

# Arts Council England and the first National Portfolio round

## Table of contents

- Jazz in England – the landscape
- Measuring the impact of jazz in England
- Arts Council funding for jazz for opera, classical music in 2011/13
- Jazz as a declining percentage of the total of Arts Council England funds for music 1991/2013
- Balancing the new National Portfolio of Organisations – a flawed process neither balanced nor fair

## 1 Jazz in England – The landscape

The audience for jazz is 6.6 million adults who attended jazz events, watched jazz on television or read about jazz in the newspapers. Jazz, like opera, has a market share of 1 in 8 arts attenders. Jazz is increasing its audience numbers and jazz has a higher attendance in the 15- 24 age range than classical music or opera. The turnover of the jazz sector in 2008 was £85 million with a vigorous voluntary sector.

In terms of live music, there were 42,000 jazz performances in the UK in 2008.

Since 2008 the UK jazz sector has worked effectively in partnership promoting UK jazz in overseas markets.

The work of the voluntary sector explains why jazz manages to stretch its subsidy and activity so much further than other art forms.

Jazz is one of the least expensive serious art forms to produce, and one where relatively small amounts of subsidy can have an enormous effect on the viability of tours and concerts. Jazz musicians are rarely well-paid, but they love their art and take any opportunity they can to perform it, however poor the remuneration. Jazz promoters are usually enthusiasts for the music, and organise events for that reason rather than to make profits. Unlike theatre or opera, the infrastructure requirements for a performance are basic and inexpensive, and hence easy to arrange in a wide variety of locations throughout the UK. We therefore argue that jazz is an art form which is both easy and cost-effective to support in many parts of the country which other more expensive art forms cannot reach.

## 2 Measuring the Impact

In 2009/2010 the 7 Regularly Funded Organisations for jazz with the voluntary sector generated £2,120,923 in help in kind, earned income and box office; which is a ratio of 2.89 to the Arts Council investment of £733,624.

The impact on a local level is even greater with Scarborough Jazz Club producing a ratio of 7.69.

The full report on Jazz in England – ‘High Quality, Best Value and the Voluntary Sector’ and the ‘Value of Jazz in Great Britain Volumes 1 & 2’ are available at [www.jazzservices.org.uk](http://www.jazzservices.org.uk)

## 3. Arts Council funding of jazz

### 3.1 Subsidy per attender for opera, classical music and jazz in 2011/13

Total funding for opera and classical music has risen and the total funding for jazz has fallen when the years 2011/12 are compared to 2012/13. Jazz in the recent Arts Council funding round lost three organisations and opera gained two.

Arts Council England Funding for opera, classical and jazz	2011/12 £ millions	2012/13 £ millions	Audience as a percentage of population	Audience attending music events in millions	Subsidy per head 2011/12 £	Subsidy per head 2012/13 £
Total funding for opera	50.02	50.5	4%	1.6	31.26	31.56
Total funding for classical music	18.3	18.9	8%	3.3	5.55	5.72
Total funding for jazz	1.42	1.25	6%	2.5	0.57	0.50

Table 1 Source: Office for National Statistics / mid 2008 population estimates / Taking Part 2008-2009 / BRMB Social Research / Arts Council England

Note: The total funding for opera includes an apportionment for the Royal Opera House based on the number of performances for opera and ballet.  
 Opera: gained two additional companies and no losses  
 Classical music: lost two ensembles and gained two ensembles  
 Jazz lost: Jazz Action, Jazz Yorkshire and NW Jazzworks.  
 Jazz received modest increases for: Manchester Jazz festival, EMjazz, JNight and Birmingham.

### 3.2 Jazz as a declining percentage of the totals of Arts Council England regularly funded music organisations 1991/92, 2011/12 and National Portfolio Organisations for 2012/2013

The total 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. In 2012/13 this fell to 1.52%.

Arts Council England Regularly Funded Music Organisations (RFOs)	1991/92 £ million	As a percentage of total funding of RFOs 1991/92	2011/12 £ million	2012/13 £ million	As a percentage of total funding of RFOs 2011/12	As a percentage of total funding of NPOs 2012/13
Total funding of music RFOs	48.5	100%	83.5	82.5	100%	100%
Total funding for opera RFOs	37.8	77.9%	50.02	50.5	60%	61%
Total funding for classical RFOs	8.6	17.7%	18.3	18.9	22%	22.9%
Total funding for jazz RFOs	0.24	0.5%	1.42	1.25	1.7%	1.52%
Funding of other music's and projects	1.8	3.9%	13.76	11.85	16.5%	14.58%

Table 2 Source: Arts Council England

## **4. Balancing the new National Portfolio of Organisations – a flawed process neither balanced nor fair**

### **4.1 The balanced portfolio?**

When Arts Council England announced its response to public sector cuts with the new National Portfolio of Organisations programme (NPO), a number of seminars were held across England and it was emphasised that a key priority was to address 'cold spots' – “the places where there was no provision; places in need and places that were isolated from mainstream provision” (mailout magazine June/July 2011)

Three jazz organisations covering the North of England were cut; Jazz Action, NW Jazzworks and Jazz Yorkshire. These were eventually replaced by one organisation Jazz North

### **4.2 A flawed approach**

Arts Council England before any thought of formulating a strategic framework should have asked and provided the answers to these fundamental questions:

- Where are we now?
- Where do we want to be?

The failure to answer these questions and to address the flaws in equitable provision for music and jazz in particular has regrettably missed the one chance to ensure that the music portfolio was balanced fairly and equitably. In fact the Arts Council appears to be run like a hedge fund – an investment portfolio of arts organisations replete with the slogan "Great Art for Everyone". Whatever next Anne Summers - "Great Sex for Everyone", or the Cooperative Funeral Care - "Great Funerals for Everyone". Even more risible is the fact that they have adopted from the banks the oxymoron, "relationship managers".

### **4.3 A level playing field**

The 8 orchestras in England all received the same cut of minus 2.3% in cash terms (-11.0% in real terms). This implies that all 8 orchestras were on an absolute par with each other in terms of the criteria for selection to the National Portfolio Organisations Programme or that they were processed without rigorous examination.

Opera needs to be placed in context with the wider landscape – in 2010 the Royal Opera House received £28.3 million (circa £15.3 million if you exclude ballet). 625 yards away is the English National Opera who received £18.3million in 2010/2011. Within less than a quarter of a mile in London there is a concentration of scarce resources of £46.6 million. The audience for opera in England is 1.6 million people; for jazz 2.5 million people and for classical music 3.3 million people. In 2012/13 total Arts Council funding for opera in England was circa £50 million, for classical music £18.9 million and for jazz £1.25 million.

The labourer is worthy of their hire but with the chief executive of the Royal Opera House receiving a salary of £390,000 in 2010; this remuneration belongs more to the City of London than to a vocational occupation.

Furthermore, there is the Arts Council opera touring policy for England “Spheres of Influence” that has been in operation since 1982. In 2009/2010 Welsh National Opera received £6.6million from Arts Council England under this scheme to tour 7 cities in England: Birmingham, Oxford, Liverpool, Southampton, Milton Keynes and Plymouth. The total funding from Arts Council Wales to the Welsh National Opera

was £4.5million. WNO also received £360k of sustain funding from Arts Council England.

Jazz on the other hand developed a policy that was published by the Arts Council of England in 1996 with no resources attached to it and it was shelved by the ACE Director of Music Strategy Hilary Boulding in 2000.

## **5 Conclusions**

- 5.1 Jazz does not receive a fair share of funding from Arts Council England.**
- 5.2 Even allowing for the fact that opera costs more to produce than jazz, over 60 times more subsidy per head is unacceptable.**
- 5.3 The imbalance has been getting worse not better.**
- 5.4 The recent NPO review was a missed opportunity to redress the imbalance in funding.**