Trust Ltd Board member Nottingham Contemporary Board member	450,000 1,005,796
Michael Eakin	CEO of the Royal Liverpool Philharmonic	Royal Liverpool Philharmonic Employee Last reviewed February 2019	2,2316,46	None	-
Catherine Mallyon	Senior Management	Royal Shakespeare Company Employee Compton Verney House Trust Belgrade Theatre Trust (Coventry) Oxford Playhouse Board member Last reviewed February 2019	14,984,000 150,000 942,215 379,474	Watermill Theatre Board member	450,386
Ciara Eastell OBE	Chief Executive of Libraries Unlimited, a nationally-renowned charity and social enterprise	None Last reviewed February 2019	-	None	-
Sukhy Johal MBE Midlands Area Chair	CEO, of Culture East Midlands	New Art Exchange Ltd Board member Last reviewed March 2018	852,898	Threshold Studios Employee	80,464
David Joseph CBE	Chairman and CEO of Universal Music UK	None Last reviewed November 2018	-	None	-
Andrew Miller	Senior Management	Welsh National Opera Last reviewed February 2019	6,123,000	Nottingham Playhouse Trust Limited Employee	1,354,807
George Mpanga	Spoken-word artist	None Last reviewed February 2019	-	None	-

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Arts Council Member	Occupation	Self-Relationship with Arts Council-funded organisation	Arts Council Grant to the funded organisation in the year 2018/ 19 £	Register of Interests of Partner's relationship with Arts Council funded organisation	Arts Council Grant to the funded organisation in the year 2018/ 19 £
Elisabeth Murdoch	Managing Director	Seven Arts Council funded organisations are supported by the Freedlands Foundation of whom Elisabeth Murdoch is the Founder and Chair. Last reviewed November 2018	The five organisations receive £4,369,530 Arts Council funding Please see note 1	-	-
Paul Roberts OBE	Director of Education/Managing Director/board chair	Nottingham Contemporary Last reviewed February 2019	1,005,796	None	-
Tessa Ross CBE	CEO of House Productions	None Last reviewed September 2018	-	None	-
Ruth Mackenzie Chair London Area Council	Artistic Director	Serpentine Gallery Last reviewed February 2019	1,193,725	None	-
Kate Willard North Area Chair	Head of Corporate Projects with Stobart Group and Director of Willard KGM,	None Last reviewed February 2019	-	None	-
Roni Brown ACE South East Chair	Deputy Vice-Chancellor at the University for the Creative Arts (UCA) and Professor of Visual and Educational Cultures.	None Last reviewed September 2018	-	Farnham Maltings Association Employee	845,780
Helen Birchenough ACE South West Chair	Arts management	Salisbury Arts Theatre Ltd Last reviewed February 2019	1,277,944	None	-
Total	-	-	£33,510,228	-	£4,187,233
Grand Total	-	£37,697,461	-	-	-

Source: <https://www.artscouncil.org.uk/national-council/national-council-register-interests> accessed on 5th March 2019 and <https://www.artscouncil.org.uk/national-portfolio-2018-22/more-data-2018-22>

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Note 1: Elizabeth Murdoch Arts Council funded organisations supported by the Freedlands Foundation

Elizabeth Murdoch Arts Council funded organisations supported by the Freedlands Foundation of whom Elizabeth Murdoch is the Founder and Chair	Arts Council funding 2018/ 19 £
CAST	320,000
Camden Arts Centre	919,673
Nottingham Contemporary	1,005,796
South London Gallery	811,415
Yorkshire Sculpture Park	1,312,646
Total	£4,369,530

Source: <https://www.artscouncil.org.uk/national-council/national-council-register-interests> accessed on 5th March 2019 and <https://www.artscouncil.org.uk/national-portfolio-2018-22/more-data-2018-22>

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About the author

Chris Hodgkins MBA FCIM was raised in Cardiff. In 1974 he co-founded the Welsh Jazz Festival and four years later established the Welsh Jazz Society. As a trumpet player Chris toured the UK and Europe and appeared at the Sacramento Jazz Festival in the States. With his own band he made a number of a number of television and radio appearances. Wild Bill Davison commented, "It's a hell of a good band".



He relocated to London to play professionally and in 1985, was appointed Director of Jazz Services Ltd. and was Chair of the National Jazz Archive 2005 -2014. Chris helped establish the annual Parliamentary Jazz Awards.

Chris retired from Jazz Services Ltd in May 2014 and has taken to the road, the radio and the recording studio to focus on playing. Chris presents two programmes on Jazz London Radio and Pure Jazz in New York

Chris recently published a business planning manual for jazz musicians "Where Do You Want To Be?" available on the Online Music Business Resource as a free download at www.chrishodgkins.co.uk .