

Arts Council of England "A Policy for the Support of
Jazz in England. Published 1996. Abandoned in 1999
Introduction by ACE Director Mufu Strategy.

- 1 This policy has been drawn up by the Arts Council of England (ACE), in collaboration with the Regional Arts Boards (RABs), taking account of the responses from the jazz community to the consultative green paper on jazz issued by the Arts Council in autumn 1995.
- 2 The Arts Council is committed to sustaining and developing music across a range of forms, using public funding to enable creative work and performance of the highest quality and originality to be developed and to ensure that as many people as possible have access to it, whether as audience, performer or creator. The Arts Council, in collaboration with the Regional Arts Boards, seeks to advance these aims through the appropriate allocation of public subsidy.
- 3 To date, the Arts Council's investment in jazz and jazz related music has been limited: in 1995/6 the total sum allocated to jazz across the Arts Council of England and the Regional Arts Boards was around £900,000.¹ However, British jazz musicians' work is widely regarded as ranking amongst the most innovative in the world today. Many British jazz musicians are in demand abroad but unable to earn a reasonable living in this country.
- 4 This policy is the first public document produced by the Arts Council focusing on jazz. It identifies ways in which the infrastructure for jazz could be strengthened and makes a case for greater engagement with jazz throughout the funding system. There are a number of other important sectors involved in supporting jazz, such as local authorities, formal education, training, commercial venues, the BBC and other media, the recording industry and the publishing business and it is hoped that by more committed and effective advocacy for jazz on the part of the Arts Council of England and the Regional Arts Boards, it will be possible to develop stronger partnerships which will be to the long term benefit of jazz. A number of the funding schemes later in this paper could and should involve partnership with other sectors; it is intended that this paper should open up possibilities for all those committed to the development of jazz in England. It is also vital that international links are forged and fostered.
- 5 Parallel to developing this policy, the Arts Council has been considering the needs of new music. Many of the issues raised in the course of the jazz review also apply to the new music sector: for instance, the lack of opportunity for musicians to rehearse and perform regularly together, the instability of the network of promoters, the lack of expert producers, the shortage of opportunities for professional development of musicians and limited access to appropriate advice for musicians and promoters. There is also evidence of an increasing amount of collaboration with the other performing arts. Both jazz and contemporary music share a vibrancy and energy which is attracting new audiences today; this paper, and its companion policy on new music, seek to build on initiatives which are already in place, but which have not yet been able to flourish because of lack of co-ordination and resources. Appropriate

¹ This figure includes jazz projects funded through commissions, research and development, production, touring schemes, recordings, and the Contemporary Music Network.

references to *Creating New Notes*, the policy for new music, are included in this paper.

The Importance of Jazz

- 6 The evolution of jazz, and its world-wide impact, entitle it to consideration as one of the major and distinctive artistic achievements of the twentieth century. It has completed the journey from rough-hewn folk art to a sophisticated creative vehicle in barely 90 years, paralleling the progression of European classical music across five centuries. In many ways it can claim the title of 'the art music of the twentieth century.'
- 7 Jazz was originally distinctive to the African Diaspora in America, but rapidly became a *lingua franca* of the world, interpreted by the musicians of every continent, enriching as well as drawing from their cultural traditions. As a medium vitally engaged in improvisation its dominant impulse is to re-create itself, find new forms and break boundaries. Besides having a powerful impact on all kinds of popular and art music, jazz also continues to react with cultural forms from cinema to theatre, poetry to painting, while sustaining its own discreet development, decade on decade.
- 8 In the last thirty years, many British jazz musicians have established themselves as original voices within the global evolution of jazz. Their work is well documented, and the stature of their achievements acknowledged by their colleagues and audiences abroad. However, there has been insufficient opportunity in this country for this important contribution to world music to be fully recognised by audiences and for the work to be adequately profiled in Britain.
- 9 The jazz of the twenty-first century will shortly be within earshot. It is vital that the necessary supports are identified and put in place without delay, so that the unprecedented and dynamic creative flow known as jazz is able to find proper outlets here, and so contribute fully to our cultural life in the new millennium.

The Arts Council: Objectives for jazz

- 10 The Arts Council and the RABs share a common agenda for the development of music. In jazz, specifically, the intention is to support and foster a jazz culture in England which celebrates innovation and continues to generate musicians of international standing.
- 11 The funding system shares the following objectives for the development of jazz:
 - to improve conditions for jazz musicians, allowing for the artistic development of individuals and for proper rehearsal of bands;
 - to strengthen the network of promoters and producers with a commitment to supporting adventurous jazz programming across all genres and styles;

- to develop a network of venues of all scales throughout the country which are suitably equipped for jazz performances and offer a congenial atmosphere to jazz audiences;
- to work in partnership with other areas of the music industry to ensure that jazz is disseminated nationally and internationally through recordings, broadcasting, specialist publications and the internet;
- to improve the opportunities for jazz musicians, producers and promoters to extend and develop their skills;
- to encourage increased involvement of jazz musicians as amateurs in formal education;
- to support initiatives which generate new audiences for jazz and to develop the interests and commitment of existing supporters;
- to develop the national and regional infrastructure for information exchange, support and advice for individual musicians, producers and promoters, which makes full use of new technology;
- to place greater emphasis on equal opportunities issues within subsidised jazz activity, especially for female artists and audiences; and
- to enable people of all ages to participate in jazz activity through voluntary organisations.

12 The extent to which these objectives are achieved in the short and medium term will be dependent on a range of factors, some of which lie beyond the direct control of the funding system.

Approach to achieving the objectives

13 The term 'jazz' embraces many styles of music, based on or developed from the improvised art music of the African/American continuum. Many musicians and promoters move freely between categories of musical expression, and rather than allow definitions to dominate this policy, it is suggested that arts funding bodies should avoid a rigid 'border mentality', and draw on the appropriate expertise to recognise and support initiatives of high quality in all areas of jazz and jazz-related music.

14 As the jazz sector has not benefited from large amounts of public subsidy to date, it is important to clarify what the criteria of the Arts Council of England and the Regional Arts Boards are in sustaining and seeking to increase support for jazz. These can broadly be summarised as follows; balance will vary according to local circumstances:

- quality
- adventurous programming²
- relationship with audience/community
- access and participation

² In a jazz context, the term 'adventurous programming' is used to include jazz which takes a fresh look at older styles as well as the forging of new styles.

- 15 *Creating New Notes*, the policy for new music, describes the creative process of developing new work in a way which could easily apply to most jazz activity:
- '...it is a continuous process which starts with the original creative idea and flows through composition, rehearsal, performance, touring... and recording with the work gradually evolving through interaction between the creative artists and the audience. All the participants - composer/performers, promoter and audience - share responsibility for the work. Therefore it is vital, at the outset of any project, to consider the context in which it will be nurtured, taking appropriate steps to ensure that it involves all those who have a stake in its development.'
- 16 The new music policy goes on to outline a more flexible way in which the funding system could support the creative process, and cites the examples of :
- 'a plan for a jazz band to develop a piece from scratch, in conjunction with the producer who tours it'; or
 - 'a project from a group of African-Caribbean musicians, together with an independent record company which sets out to create a piece, record it and, perhaps some time later, tour it.'
- 17 Setting up a subsidy support system which can see a project through from inception through development to wider dissemination requires not only flexibility, but careful monitoring. The project producer and the funding officer would need to establish deadlines throughout the process to ensure that a project was progressing according to schedule.
- 18 Such an approach to the development of jazz is now possible. The new Lottery programme *Arts for Everyone* is designed to respond to the creative needs of people - whether as creator, participant or audience. The context in which the creative activity takes place is central to the scheme. *Arts for Everyone* will adopt the holistic approach to the development of jazz outlined above. Furthermore, awards can be made for activity which, although not newly created work, meets other objectives of the scheme such as accessing new audiences or engaging with young people.

Supporting the individual jazz musician

- 19 *Creating New Notes* identified other means of supporting the creative idea which echoed views expressed during the jazz review:
- bursaries;
 - composer/creative musicians in residence schemes; and
 - facilities for composers/creative musicians.
- 20 The principle of the 'creative artist in residence' has wide support. In 1996, the first such jazz residency was supported by the Arts Council, with the Creative Jazz Orchestra. Residency schemes in a community or education context have mushroomed in recent years, with the support of local authorities, the Performing Right Society or the RABs. A number of jazz musicians have already participated; there is scope for more.

- 21 The jazz review highlighted the low fees paid to jazz musicians in many circumstances. Through discussion between the Musicians' Union and the engagers of jazz musicians it is hoped that clearer fee guidelines could be established which would be consistently applied. These rates would be used as the benchmark for all offers of subsidy from the Arts Council; it would be assumed that promoters/bands in receipt of subsidy would adhere to these guidelines.
- 22 There is also a need for individual composers and creative musicians to be adequately equipped with facilities. New technological tools offer jazz composers the opportunity to produce and edit their own work. It would be possible for umbrella bodies to make an application to the Lottery Capital Programme for a bank of equipment (computer hardware, software etc) which could then be made available to creative musicians on a loan basis.

Developing the infrastructure: bands and ensembles

- 23 Professional performance opportunities for jazz musicians in England are limited. Although ad hoc occasions arise, particularly for those playing in more traditional or dance band styles, there are no salaried jazz musicians in England and those earning a living from performance, do so by spending much time working abroad. It is very difficult for jazz bands to rehearse properly, and to stay together. At present few jazz ensembles receive regular funding and most suffer from a lack of professional administration.
- 24 The Arts Council intends to offer funding to a small number of larger ensembles on a fixed term basis to:
- help strengthen the administration, including audience development, marketing and education planning;
 - enable them to build long term relationships with regions and promoters; and
 - provide a firm basis from which to pursue additional support for artistic activity from a range of other sources including schemes outlined elsewhere in this policy.
- 25 The fixed term commitment would be at a modest level, for a two year period. It would be renewable on a rolling basis each autumn, subject to rigorous assessment of the work developed and the audiences reached during the previous financial year.
- 26 There is also a need to extend support, in the form of one-off project awards, to ensembles of all sizes, working in all styles. Project support should provide for adequate paid rehearsal, thereby enabling the ensemble to work together for a significant period, and improving the quality of work as a result. The network of promoters, referred to below, should be drawn in at an early stage to ensure that a substantial tour is possible. Strong administrative back-up will be essential, including marketing skills.

- 27 Project funds should also be used to encourage up and coming jazz musicians of all backgrounds who may not yet be firmly established on the circuit. There is also potential for jazz musicians interested in collaboration with other artforms to access support for such initiatives.
- 28 The Arts Council recognises that many youth and amateur jazz activities are ripe for expansion: for instance, youth jazz orchestras, rehearsal bands, the National Youth Jazz Orchestra, small informal groups and live jazz workshops in arts centres. *Arts for Everyone* will provide a unique opportunity for these vibrant areas of activity to be developed. Jazz Services and the regional organisations should play a vital role in ensuring that the voluntary jazz sector seizes this opportunity.

Developing the infrastructure: promoters

- 29 Financial instability among promoters was identified throughout the review as probably the most significant contributing factor to the problems of jazz musicians. Voluntary promoters form the backbone of small-scale jazz performance opportunities, but often operate in isolation.
- 30 The Arts Council has recently extended its Venue Development Scheme to include promoters who may not be venue managers. This is designed to help established, enterprising venues and promoters to develop more adventurous jazz programming across all types of jazz and to underpin it with good marketing, presentation and outreach practice. The scheme is offered to venues/promoters for a set period of time on a rolling basis, with annual opportunities for new applicants to be considered. The resulting activity should be well spread geographically, and the participating promoters concerned are encouraged to form a network for exchanging programming ideas and developing tours.
- 31 The promoters selected should demonstrate organisational ability, programming flair and expertise, marketing ability and a commitment to equal opportunities; they should also have access to technical equipment. Promoters receiving such funds would be expected to follow MU guidelines about musicians' fees. There is also a need to address gaps in the existing network by encouraging new promoters.
- 32 Local authorities play a central role in the promoter network, as do the Regional Arts Boards. The RABs are well placed to broker partnerships between jazz ensembles, promoters, local authorities and other sources of funding at a local level, as well as nurturing and developing new promoters where there are gaps.
- 33 Given the importance of pubs as venues for jazz, it is suggested that the brewery owners are drawn into dialogue with Regional Arts Boards or the regional organisations for jazz in order that a general agreement can be reached regarding a series of performances in a number of pubs, to avoid the common problem of a pub changing hands and the jazz programme being abandoned suddenly.
- 34 In larger venues the problems for promoters are compounded by high overheads. There is no recognised route to encourage a promoter who is successful in a venue with 500 seats to risk promoting in a larger one, and promoters with larger

spaces at their disposal are rarely interested in developing jazz. Sponsorship at a high enough level to underwrite events on this scale is rare. The needs of promoters working on the large scale continue to be addressed through the Arts Council's scheme for jazz touring, the Contemporary Music Network (CMN) and through network meetings for large-scale promoters co-ordinated by the Arts Council.

Developing the infrastructure: producers

- 35 The Arts Council of England and the Regional Arts Boards will facilitate networking meetings of promoters, including producers, festivals, and voluntary organisations on a regular basis, for information exchange, commissioning or disseminating market research, programme discussion, and dialogue about funded tours. The various interests of different promoters will be taken into account in setting up networking meetings: for instance, rural promoters, major city promoters, voluntary promoters and promoters of traditional jazz.
- 36 From 1998/9 the Contemporary Music Network (CMN) will become an independent agency, focusing on touring exceptional work of British origin, presenting outstanding work from abroad and providing first rate back up in marketing support, press, educational work and, where appropriate, tour management. It will maintain its commitment to jazz.
- 37 During the last year the Arts Council has hosted two meetings of promoters and producers with an interest in CMN. This opportunity for networking has been extremely valuable and it is intended that these should continue every six months and will continue to be hosted by ACE for those committed to new and cutting edge music, after CMN becomes independent.
- 38 The potential and cost of new technology for complementing or partly replacing such networking will be explored, especially for voluntary promoters who frequently work from home computers and may have little time to attend meetings. The Arts Council would endorse other networking opportunities such as an annual conference of jazz promoters or the development of websites for jazz on the internet, but regards this as the responsibility of the national and regional jazz organisations.
- 39 In recent years, a small number of commercial producers operating with a limited amount of public subsidy have been particularly effective in developing the programming and marketing of jazz through their creative approach to broadening jazz audiences and to working in partnership as co-commissioners or co-producers. In today's arts environment there is a need for entrepreneurial independent producers who can make the necessary connections between creative musicians, audiences and funding opportunities from public and private sources. (The training of producers is referred to in paragraph 49 below).
- 40 There is a need for touring/programming funds to be made available to assist producers and festivals wishing to take adventurous one-off programmes of national or international origin to other centres. Large-scale initiatives of this kind will be particularly welcome provided they also demonstrate successful

exploitation of commercial potential, and liaison with local authority partners where appropriate.

Developing the infrastructure: venues, equipment and technical resources

- 41 The National Lottery funds for the arts under the Capital Programme, administered by the Arts Council of England, and also the Foundation for Sport and the Arts, provide opportunities for the improvement of buildings (including acoustics, backstage areas foyer and display space, and rehearsal rooms) and equipment. Regional Arts Boards already encourage and assist lottery applications of relevance to jazz and should continue to encourage municipal building projects to consider the needs of the jazz promoters and other forms of music which are reliant on access to a range of venues. It is hoped that local authorities would bear in mind the needs of jazz when developing proposals for Lottery supported development of multi-purpose venues.
- 42 Applicants should be encouraged to take good advice on purchasing, installing and maintaining technical equipment. They should also provide evidence that the equipment will be operated by someone with appropriate technical skills. Venues should be encouraged to purchase and look after adequate pianos, public address systems and lighting. Where feasible, equipment sharing should be encouraged.
- 43 Respondents to the consultation document welcomed the proposal to compile a directory of experts willing to offer technical advice: this should be taken forward by Jazz Services in discussion with the regional contact points for jazz. Jazz Services should also co-ordinate an audit of technical training opportunities, including training in the use of new technology, and disseminate information about what is currently available through their publications. As part of the training programme administered by the RABs, provision could be made, on occasions, for secondment of junior technicians to larger venues where wider experience could be gained.

Wider dissemination: recording and broadcasting

- 44 Listeners today, more than any previous generation have access to a vast range of music through recordings and broadcasting. Artists can no longer afford to ignore the fact that they are likely to reach many more people by this means than through live performance. It is vital, therefore, that a recording element is included in the overall package of developing and performing an original jazz work. It is also an important promotional tool for any band seeking engagements.
- 45 Partnership between the funding system and the recording sector is essential, if jazz is to be readily available to national and international audiences. Public subsidy can cover the risk to an independent company of taking on a more adventurous work, provided the investments protected by a royalty agreement which allows a successful enterprise to contribute towards investment in other recordings. In response to these needs, recording can be regarded as an element within the new *Arts for Everyone* programme.

- 46 Collaboration with broadcasting is also essential if jazz is to reach a wide audience. *Creating New Notes* suggests that specific initiatives may be required to persuade the broadcast media to reflect and develop an existing public interest in areas of new music: ie including contemporary jazz. Indeed, the same could be true of many styles of jazz. To this end the Arts Council will seek to establish an understanding that some Arts Council supported recordings be considered by the BBC for 'needle time'.

Audience development

- 47 There is a need for regular research into audiences for jazz and for wide dissemination of the results. This could also be linked to specific marketing initiatives, undertaken in tandem with subsidised tours or festivals. It is hoped that such practice could become more frequent as the network of promoters becomes stronger, as it is a topic which features strongly on the agenda of Arts Council and RAB promoters' meetings.
- 48 Specific audience development initiatives are also encouraged in the context of project applications for touring and promoter support. Developing the skills of promoters and producers in this area and also extending the awareness of jazz musicians of the role they can play, as outlined below, is vital if a more sophisticated approach to audience development is to become evident in the jazz scene over the next few years.

Education, training and professional development

- 49 Up-and-coming producers, particularly based outside London, should be given opportunities to develop touring management skills, both through access to the usual funding arrangements and, if appropriate, through training or secondments. Traineeships for producers have recently been piloted by the Arts Council. Training opportunities will also be available to musicians organising tours. Regional jazz contact points, together with Jazz Services, may be invited to take on responsibility for these arrangements.
- 50 There is also a need for promoter training in audience development, beyond the opportunities provided through network meetings. The courses run by umbrella bodies in related artforms, such as the Theatrical Management Association, are to be recommended. Over time, if the need is thought to be jazz specific, it may be that Jazz Services can respond.
- 51 The Arts Council recognises the importance of training and professional development opportunities for jazz musicians and the need to extend such programmes for musicians throughout the country. The list of needs includes short courses for experienced musicians working in education and also as artists in their own right; for newly interested and inexperienced musicians and for aspiring jazz musicians of all ages and abilities. Jazz Services, in collaboration with Access to Music, Leicester, has taken a lead in piloting programmes for jazz musicians in education; it is hoped that this initiative could be developed and

extended to ensure that jazz musicians can take advantage of newly created opportunities for creative musicians to work in the community as amateurs.

52 There is also a need for jazz musicians to develop their skills in self-promotion. This is likely to be most effective when organised on a local basis, either through the regional organisations or local colleges, in addition to an information exchange on suitable courses provided by Jazz Services' publications and web-site.

53 The Arts Council should seek to include jazz in any discussions with the formal education sector concerning music in the National Curriculum, drawing on the comments made by the jazz community in the course of this review. In any discussion of further education the Arts Council should seek to take any opportunity to influence government and local authority education policy and funding in favour of jazz.

54 It is important that the jazz community, through Jazz Services and the regional organisations, maintains a dialogue with the Arts Council of England and the Regional Arts Boards concerning ideas about jazz in education and the wider community.

Access and opportunities for new constituencies

55 Through subsidy, the Arts Council seeks to offer people throughout the country the opportunity to enjoy a range of high quality activity, both as audiences and participants. It is important that subsidy is used to encourage new audiences to enjoy that activity and, where possible, to overcome barriers to enjoyment caused by physical, geographical, economic, social or cultural disadvantage. In the case of jazz, progress has been made in recent years in terms of opportunities for female jazz musicians, but there is still scope for development. The Arts Council particularly welcomes applications involving female composers and creative musicians.

56 There is also the question of access for audiences to jazz events. Promotion in arts centres and municipal buildings in recent years begins to address certain questions of access, but these factors should continue to be a priority in all Arts Council funded jazz activity.

57 *Arts for Everyone* adds a new dimension to the work of the Arts Council, by concentrating on creators, participants and audiences across a broad spectrum of society. For instance, youth and voluntary sector activities are a stated priority of the scheme and those who have not received subsidy from the funding system in the past are specifically targeted in one section of the scheme.

Support and advice

Regional

- 58 Each Regional Arts Board or pair of Regional Arts Boards should ensure that there is a jazz-specific contact point for support and advice in the area, able to offer resources and information. This would include information about what the RAB, local authority, and Musicians' Union can offer; suggestions about technical, marketing or administrative support; training; publicity for education and outreach activity; and advice on making applications to the Arts Council of England and other funding bodies. It is important that these regional organisations/contact points draw on the advice and expertise of academic institutions, venues, promoters and jazz musicians in the region concerned. (An outline of the approach taken in each region is included in an appendix to this document.)

National

- 59 There is a need for a national umbrella organisation to collate and disseminate certain types of information and advice, maintaining two-way flow of information with the regional advice centres/contact points. The Arts Council provides annual funding to Jazz Services to fulfil this role. It should continue to develop core information services for musicians and promoters through publications, web-site developments and maintaining the national database of jazz information, providing advice on technology and new equipment, and membership services. Publication of *Jazz in the UK* and the *Jazz Musicians Guide* remains important and could be enhanced. Within the next three years, Jazz Services should also begin to take a lead on education and training/professional development. Regular contact with the regional jazz organisations and a reflection of their activities in Jazz Services' publications is to be encouraged. Contact with Regional Arts Boards and the leading producers/promoters of jazz is regarded as essential to the success of jazz in the UK.
- 60 Jazz Services also offers touring support to small ensembles, drawing on this contact to extract information about musicians, promoters and venues; however, the main focus of Jazz Services' activity is in the dissemination of information and the development of training opportunities for the Jazz Sector.
- 61 Jazz Services also has an independent role to play in advocacy for jazz with the media and Government. A higher profile of jazz in the media would undoubtedly assist promoters throughout the country. It is important that the Arts Council, the RABs and Jazz Services support each other in presenting a strong case for Jazz with opinion formers of every sector.

Delivering the policy

- 62 The Arts Council and the RABs have collaborated closely on this review and will share the responsibility for its implementation over the next five years, subject to

the availability of resources. Within the integrated funding system, the responsibilities for jazz are defined in the following way.

- 63 The Regional Arts Boards will provide:
- bursaries to individual composers/creative musicians;
 - assistance to venues and promoters in promoting and presenting jazz;
 - assistance to up and coming jazz ensembles;
 - advice to potential applicants for Lottery funding on all programmes;
 - links with local authorities in the brokerage of partnership arrangements;
 - advice to regionally based initiatives in jazz which will benefit young people, eg access to recording facilities, support for ensembles;
 - funding to a range of regional festivals and agencies which support jazz activity; and
 - a regional contact point for jazz either through an independent agency or consortium, or directly from the RAB.
- 64 The Arts Council is responsible for two separate streams of funding: 'Grant in Aid' from the Department of National Heritage and the arts allocation from the Lottery proceeds. In music Grant in Aid funding is used largely to maintain and develop the infrastructure of performing organisations, promoters and producers. It also supports a number of national agencies and umbrella organisations.
- 65 The Arts Council will provide:
- subsidy to touring ensembles presenting innovative work in any style of jazz;
 - funding on a fixed term basis for a few large ensembles;
 - assistance to promoters of large scale adventurous jazz, through the programme development scheme;
 - support for touring of international jazz through the International Initiatives Fund, and for national and international cutting edge jazz through the Contemporary Music Network;
 - support for recordings of new and original work of living jazz musicians;
 - opportunities for youth and voluntary jazz organisations; and
 - assistance to umbrella organisations which benefit jazz.
- 66 Lottery funding through the capital programme can respond to applications which will benefit composers and creative musicians (eg facilities for new technology) and can improve or create venues in which jazz can be effectively presented.
- 67 From January 1997 the new Lottery programme, *Arts for Everyone*, will be available. Its purpose is to develop people's access to, participation in and enjoyment of creative activity. As such it could support the development, presentation, recording, touring and dissemination of jazz to a wide audience.
- 68 The challenge to the funding system and to all those who are committed to jazz lies in ensuring that the full potential of *Arts for Everyone* is realised. It presents an opportunity for jazz to benefit from public subsidy in a way which would not have been possible in the past. The RABs are well placed to offer practical support and help to prospective applicants and can work in partnership with local authorities and promoters. Applicants are advised to discuss their plans with the

RAB. The Arts Council's role lies in promoting, assessing and monitoring the new programme, in developing the infrastructure which supports jazz and in taking a national overview of its development. In order to assess the range of jazz applications which may emerge, the Arts Council and the RABs acknowledge the need to extend the current advisory system.

69 As the Lottery programmes become established, Grant in Aid funding through the Arts Council and the RABs will increasingly focus on the infrastructure of ensembles, companies, agencies and networks as well as the individual artist.

70 In summary, this policy outlines the following priorities for support of jazz, although the pace of implementation will depend on the resources available and the initiative shown by producers, promoters and practitioners:

- the development of strong networks of promoters around the country with commitment and expertise in presenting jazz;
- the development of experience producers of jazz;
- support for the process of bringing jazz and its audience together: from the inception of the original project to its dissemination, including recording;
- opportunities for voluntary organisations and young people to engage as participants and audiences in jazz;
- investment in improved conditions for jazz musicians, allowing for proper rehearsal and artistic development of bands and of individuals; and
- investment in a network of venues of all sizes which are suitably equipped for jazz performances and offer a congenial atmosphere to jazz audiences.
- support for a range of agencies and contact points that can assist individual jazz musicians and promoters throughout the country.

71 The Arts Council will continue to consult and work with leading British and foreign jazz musicians working in all genres. The Arts Council believes that jazz has the potential to become considerably more popular. In this paper we have outlined ways in which the challenge might be taken forward.

Outline approach in each Regional Arts Board area

South West:

- to continue the work of South West Jazz as the regional agency for advice and support for local promoters, for advocacy, and for the development of women's participation in jazz in collaboration with Chard Festival;
- to seek support for Cheltenham Jazz Festival and Bath Festivals' European Jazz Weekend in 1997 and beyond, for which one-off support via Arts Council of England was forthcoming in 1996; and
- to continue to support jazz promoters through the Music Promoters' Fund and jazz musicians through the Training Bursaries.

Southern:

- to continue support for jazz within the mixed programme of Salisbury Festival, and to seek support for Bracknell Music Festival;
- to continue to support jazz and improvising musicians and promoters through the Music Programme Development Fund, the Voluntary Societies' scheme, the New Music Development fund and general funds; and to support jazz performances in subsidised venues;
- to consider the possibility of a partnership with South West Jazz to benefit jazz development in the southern region; and
- to consider the development of a large scale jazz ensemble in the south, drawing on musicians based in the South East, South and South West.

South East:

- to continue to use Regional Arts Board officers as the principal point of support and advice for jazz promoters and musicians in the region, but also to consider an agency model, along the lines of Eastern Touring Agency, for the future; and
- to continue to support jazz activity through Music Diversity Tours and Music Diversity Festival Showcases, (promoter subsidy for adventurous programming in jazz, as well as other non-classical forms), the Education and Community budget, and the Support for Jazz scheme (for jazz series/sessions) and also through the programming of subsidised festivals such as Canterbury and Brighton.

London:

- to establish a new fund to assist jazz musicians to work together for longer periods, including creating and rehearsing new material, mounting a series of performances and possibly recording the programme;
- to develop support for jazz promoters and consortia of musicians, for example, London Jazz Festival, arts centres and venues which regularly promote jazz; and

- to provide advice for jazz musicians and promoters as requested, but also to direct enquiries to Jazz Services as appropriate.

Eastern:

- to extend support to jazz promoters through the Music Promoters' and General Projects funds and, on occasions, through the consortium of Eastern Touring Agency;
- to develop to support jazz activity through the regional circuit of jazz promoters, Aldeburgh Festival, and Norfolk and Norwich Festival;
- to continue to support the work of a jazz animateur in Essex; and
- to provide advice for jazz musicians and promoters as requested, but also to direct enquiries to Jazz Services as appropriate.

East Midlands:

- to extend support for jazz through the promoters' fund and production funds;
- to develop consortia of jazz promoters in the region: in Northamptonshire, Leicester, Derby and Nottingham, with representatives of each being consulted regularly by East Midlands Arts Board on jazz issues and becoming the recognised sources of advice to jazz musicians and other promoters in the region; and
- to strengthen the network of promoters for jazz.

West Midlands:

- to develop support for jazz through the new work and production awards, and the breakthrough awards (to encourage young musicians or music which is breaking new ground);
- to extend support to Promoters for venues and touring in the region;
- to develop support for Birmingham Jazz and to seek to extend its role as a producing organisation through partnerships elsewhere;
- to provide direct advice to jazz musicians and promoters, drawing on the expertise of specialist advisers in the region; and
- to develop further networking opportunities.

North West:

- to seek to provide the Creative Jazz Orchestra with a more secure funding basis to ensure adequate rehearsal and continued innovation through new commissions;
- to clarify and develop the role of Jazz North West as the main source of advice and support to jazz musicians and promoters in the region, and to extend its work by endeavouring to raise support for an Education Officer; and
- to extend support to jazz musicians and promoters through the following schemes: Creating and Presenting Music; Performing Arts Education, Training, Youth and Community; and Funding for Professional Artists seeking further training.