Public Investment in Jazz.
A coherent policy for jazz, live music and coping with the increasing supply of jazz musicians.

Preface

Stuart Nicholson in his book “Jazz and Culture in a Global Age” (2014) stated “But if adequate remuneration had become one problem facing American jazz musicians, then falling audience numbers was another. Yet those who attempted to highlight issues such as these often found their words unwelcome, un- American even, and likely to be shouted down – ‘Jazz has more than its fair share of handwringers’, thundered the New York Times when concern was raised at the results of the 2009 National Endowment for the Arts survey on the audience participation for the arts, which revealed the audience for jazz, especially for younger fans, was in decline”.

Britain too has its share of people who think everything in the jazz garden is rosy. The music is of the highest order but the infrastructure is not there to sustain it.

Summary

This paper examines:

- A level playing field for jazz
- The paucity of public funding for jazz
- The lack of a coherent policy for jazz and music in the UK
- The education sector and the supply of jazz musicians and live music
- Keep music live

1 Arts Council funding of jazz and the second National Portfolio round 2015/16

1.1 1.1 Subsidy per attender for opera, classical music and jazz in 2011/16

Total funding for opera and jazz has risen and the total funding for classical music has fallen in the latest round. Funding for opera has risen by 17% despite the cut in funding to English National Opera and funding for Jazz has risen by 1.3%.

Arts Council England Funding for opera, classical and jazz	2011/12 £ millions	2012/13 £ millions	2015/16 £ millions	Audience as a percentage of population	Audience attending music events in millions	Subsidy per head 2011/12 £	Subsidy per head 2012/13 £	Subsidy per head 2015/16 £
Total funding for opera	50.02	50.5	. 59.2	3.9%	1.67	31.26	31.56	35.34
Total funding for classical music	18.3	18.9	16.9	7.7%	3.29	5.55	5.72	5.13
Total funding for jazz	1.42	1.25	1.67	5.6%	2.38	0.57	0.50	**1.2 0.70**

Table 1 Source: Taking Part 2011/12 Kantar Media/ Arts Council England

1.2 Jazz as a percentage of the totals of Arts Council England regularly funded music organisations 1991/92, 2011/12 and National Portfolio Organisations for 2015/2016

The total funding for jazz had risen from 0.5% in 1991/92 to 1.8% of the total funding of regularly funded organisations in 2015/16.

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	2015/16 £ million	As a percentage of total funding of RFOs 2011/12	As a percentage of total funding of NPOs 2012/13	As a percentage of total funding of NPOs 2015/16
Total funding of music RFOs	48.5	100%	83.5	82.5	92.3	100%	100%	100%
Total funding for opera RFOs	37.8	77.9%	50.02	50.5	59.2	60%	61%	64%
Total funding for classical RFOs	8.6	17.7%	18.3	18.9	16.9	22%	22.9%	18.3%
Total funding for jazz RFOs	0.24	0.5%	1.42	1.25	1.67	1.7%	1.52%	1.8%
Funding of other music's and projects	1.8	3.9%	13.76	11.85	14.53	16.5%	14.58%	15.7

2. *Table 2 Source: Arts Council England*

1.3 A level playing field?

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 the 2nd July 2014 (ENO forced to tighten its reins while 58 groups lose 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”. Did the Arts Council of England offer this kind of help to the organisations who lost their funding? The opera companies, the orchestras, the national companies like the Royal Shakespeare Company, like the banks, are too big to fail. The brunt of the cuts has fallen on the smaller companies.

Even with a cut in ENO funding opera funding increased from £50.5 million in 2012/13 to £59.2 million in 2015/16. Jazz increased its overall funding from £1.25 million in 2012/13 to £1.67 million in 2015/16 but Jazz Services the national organisation for jazz was cut. Classical music funding was reduced from £18.9 million in 2012/13 to £16.9 million in 2015/16. The audience for opera is 1.67 million attenders, for classical music 3.29 million and for jazz 2.67 million.

1.4 Arts Council funding for jazz 2013 to 2016

Arts Council funding for Jazz	2012/13 £ millions	2013/14 £ millions	2014/15 £ millions	2015/16 £ millions
Percentage cut	-	2.09%	3.06%	5%
Funding	**£1.345**	**£1.41**	**£1.37**	**£1.30**

Table 3 Source Jazz Services

Note: Jazz North Arts Council England grant of £95k has been added for 2012/13 and 190k each year for 2013/14 and 2104/15.These figures assume that the Arts Council will award the same level of funding for 2015-2018

2. A policy for jazz

The Arts Council has nailed its colours to the mast on National Portfolio Organisations and has set goals and asked organisations to set quantified objectives for the foreseeable future.

The Arts Council's goals and priorities.

Mission: Great Art for Everyone

Goal 1: Talent and artistic excellence are thriving and celebrated

Goal 2: More people experience and are inspired by the arts

Goal 3: The arts are sustainable, resilient and innovative

Goal 4: The Arts leadership and workforce are diverse and highly skilled

Goal 5: Every child and young person has the opportunity to experience the richness of the Arts

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 Music Strategy, ironically the Jazz Policy was dropped.

The Arts Council had a real opportunity in 2012/15 to shape the funding of jazz in the UK and provide proper levels of support. The Arts Council failed to deliver then and failed again this time.

Arts Council England before any thought of formulating a flawed funding framework should have asked and provided the answers to these 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 2015/18 funding round; to address the flaws in equitable provision for music and jazz in particular, the Arts Council has again regrettably missed another chance to ensure that music provision in England was balanced equitably, with a coherent communal direction.

The fundamental problem is there is no policy for the arts in England. Arts funding is now run like a speculative hedge fund that every three years selects a National Portfolio of arts organisations and then three years later un-bundles them. This jumble of "portfolio" 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 managers", a term adopted from the high street banks? The arts in England deserve better than this.

Is the Arts Council competent enough to deliver coherent arts funding system, with art form policies? For example, the Arts Council set strict criteria for awarding National Portfolio funding status, two of which are a competent business plan and sound governance. The Arts Council has blown the whistle on its own incompetence. The Arts Council awarded English National Opera National Port Folio status and a few months down the line tells English National Opera to get its house in order, citing business planning and corporate governance. Furthermore in an age of austerity the Royal Opera House and English National Opera exist cheek by jowl and in 2015 will receive public funding of circa £37 million. If two Accident and Emergency units existed side by side, one would be closed or relocated immediately. A national policy for the arts would ensure equitable distribution of funding across art forms and regions.

How many more times is the Arts Council going to be allowed to fail jazz and the wider music constituency?

3 Supply and demand

Appendix I illustrates the number of students on conservatoire jazz courses. The supply of musicians coming into jazz is greater than the current number of venues can cope with. The potential demand is there but more venues are required to satisfy the potential demand

4 Keep music live

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. However as recently reported in the New York Times, Zoe Keating a Californian musician provided a detailed case study of her earnings. “Even for an “under-the-radar artist like Ms Keating who describes her style as avant garde cello the numbers painted a stark picture”. Over 6 months her songs were played 1.5 million times on Pandora earning her 1,652.74 dollars and on Spotify in the year 2012 131,000 plays earned her 547.71 dollars or an average of 0.42 cents a play. As Ms Keating summed up, “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”.

The underlying malaise is that new media 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. It is crucial that the music industry re-establishes the value of music in today’s digital world; to do this it is vital that there is an increase in outlets for live music.

In The Guardian Friday 22nd February 2013 there was excellent article by John Harris “Can the UK's 'toilet circuit' of small music venues survive?” The article was about the “tiny, grimy pubs and clubs fighting to stay open”. Although the piece was about rock and pop bands the predicament is faced by just about every music that is not opera or classical music. The crucial fact is that bands playing in these venues - whatever their genre – are in the argot of business – “new product development”. These are the bands that will eventually fill the O2 stadiums and medium to large scale venues of tomorrow, although many may well fall by the wayside. Another factor is the economic impact of these small venues. For example Wakefield Jazz Club generates £6.99 every £1 of public investment and Scarborough Jazz Club £4.99. The UK cannot rely on market forces or the “bulbous nosed beer barons” to ensure a constant stream of music innovation there needs to be public investment to create a chain of small scale venues that are funded in the same way as are the concert halls and theatres for opera and classical music. This will ensure the UK has an infrastructure that creates value tomorrow for all music, both financially and artistically.

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Applicants and acceptances by specialism, 2011-2012

- Birmingham Conservatoire
- Guildhall School of Music & Drama (12/13 intake of students)
- Leeds College of Music
- Royal Academy of Music
- Royal College of Music
- Royal Northern College of Music
- Royal Conservatoire of Scotland
- Royal Welsh College of Music & Drama
- Trinity Laban Conservatoire Of Music and Dance

Specialism	UG				PG		
	Applicants		Acceptances		Applicants		Acceptances
	2011	2012	2011	2012	2011	2012	2011
Clarinet (Jazz)	4	3	0	0	0	0	0
Composition (Jazz)	0	0	0	0	0	1	0
Double Bass (Jazz)	9	6	3	3	4	3	1
Drum kit (Jazz)	39	25	8	4	7	15	3
Flute (Jazz)	3	1	0	0	0	1	0
Guitar (Jazz Acoustic)	2	0	0	0	2	1	1
Guitar (Jazz Electric Bass)	13	12	3	2	3	2	0
Guitar (Jazz Electric Bass)/Jazz Double Bass	5	3	1	0	0	1	0
Guitar (Jazz Electric Lead)	36	20	3	3	14	9	3
Guitar (Jazz)	5	6	1	2	0	1	0
*Percussion (Jazz)	0	0	0	0	1	0	0
Piano (Jazz)	35	29	10	6	8	8	3
Saxophone (Alto) Jazz	24	22	4	2	5	5	2
*Saxophone (Baritone) Jazz	0	2	0	0	0	0	0
Saxophone (Jazz)	33	25	4	5	4	6	1
Saxophone (Tenor) Jazz	19	13	3	4	1	9	1
Trombone (Jazz)	7	4	3	2	3	4	0
Trumpet (Jazz)	19	12	7	5	4	4	1
Vibraphone (Jazz)	1	0	0	0	0	0	0
*Violin (Jazz)	0	1	0	0	1	2	0
Voice (Jazz)	27	31	5	2	10	10	0
Jazz Total	**281**	**215**	**55**	**40**	**67**	**82**	**16**
Grand Total	**2,575**	**4,551**	**766**	**858**	**1,897**	**2,223**	**561**