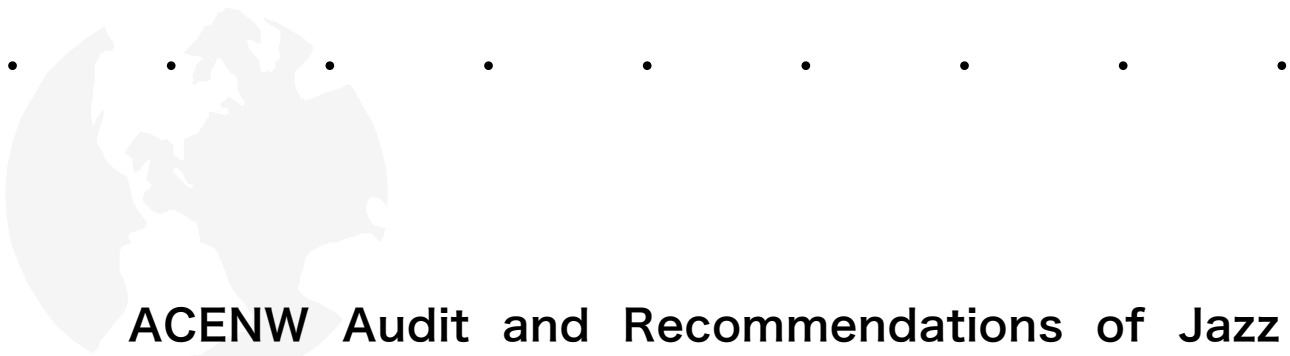


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Kathy Dyson

Jazz in the North West



ACENW Audit and Recommendations of Jazz
Provision in the North West of England

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Foreword

This review has been drawn up for Arts Council England NW by Kathy Dyson and was undertaken in order to understand the key issues facing NW based jazz artists and promoters in areas of performance and personal development, and to identify those areas where Arts Council England NW could help.

270 people were invited to take part in the review, and the sum total of concerns, suggestions and thoughts of those participants have been distilled down to the recommendations contained within these pages.

The full report is available for view at ACE NW offices.

A key concern at the end of this project was that, having identified issues to be addressed, there would be no one to lead this work and no resources to fulfil the recommendations.

I am happy to say that we have now secured funds to support a two-year position, dedicated to the NW jazz community, to drive forward the recommendations of the review and to look to encompassing other important areas, not addressed here, such as education. This new initiative is likely to be launched in the new year (January 05) and I hope that it will be a resource that the NW jazz community will take advantage of and actively support.

Many thanks Kathy Dyson for the monumental task of producing this report and also the NW Jazz advisory group, pulled together specially for this review, for giving time to advising on and monitoring the entire process.

Eddie Thomas

Music Officer

Arts Council England NW

Acknowledgements

Kathy Dyson would like to thank all the jazz musicians and promoters who gave their time to this project and particularly to Dave Hassell, Mike Hall, Ian Darrington, Ian Croal, Steve Mead, Nicki Dupuy, Bill Kerr and Chris Hodgkins, for their contributions. Thanks should also go to Eddie Thomas and ACENW for initiating the research; agreeing to the recommendations and providing funding to implement them.

Executive Summary

This report illustrates the deep commitment of musicians and promoters of the region to their own continuing artistic integrity and development and in seeking audiences for the music. We believe that the cultural richness and diversity of an area is embodied and carried forward in its live music traditions and that jazz music needs a properly funded infrastructure in order to thrive. Innovative solutions are needed to creatively promote what is essentially a minority music and all work in this area would undoubtedly benefit and enrich the cultural and social life of the NW region.

This project has given us a snapshot overview of the quality, quantity and diversity of jazz which is performed and promoted in the North West of England. We have gathered information and opinions from a broad range of jazz musicians and promoters, which has revealed a complex interaction between their current activities and aspirations and the fast changing cultural mores and market forces prevalent in society. It is hoped that Arts Council intervention can assist this particular genre and its practitioners by helping to provide a strategic action plan as an alternative to reacting to economic and social change and by providing adequate funds to balance and

implement this policy. The two priorities which will most positively affect musicians, promoters and audiences are:

- ❖ The active encouragement of a thriving local scene in both rural and metropolitan areas, focussing on the generation of a 'jazz economy';
- ❖ The rekindling and organisation of a comprehensive Northern Touring Circuit linked to a national and international touring programme.

Among the existing strengths of jazz provision in the region are the quality, diversity and the long-term commitment of musicians and promoters. From the early New Orleans and traditional music, through swing and mainstream, big bands, bebop and beyond, free improvisation and a range of crossover and jazz with global influences including African, Cuban and Latino music, jazz rock and funk, and latterly dance orientated jazz, all are represented by bands in the North West. Musicians continue to protect their artistic integrity and to strive to develop as artists with little extrinsic motivation or outward recognition by the rest of society. Promoters and musicians continue to present the music despite small audiences and chronic financial instability. Presently, there are at least 11 annual jazz festivals in the NW region, bringing international, national and local jazz musicians of every genre into the area. Specialist voluntary promoters continue to create interesting programmes and seek ways to bring the music to wider audiences, whilst Arts Centres and Local Authority promoters perceive the value of booking jazz artists as part of their general music programming.

Among the weaknesses, we found that jazz musician's knowledge and take up of funding sources was slight; most rely (in time-honoured fashion), on friends and colleagues to get gigs and support and expertise is needed to encourage self-promotion and the use of a wider network of contacts through

different media. Very few (5) had their own websites to promote themselves and perhaps lack the expertise or funds to do this. Low fees present a considerable problem because businesses undervalue the music and musicians are forced to take on other work to survive. Lack of gigs and a fragmented local scene creates a situation where musicians are unable to keep bands together for long periods to the detriment of artistic development. Young musicians trained in the North West tend to move to London in response to the lack of an economically viable local scene, impoverishing the area further. We also found that most NW players perform predominantly within the region; some because they wish to do so but also because of the difficulty of promoting regional bands and touring outside of the NW.

What jazz musicians tell us that they want are, unsurprisingly, to be able to play more local, then national gigs, to listening audiences. They know that this is the only way to develop personally and collectively as musicians and to make the music more vibrant and creative. Strategic ACE subsidy could help musicians to be able to achieve this and with other partners, to actively generate more live work.

Promoters face problems with the lack of venues suitable to the music and also with the small audiences that jazz brings in. Additionally, they have difficulty in marketing the increasing diversity of the music to audiences and could be positively supported in this area with more up to date marketing expertise. They report also that musicians can sometimes be unhelpful with both quality of publicity materials and professional attitudes on stage. We found that many promoters would like to extend their activities both artistically and to new audiences but are constrained by insecure funding arrangements and lack of resources to tackle key areas of work. Jazz promoters (and musicians) tend to feel that there is an unspoken legitimacy about funding classical music, but that jazz

does not appear to carry the same importance. Many promoters operate on a knife edge relying on sponsors some of whom have pulled the plug at the last minute and several report funding events out of their own pocket over many years. Most see jazz education as a priority for all age groups and audiences but lack the appropriate resources to carry it out.

Jazz promoters (like musicians), work because they love the music and several speak of the enhanced social life and friendships that have enriched their lives which have come directly from promoting. They tell us that primarily they want more subsidy for their gigs and the capacity to plan ahead and develop their work within a secure funding framework. Basically they want to be able to do what they love better, and increased funding within a strategic plan would allow them to do this.

Conclusions

Through analysis of the data collected we have identified 4 main themes into which major concerns fall

- Combating isolation
- New skills development
- Regional advocacy
- Increasing resources

Perhaps the most common problem identified through the research was the feeling of isolation. This is not just an issue for morale, isolation prevents information and knowledge sharing and inhibits partnerships and the lack of a collective voice prevents advocacy. NW musicians highlighted all of these issues.

Many artists and promoters recognised that they need to build their skills base in order to develop a portfolio career. Promoting, marketing, audience development, etc. are

increasingly becoming the responsibility of individual musicians to address.

Issues relating to resources encompassed support for recordings, more gigs, proper fees and support for touring beyond the NW.

Subsidy for performances was a key issue for promoters. Also highlighted were small-scale capital needs and the desire to be able to undertake longer term planning.

Audience development is obviously a key issue for all, it is the holy grail of the arts sector. There is no easy road here, but this is crucial work. Increased activity in education work, increasing marketing skills and information exchange (sharing good practice) were all areas highlighted by NW promoters.

It is interesting to note that support for many of the resources identified as being lacking are available through existing funding schemes but artists do not seem to know how to access these, again highlighting the need for increasing artists skills and decreasing isolation.

The Recommendations

Introduction

This report has deliberately focussed quite narrowly on the needs of NW jazz musicians and promoters. Clearly any recommendations made attempting to meet these needs will have to take account of the wider context, in particular enabling jazz musicians and promoters to take full advantage of opportunities available to them, to fulfil their potential and encourage proactive and positive working practices.

It is also clear that if a recommendation is made, there must be a realistic chance that resources are available to support its implementation. One key recommendation is that a new dedicated jazz development post/organisation is created to allow this to happen and to develop future plans and funding in the area. Without this post, it is difficult to imagine how any of the possible plans for jazz in the North West might be carried forward. Currently in the North East, JazzAction run by Adrian Tilbrook, is the last remaining jazz development agency set up by ACE during the 1980's to assist jazz musicians and promoters regionally throughout the UK. Jazzaction is involved in a number of initiatives; encouraging and subsidising small venues and promoters; commissioning new music; organising 'The Voice of the North' jazz orchestra; creating a record label for regional musicians; running educational activities and directly promoting high profile gigs. The model has worked well over the past 18 years in the NE, and could be emulated with success in the NW provided the right person is chosen; their remit is absolutely clear and easily evaluated and that they have sufficient funds to begin to implement the recommendations.

Our aims should be:

- ❖ To create a jazz development agency to implement the recommendations;
- ❖ To instigate a jazz advisory board so that the broadest range of expertise and views are represented in the future.
- ❖ To create an infrastructure for jazz in the NW region that encourages the development of a thriving local jazz scene;
- ❖ To re-establish the northern touring circuit (in conjunction with the NE and Yorkshire Arts Board regions) and to link it with national touring schemes;
- ❖ To assist and encourage promoters to develop audiences and to take risks with a wide range of bands;
- ❖ Broadly to educate both youngsters and adults in jazz music.

Recommendations for Musicians

Frequency of Gigs

The majority of musicians believe that the infrequency of good gigs impedes their careers and their musical development. Most players would like to perform more often to listening audiences immaterial of the types of venue and all respondents would like more local opportunities to play, with some interested in national and international touring. To enable the creation of a thriving local scene, the player's first priority for ACE help is in subsidising performances. The recommendation is that:

- ❖ ACE should look to re-developing a Northern touring circuit in partnership with the NE and Yorkshire regions and in conjunctions with Local Authorities;
- ❖ NW jazz artists should be given opportunities to improve their skills to assist them in generating and promoting their own work;
- ❖ ACE should provide assistance for the cream of NW jazz artists to tour nationally and internationally.

Commissioning

This recommendation applies to both promoters and musicians. Commissions are needed to develop the music and to generate new work for musicians and composers. In addition commissions play a vital role in creating a buzz about the region's music both locally and nationally. The recommendation is that:

- ❖ ACE NW prioritise funds for commissions and other special projects and should lobby the business sector for additional funds;

- ❖ NW jazz composers are assisted in finding other opportunities for cross genre work and are provided with information about partnership funding for commissions from other sources.

Recording

Virtually the only recording of jazz musicians in the region is self-funded or produced promotional CD's of original music. It is essential that ACE support recording because:

- Recording enables bands to market their own work;
- It documents work that would otherwise be lost forever;
- Recording generates interest in the music of a particular region and helps to create regional identity and
- It encourages new work.

Jazzaction in the NE has created a label for musicians in the region with the express purpose of creating and documenting new music and promoting them. The recommendation is that:

- ❖ ACE should make funds available for recording for both artistic and promotional purposes;
- ❖ A strategy for the distribution and promotion of these recordings should be devised and implemented by the new jazz development officer/agency.

Recommendations for Promoters

Venues

Due to the lack of appropriate venues for jazz; the problems and costs of hiring venues; the lack and poor quality of many pianos; poor access and facilities for musicians and lack of comfort for audiences, the recommendations are as follows;

- ❖ To create and pursue a long-term strategy intended to improve the live music venue circuit (which would be beneficial for all smaller scale musics, not just jazz). Jazz Services 'Live Music Venue Chain' provides a good model (www.jazzservices.org)
- ❖ To research the possibility of a piano buying or loan scheme for jazz promoters for whom the provision of a good quality piano is a constant problem.

Funding

Promoters report planning difficulties because of fixed funding deadlines and some are unaware of some possible funding sources. In addition, promoters regularly fund events out of their own pocket, therefore the recommendations are:

- ❖ To review the timescales of funding schemes in order to allow promoters more planning time and to research the provision of regular funding to established promoters where appropriate ;
- ❖ To create a list of possible funding sources with information on how to apply for dissemination among both promoters and musicians.

Marketing

Promoters state that their audiences are often reluctant to try new music or something that is unknown to them. Venue promoters programming a broad range of (non-jazz) work often have less knowledge and experience of jazz promotion and would be more encouraged to include jazz as part of a subsidised package which included the band and the publicity. The recommendation is:

- ❖ To introduce more generalist promoters to specifically jazz promoters with a view to sharing skills;
- ❖ To explore the possibilities of subsidised touring and band 'packages', including the publicity;
- ❖ To establish regular seminars and training sessions for marketing including the latest and most effective strategies for promoters and to disseminate good practice.

Networking

There is a general lack of information collation, distribution and dissemination. To help solve this problem we feel it would be helpful to bring people together both physically and via the web;

- ❖ To set up a networking scheme for the benefit both promoters and musicians perhaps using the 'getintojazz' website as a focal point;
- ❖ To organise promoters meetings for networking purposes; to avoid duplication; to discuss future plans and current requirements;

- ❖ To set up a series of meetings between promoters and possible funding partners, for example Local Authorities.

Profile

Poor profiling of jazz as a genre on mainstream media and of individual artists both locally and nationally, makes it difficult for promoters to find sufficient audiences for NW artists, except on a small scale. In addition, jazz as background music, low fees and the sometimes irresponsible use of last minute deputies, all contributes to an undervaluing of the music. The recommendations are that:

- ❖ The new jazz agency for the NW should help to promote regional musicians in similar ways to those in the NE;
- ❖ ACE in partnership with the Musicians Union and Jazz Services should work together with promoters, musicians and venues to establish a new fee structure for jazz and to use collective bargaining with chains, breweries and other groups of potential venues.

Audiences

Promoters report difficulty in retaining loyal audiences (especially where they promote a wide range of jazz), and in attracting new ones, particularly among the young. Lack of national media coverage for jazz is cited here along with various demographic and cultural changes in society including a reluctance of certain groups of people to go out at all. The recommendation in this area is that:

- ❖ Information and research on keeping and developing audiences be disseminated at the proposed promoter meetings;

❖ACE should prioritise funding applications that think creatively about their audience development.

1. Context

1.1 Historical Perspective on Recent Arts Council England Policy for Jazz

In their 1996 Jazz Policy document the ACE and the Regional Arts Boards (RABs) unequivocally committed themselves to the policy and its objectives. In summary, the policy outlined the priorities for the support of jazz in England:

- The development of strong networks of promoters around the country with commitment and expertise in presenting jazz.
- The development of experienced 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.
- 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.

Starting in the financial year 1997/98, the ACE and RABs commenced working towards achieving the priorities of the Jazz Policy in a number of ways by:

- Fixed Term Support for Ensembles
- Promoters Development fund/Producers Support Scheme
- Creating Work: Performance, touring and recording
- Touring
- Regional Jazz Organisations-in 1997/8 there were three left: Jazz Action, South West Jazz and Jazz North West. In 2004 there is only Jazz Action in the NE still in existence.
- Jazz Festivals
- Professional Musicians Development

Unfortunately, due to the demise of the jazz development agencies; the unquantifiable objectives and insufficient financial resources, ACE was unable to implement fully its own policy for jazz, so that most of areas identified at the time as needing support and strategic intervention, are still in a similar position today.

1.2 Comments on 1996 Jazz Policy

Significantly, in the 1996 Jazz Policy, ACE identified several objectives that are almost identical to those recommended in this report. This suggests that not only is the regional position reflected nationwide but also that problems faced by musicians and promoters in the UK have not altered significantly during the intervening years and that the same structural and funding problems still pertain. The following objectives that appeared in the original 1996 document still need to be addressed:

- 'To improve the conditions for jazz musicians allowing for the artistic development of individuals and the proper rehearsal of bands;
- To strengthen the network of promoters and producers with 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 improve the opportunities for jazz musicians, producers and promoters to extend and develop their skills;
- To develop the national and regional infrastructure for information exchange, support and advice to individual musicians, producers and promoters'. Arts Council England 'A Policy for Jazz' November 1996.

2. Remit

The project remit, commissioned by Arts Council North West, falls into two sections, the first focusing on the collection of data from promoters and musicians about jazz provision in the North West region and the second interpreting the data, taking into account the views of the respondents, identifying areas for action and working out how things might be improved through recommendations.

The
brief
was
carry
an
audit

'We have to build the community of jazz musicians again; there's no sense of belonging to the same group. We're all fragmented, isolated individuals and that has to be addressed.'

Percussionist and teacher

t o
out
t o

find

out:

- ❖ What is the jazz provision currently in the NW
- ❖ What is working
- ❖ What is not working
- ❖ What is missing in the NW

This was to be achieved by:

- ❖ Wide consultation (both geographically and by musical genre) of promoters and musicians across the region
- ❖ Creating a database of information collected
- ❖ Building on existing data and research sources

Once the audit was done, the following questions were to be addressed:

'There is big talent and big potential out there in the NW; that's why we started the jazz festival. It's a great starting point (having the talent), the hardest thing is done; the talent is ready made it just needs focus so that lots of people can have access to it and it can be allowed to develop. It needs to be valued to reach its full potential. The key is to get people to realise they would like the music if they had access to it. It's getting over that initial barrier to go to a gig, and we need to encourage that. It's almost as if you've got to discover things yourself if they are to become important to you. It's trying to turn them on to new music without them realising they're being pushed.'

Musician, composer and festival organiser.

- ❖ What do we want for jazz in the North West?
- ❖ What is or could be unique about the North West in relation to jazz?
- ❖ What resources do we, or could we have at our disposal?

2.1 Advisory Board

An advisory board was created to advise on the following

- ❖ The scope of the research

'I think you'll find that most jazz musicians just want to live, breath and play music. They hate ANY form of red tape, form filling etc... I work full time so I can take the gigs I want to do, not the ones I would have to for earning money.

Having said that I would love to retire and devote myself fully to the music but it is not possible with a wife and 2 kids to support. Anyway I can but dream and carry on blasting whenever I can.'

Saxophone player and composer.

- ❖ The relevance of the findings
- ❖ Agree recommendations

The membership of the board was solicited by ACE NW after considerable consultation within the sector. The aim was to create a small team of regional and national figures familiar with a wide range of issues relevant to the jazz sector.

ACE is grateful of the invaluable advice and time given by the group. No fees were paid to panel members.

The members of the group are

- XXX
- XXX
- XXX

Eddie to add but check with advisory board they are happy with what is written here

3. Methodology

3.1 Research Methods

- ❖ We adopted three approaches to collecting data about jazz in the North West region:
- ❖ Questionnaires, sent by post and e-mail eliciting qualitative and quantitative information of musicians and promoters
- ❖ Key informant interviews with more open ended questions
- ❖ Reference to literature and similar previous studies

‘The Arts Council “cutting edge” policy has misrepresented the music and it’s not necessarily the case that the mainstream be-bop gig is self-perpetuating. Many people feel the pressure of producing something different and a lot of audiences are left cold by that; I often am myself. For example at the Branford Marsalis gig the audience were turned off by the music, the technicality and so forth, but they loved what he did later in the bar with the college rhythm section: it was better than the gig and more like jazz somehow.’

24

Saxophonist, composer and teacher.

3.2 Definitions and Terminology

The remit required us to find out what was happening in jazz in the NW currently, and what was and was not working. In order to keep the scope and timescale of the report manageable it was decided to focus on the roles of the musicians and promoters within the region and to research educational, recording and audience aspects at a future date

Definitions of what musical styles jazz would cover were not addressed because they were seen as irrelevant to the overall objective of finding out what was going on, but the widest possible working definition of jazz was applied by the researcher covering the whole range from late 19th century 'jass music' to free music and everything in between. Similarly jazz promoters were self-defined whether they worked voluntarily or professionally and also whether they promoted jazz as part of a general programme of music or a specific jazz season. The full range of styles and age-groups within the music in the region were therefore asked for information about their activities and for their views. The starting point for finding NW jazz musicians and promoters were the Musician's Union and Jazz Services data bases, personal and colleague networks and networks given and sent out by other musicians.

4. Questionnaires and Interviews

4.1 Purpose of Questionnaires

The questionnaire based research had two aspects:

- ❖ Quantitative: to gather information about the range and type of jazz activity in the NW
- ❖ Qualitative: to gather opinions and perspectives from those involved with a view to creating recommendations for positive changes.

4.2 The Musicians Questionnaire

This questionnaire was sent to some 230 jazz musicians within the NW region of England, (of whom 81 responded), with a view finding out:

- The range of instruments and genres performed
- The frequency and type of rehearsing and performing
- The average fees for performing jazz
- The types of venues used
- Jazz musicians use of media including the web to find gigs
- Their access to funding sources
- The extent to which artists tour
- Musicians aspirations as players
- How best ACE NW could help with those aspirations

4.3 The Promoters Questionnaire

The promoter's questionnaire was sent to 50 promoters in the NW region, (of whom 21), responded, with a view to finding out:

- The main genres promoted and the frequency of promotions
- The general experience and working practices of promoters
- The types of venues used and associated issues
- Booking policies and ranges of fees paid
- Annual income/turnover
- Funding sources and awareness
- Aspirations and future plans
- How ACE NW might assist

5. Quantitative Findings for Musicians

5.1 Introduction

Quantitative results indicate that a wide range of instruments

'I'm not very positive about my ability to influence anything. I feel disconnected from the jazz scene. There are groups of musicians that know and support each other and I don't feel part of that. As a musician trying to make a living, I'm constantly responding to market forces and it's so hard to have any vision or to think ahead:

are played by NW jazz musician who responded, with the most popular being tenor sax and drums, closely followed by piano and alto sax. By far the majority of respondents (48) had been playing for over 20 years, with a further 18 playing between 10 and 20 years. This could either reflect the maturity of respondents or the maturity generally of players in the region, but does indicate the breadth of experience and commitment of those who completed the survey. The majority of players (38 each) are involved in contemporary and Latin jazz, followed by 35 who play in big bands and 32 who play classic be-bop. The relatively high figure of 16 free improvisers suggests a higher level of interest in this genre than is perhaps realised.

5.2 Rehearsals

'The availability of jazz music to a wider cross-section of the public is I think, most important. Access to such music is often restricted to late-night drinkers and people who move in certain social circles. I would welcome ways that this catchment area be broadened by (re) introducing jazz (and other live music) to park bandstands, shopping precincts, etc. on a grassroots, casual, informal, and accessible way. Not just large scale festivals but on a more regular basis.'

Harmonica player and band leader.

The majority of players regularly perform in three ensembles, but only 3 out of the 81 respondents rehearse regularly and of those, have an average of 6 rehearsals a month. This is in

complete contrast to both classical and rock and pop musicians. The very low figure indicates a lack of time and resources for rehearsal which must have a potentially adverse effect of the quality and development of the music.

Of the majority of players who rehearse infrequently, only 14 get together just to play or jam. The question of being isolated and working alone came up several times and the notion of the lack of a community of musicians.

5.2 Getting Gigs

When asked how they get gigs, most players (60) wait for the phone to ring, however 45 stated that they also actively seek work with 24 using an agent, 19 advertising their bands and 17 organising self-promotions. Only 5 have their own website, which suggests a need for technical assistance, which could be relatively easily provided at low cost. The majority of respondents (72) relied on friends and colleagues for information on where to find gigs, with 39 receiving information directly from promoters themselves. Just over a third (33) use the publication Jazz UK for information; 31 use the local press and 26 the internet. This may indicate that for the jobbing jazz musician in the NW, personal networks are the most effective. However it may also show ignorance of the wider possibilities

for gigs or lack of faith in their ability to get gigs further afield.

Only 19 respondents had ever used the Jazz Services website and only 14 of them had used the extensive national database of venues and promoters. This suggests that either musicians in the NW are unwilling to organise tours and gigs nationally, or that realistically it is not an option for a relatively low-profile regional player. Similarly only 18 had put information into the JS website to advertise their band; an option that is entirely free. The lack of national activity on the part of NW jazz musicians is also reflected in the fact that 81% of their gigs take place in the region. Local jazz festivals (including Wigan, Buxton, Manchester, Preston, and Southport), do include local musicians and 47 said that festival promoters had given them gigs.

5.4 Time Spent on Musical Activities

In terms of time spent on musical activities, 63 respondents perform for an average of 10 hours a week, with 60 also practising for an average of 9 hours a week (even after playing for 20 years!). However, teaching takes up the most time with 51 musicians spending 14 hours a week teaching and many working full-time as music teachers. 30 players spend 5 hours a week on average composing and as expected on 9 record regularly for 3.5 hours a week. Currently a large proportion of jazz musician's income comes from teaching and many consider this an unhealthy situation. Similarly, the lack of recording work reflects the regional decline in such work with the closure of the

Granada studios and the end of session work, and the use of sampling, and electronica in much contemporary music produced in small studios and on home equipment.

5.5 Number of Gigs

77 musicians performed 5,483 gigs between October 2002 and September 2003, making an average of 71 gigs a year. However, if all 81 musicians could work for 5 nights a week for 48 weeks of the year, the possible total number of gigs would be 18,792 therefore the current number is under one third of the possible number of gigs.

Of the 70 who responded to this question, on average 37 out of the 71 gigs (just over half) were paid at or above the minimum Musicians Union rate (£47.50 at the time). It is clear therefore that the average amount of income generated (@£1757.50) from jazz gigs is pitifully low and woefully inadequate as a primary source of income. The general consensus on minimum MU rates for jazz gigs was a realistic £63.27 which is probably attainable.

‘There seems to be an unspoken legitimacy about funding/ subsidising classical music, however jazz funding does not appear to carry the same importance. If something could be done at national level to increase the profile of dedicated, professional ‘jazzers’ as role models maybe this could add more ‘gravitas’ to the plight of regional musicians and focus minds of Arts Councils that jazz has a strong cultural credibility and should be supported more. Maybe a British ‘Smithsonian Institute?’

Promoter

5.6 Types of Venues Played

Jazz musicians who responded play a quarter of their gigs in jazz clubs, and a third doing functions and playing in pubs. Arts Centre gigs appear to be in decline accounting for only 11% of gigs and only 15% play in concert halls. The proportion of gigs with listening audiences to those for background music is roughly 50:50, and several musicians wrote that the prevalence of jazz as background music devalues it, and makes audiences unwilling pay to hear it.

‘There is a strain on a multi-purpose venue such as mine, to provide a service to all those seeking a local/regional platform, a contemporary space, a mainstream (i.e. high profile and international) programme and a venue for new touring bands.

‘Professional promoter.

5.7 Funding

A very small proportion of the jazz musicians who responded are

'No pianos, poor pianos generally. Non-existent sound systems and poor quality PA's. Access is a major problem; venues are rarely flexible and rarely very comfortable for the audience and people are getting choosy. Facilities for musicians are generally very poor; they are much better abroad.'

Trumpeter, promoter and teacher.

aware of funding opportunities and the vast majority had never knowingly received funding from any of the sources mentioned which included ACE, PRS, Youth Music, LEA's, private sponsors, Lottery and so on. The reasons for this could be many, but may include: lack of knowledge of sources; unwillingness or inability to fill in forms, failure of previous attempts (mentioned twice in the survey); lack of time or energy to find the appropriate information; dislike of bureaucracy; lack of financial/budgeting skills and so on. What is clear is that jazz musicians are temperamentally unsuited to business planning and bureaucratic process.

'The thrill from jazz, hearing and participating- it's a thrill to do that. It's also a thrill to get the response from the public.'

Musician, promoter and teacher.

5.8 Demographics

The majority of respondents (64) were aged between 35 and 65+, with 13 being under 25. There were 64 males and 10

‘Because no-one else was doing it and we thought we had the skills and enthusiasm to do it. We wanted to bring music that we really liked to Manchester and give a focus to local players, who didn’t have a platform. Once we started, we had a sense of responsibility to carry on doing it- you don’t want all that good work to grind to a halt. I still feel the same way. When we started we only intended to do it for one year.’

Guitarist, composer and festival organiser.

females and of the 77 who responded to the question: ‘How would you describe your ethnic origin?’ the majority (72) described themselves as white British, with one black, one Asian, one Chinese and two ‘irrelevant’. 53 respondents work full or

part
time,
20 are
not in
paid

‘Jazz is fundamental to my politics and artistic beliefs: the chance to produce jazz is why I am an arts administrator, and its one aspect of my work where-whatever frustrations accompany the job- I feel vindicated by the experience of the event itself.’

Professional promoter.

employment (6 retired) and 3 are in education.

6. Qualitative Findings for Musicians

6.1 Time Spent on Activities

Asked ideally how they would like to spend their time, 52 said they would like to spend more time on their musical activities generally whilst the majority of players (62) wish to spend more time performing. This figure is closely followed by those who would like to spend more time practicing (48), recording (41) and rehearsing (36). In addition, 64 would like to earn a greater proportion of their income from performing, indicating that this is the preferred method of making money over other activities such as teaching.

6.2 Preferred Gigs

The majority of players (58) would ideally like to get more gigs in jazz clubs, Arts Centres, concert halls and theatres mainly because they are more likely to get a listening audience at such venues. However many musicians report listening audiences at weddings and parties and other unexpected places, so much depends upon the individual gig and also whether a particular venue is conducive to listening. The problem of jazz as background music remains a problem though and as mentioned previously undermines its cultural and monetary value. This has

as much to do with cultural norms and context as anything else, the same people who talk and sometimes shout right through a pre-concert jazz performance in the bar of the Bridgewater Hall, sit in total and reverential silence in the concert hall itself. Similarly a jazz audience at the MJF sit silently in the bar to hear a programmed jazz concert

6.3 Factors Impeding Career

The main factors cited by the respondents as impeding their careers are: lack of gigs (53), low fees (50) and quality of gigs (46). These aspects are closely followed by: lack of venues, contacts and promotional/marketing skills. Only 3 replied that their career was progressing well and only 7 stated that instrumental ability and 3 compositional skills, held them back. This evidence emphasises the fact that musicians need gigs to develop as well as to survive and a thriving scene would provide more opportunities and incentives to improve.

The problem of low fees is compounded by amateur players undercutting professional (and nationally negotiated) fees, also live music in general and jazz in particular is often undervalued and regarded as something to be obtained as cheaply as possible by many managers of chains, and venues.

There is a lack of awareness on the part of many managers about how to organise and run a jazz event or series, so that many fail from lack of promoting skills and business planning.

This is something that PRS, Jazz Services and MU are seeking to address, but more needs to be done.

The lack of appropriate venues for jazz is a national issue and one that Jazz Services have sought to remedy with the Live Music Venue Chain - a proposed circuit of nationwide venues which programme jazz on a weekly basis. Many places that jazz musicians play are unsuitable to the optimum appreciation of the music and do not encourage a listening audience.

6.4 How Can the Arts Council Help?

The first priority for funding was the subsidising of performances (53) followed by the subsidising of venues (40); funds for special projects (30), growing audiences (30) and supporting recording work (25). The majority (59) would like more opportunity to perform locally with 30 wishing to perform nationally and internationally.

ACE could support individual musicians or bands in building relationships with venues and in expanding their networks and the creation of a northern touring circuit could be of great benefit.

Audience growth is a continual and long-term issue but to improve the situation in the NW, local radio could be encouraged to give airtime to live jazz and an integrated approach in taking jazz into schools and the work place to grow future audiences should be facilitated.

The serious lack of regular recording in the area should be addressed for purposes of documentation, promotion, education, self-esteem as well as broadening the possible audience for the music.

7. Quantitative Findings For Promoters

7.1 Introduction

There were 21 promoter responses from a wide ranging geographical area: Manchester, Preston, Oldham, Warrington, Blackpool, Isle of Man, Chester, Padiham, Kendal, Southport, Buxton, Cleveleys and Oswestry. Some promoters did not answer all the questions, so the response was less clear than for the musicians.

Promoters appear to fall into two general categories

- ❖ Those who work within one very specific genre and know their audience well
- ❖ Those who promote a variety of jazz and cultivate diverse audiences.

The first groups, represented for example by the traditional and free jazz promoters, regularly promote season or year long

programmes of similar music and work at keeping a loyal audience who know what to expect.

The second group face more problems in marketing their programmes, developing and sustaining their audiences and in funding a broader range of styles. The overriding impression given by all types of jazz promoters in the region, is one of enthusiasm and commitment –they promote jazz primarily because they love the music, and most if not all voluntary promoters (and some of the others) have at some time, subsidised their activities out of their own pocket.

7.2 Types and Numbers of Gigs

Out of the 21 promoters who responded, they reported promoting 321 jazz gigs, an average of 15 gigs per promoter a year, or just over one a month. This figure is out of a total of 1027 gigs of all other genres of music, which works out at 49 gigs per promoter a year or approximately one a week. This figure does however include festival dates, where many concerts would take place over a short period of time. Among the specifically jazz promoters, the majority (12) intended to put the same amount of gigs on the following year. In terms of genres of jazz, 13 promoted contemporary jazz, 8 New Orleans and Traditional, 8 jazz fusion and big band, 7 post bop, 6 world, Latin and classic be-bop, 4 R'n'B and 3 free improvisation.

Promoters reported putting on 40% local, 38% national and 8% international jazz musicians, and said that they promoted national and international players only because they are better known and attract audiences, it was not a question of higher

standards of musicianship, but rather economic necessity. (The figures include a festival that primarily promotes local and regional players)

The proportion of local to national players is reassuring though perhaps there should be more support for the promotion of international artists.

7.3 Kinds of Promoter

Of those who responded there were 6 individual voluntary promoters; 3 who were part of a group of volunteers; 7 professional individual promoters attached to a venue and 2 independent professional promoters. There was 1 professional promoter who was also part of a group and 3 of the above promoters worked for local authorities, so the percentage of voluntary to professional promoters who responded is 50:50.

Of the promoters, 7 had been promoting jazz for over 10 years, with 4 promoting between 5 and 10 years and the rest between 1 and 5 years. Just over half therefore had at least five years experience of promoting jazz events, with the 7 most experienced having promoted between 12 and 31 years. Generally jazz promoters tend to be older and several in this survey had retired and promote jazz as a hobby.

7.4 Types of Venue and Booking Policy

Of the promoters who responded, the venues they used were mainly Arts Centres, hotels and pubs, with a smaller number in jazz clubs. The majority (13) of promoters who responded reported that they were able to make long-term plans and were on good terms with the managements of their venues (contrary to our perception that voluntary promoters had problems in this area) and had to change venues frequently. In terms of advanced bookings, 8 booked 3-6, and 6-12 months ahead and 5 booked 1-3 months ahead, with the majority (13) paying a negotiated guaranteed fee to musicians, whilst 2 pay a proportion of the door take and 4 do a mixture of the two. Most (12) pay fees of under £500 for jazz gigs on average, with 9 paying over £500 and 5 over £1000. Some promoters pay the whole range of fees depending upon their funding and programme and others have a much lower budget.

7.5 Income and Funding Sources

In answer to the question 'How is your total annual income/turnover divided?' there were 14 responses in total and all had an average of 54% of their income coming from box office sales. The figures varied from 100% -5% box office depending upon the type of organisation. Public grants provided the next highest figure of 42% of income for 9 of the promoters. Bar receipts brought an average of 31% of their income to 5 promoters and for the 3 respondents who had access to catering facilities, 29% of their income came from food provision. Disturbingly, 4 promoters did not know how their

annual income was apportioned!

By contrast to the musicians, the promoters were much more attuned to and aware of funding sources, with the majority having applied to all the major funders (ACE, Local Authorities, commercial sponsors, lottery, charities and trusts, MU, and PRS). Only 4 had never applied for funds.

Over the previous 12 months 10 promoters had received funding from Local Authorities, 9, from ACE, 6 from commercial sponsors, 4 from the lottery, 2 from the MU, 3 from charities and one from the PRS. Overall 8 out of the 20 promoters received no funding from any of the stated sources, which suggests either independent income from box office, failure in funding applications or disinclination to apply.

7.6 Marketing Activities and Audiences

The majority (18) have local press coverage; 15 offer website information and data to members; 14 have seasonal brochures, events specific flyers, posters and themed brochures; 2 use a newsletter and 1 uses TV and radio. This amount of marketing suggests a large amount of activity in this area although creating publicity and actually persuading people to attend jazz events (particularly new audiences) are two different things

The average size of audience across the region is 107 for jazz events of all kinds.

8. Qualitative Findings for Promoters

8.1 Comments about Venues

Comments about venues from promoters were both positive and negative.

Negative comments centred around the pressure put on promoters to provide a quick return in more commercially orientated venues; the unwillingness of some publicans to pay proper fees or to put on jazz events because less beer is sold during performance; the lack of budgets for entertainment provided by some pubs; the difficulty in finding suitable venues (there are only 3 in the Isle of Man for example).

There is a constant problem with standards of equipment at venues used by voluntary promoters, and one promoter who regularly promotes and tours big bands laments:

One promoter mentioned the difficulties he had getting licenses for more unusual venues at his festival. (This particular issue should be monitored in the light of the Licensing Act 2002, which comes into force in January 2005 and may affect promoters)

On the positive side several promoters report excellent facilities at their venues; the popularity of mainstream and traditional jazz; the publicity and press help from larger

venues and arts centres and the helpfulness of managers.

8.2 Reasons for Promoting Jazz

The responses to this question evoked strong feelings and varied from 'WE LOVE IT!' to 'Masochist' and 'Nostalgia'. The main motivation is love of the music, although some professionals promote jazz because it is part of the tradition of the venue. Many mentioned a sense of responsibility to the musicians as well as the public to offer jazz to enrich the cultural climate of their particular area.

Here are three typical responses to the question- 'Why do you promote jazz?':

Respondents also mentioned that promoting jazz has positive effects on their social life and that they genuinely enjoyed the activities involved in booking enthusiastic, high quality musicians and in organising gigs and festivals. The overall impression created by the responses from promoters was therefore that despite having been active in the area for many years and being realistic about what can be achieved, they continued to enjoy and be intrinsically motivated by a love of the music and real desire to share that with others.

8.3 Future Plans

A third of the promoters who responded wanted to

- ❖ Expand and develop their current range of activities by improving the quality and frequency of events
- ❖ Encourage younger audience members
- ❖ Develop their education work
- ❖ Move to venues that allow for an expansion of audience and activities.

The aims of promoters ranged from fairly modest plans for broadening the appeal of their events, audience development and increased numbers of gigs, to more ambitious five year plans for expansion and 'creating a wholly new musical culture in the area.' The other two thirds sought to maintain their current programme and cited a number of problems that they faced in trying to achieve this aim

- ❖ Diminishing audiences
- ❖ Local authority funding cuts
- ❖ Last minute withdrawal of sponsorship

One particular festival had been organised by the voluntary promoter for 25 years and was under threat from the withdrawal of funds by a brewery and was suffering from being relegated to a fringe event instead of being an intrinsic part of the main festival programme as previously occurred.

8.4 Main Problems Faced

The problems promoters reported facing fell into 3 broad categories

- ❖ Practical
- ❖ Cultural/social
- ❖ Financial

On the practical side 2 promoters cited their lack of a good piano and 4 the lack of appropriate venues.

Culturally, audience development and encouraging younger audiences generally was considered a problem due to the perceptions and expectations of those audiences and the difficulties of persuading them to listen to new music and young ensembles.

Maintaining artistic integrity instead of merely chasing 'bums on seats' was highlighted by one promoter and 2 had problems with the professionalism of regional musicians both with on-stage presentation and in providing adequate information for publicity purposes.

Several promoter/musicians mentioned the perennial problem of some players who work for less than MU rates and drive down fees to the detriment of all.

A major and continuing difficulty, as the music develops and changes, is how jazz is marketed especially considering the diversity of the music that the term now covers. This is particularly so when promoters are endeavouring to explain a new genre or band to a potential audience or group who have little prior knowledge. One promoter stated that there was: 'A lack of new marketing ideas specifically for the venue and generally across the sector.'

Snobbishness about jazz was cited by one promoter and the notion that it was still less valued by the establishment than classical music, for example.

However, by far the greatest problems were cited concerning finance and funding and of these the insecurity and short-term nature of many funding sources was causing major difficulties to promoters.

The existence of current programmes and the development of new activities were highly dependent on subsidy which was generally unreliable and varied on a yearly basis, precluding long-term planning. For one promoter who runs a festival with international artistes and who regularly books larger ensembles, the costs of fees for players are rising and his subsidy for the festival is relatively low and under threat. Several promoters reported being at the end of the line with lack of adequate funding and unable to afford either to lose more money or to continue to subsidise events out of their own pocket.

8.5 How ACE Could Help

The majority of promoters who responded (21) unequivocally said that subsidising performances was the most useful thing ACE NW could do, followed closely by funds for special projects and help with developing and increasing audience numbers. A third thought that subsidising venues was important and another third that providing information would be most useful.

Even from this relatively small survey it is clear that jazz promoters (and musicians) personally subsidise their activities generously already both in terms of time and money and the greater levels of funding would enable promoters to develop and expand their activities to the benefit and enrichment of their local musicians and communities.

9. Key Issues

The key issues identified for musicians are

Isolation

- ❖ Fragmented community of musicians
- ❖ Knowledge and information sharing

Performance

- ❖ Quality performances to listening audiences
- ❖ National and international work
- ❖ More rehearsing
- ❖ Greater percentage of salary generating through performance
- ❖ Professional fees

Continued Professional development

- ❖ Recording and composing
- ❖ Business and promotional skills
- ❖ Influencing, not reacting, to the jazz environment

Key issues identified for promoters are

Financial

- ❖ Frequency and quality of events – viability

- ❖ Venue costs

Audiences

- ❖ Small, conservative and divided
- ❖ Competition from urban centres

Infrastructure

- ❖ Lack of appropriate venues
- ❖ Difficulty of contacting artists
- ❖ Fresh and effective marketing ideas and skills
- ❖ Lack of good pianos and other essential equipment

This section marks the end of the research phase of the report; following pages refer to regional and national issues and contain the detailed recommendations.

10.1 Regional Issues

The main issue here for jazz musicians is in developing profile, both nationally and internationally.

That 81% of their gigs take place within the NW region indicates that finding gigs further afield is hard and time-consuming. The jazz world, like many other aspects of the arts is focussed on London and ACE needs to help redress this with funding strands that encourage regional jazz musicians to tour, and be more visible nationally.

Another regional issue has been the lack of a focal figure or

organiser to assist musicians across the region. By contrast, in the NE region, JazzAction and their dedicated regional jazz officer has, over 18 years, consistently worked to generate a thriving local scene for musicians, promoters and audiences.

The modest, but year on year advances that have been made to encourage and support voluntary promoters; provide professional work and rates for musicians; to develop dynamic educational projects and to create a record label, have made a disproportionate impact on levels of jazz activity in the NE region. It is important that this happens again in the NW and that the regions in the north (and across the country) work collaboratively to share resources, good practice and work opportunities, particularly in the form of a northern touring circuit.

For promoters in the region the main issues are precarious finances (which do not allow for long term planning) inadequate networking and communication between promoters and small, relatively unadventurous audiences. This forms something of a vicious circle that can only be broken through a longer-term and holistic approach to planning which in turn can only be achieved through investment. There is a role for ACE to play here.

Networking and communication could be assisted with the appointment of a NW jazz development worker, who could bring people together assist with skills development through setting up training seminars, develop existing resources such as the [getintojazz](#) website, provide a focal point of contact and generally provide useful information and practical assistance to the NW jazz community

The difficulty promoters have in persuading the already small

audience for jazz to listen to new or different types of bands is something that needs to be tackled both regionally and nationally.

One of the main problems is the current reluctance of people to go out at all and their preference if they do, to go to the big arena show type gigs, large live festivals or concert hall venues. The concentration of mainstream media coverage on this kind of event contributes further to this movement away from the small or even medium sized venues in sufficient numbers for gigs to be consistently viable.

Another issue is the proliferation of sophisticated home-entertainment systems, the ease of access to myriad forms of recorded music from across the globe through CD copies and the internet and the emphasis on dynamic visual forms of media, which discriminate against the less vivid visual realities of many live music events and activities.

If a larger section of the public could be persuaded to engage with and pay for live music at small and medium scale venues, many of the problems faced by the jazz promoters might recede.

10.2 National Issues

National issues for musicians relate to earning a living from performing and composing and the general lack of a 'jazz economy'; the generally low level of and lack of interest in self-promoting and marketing skills; the lack of time needed to develop as a musician; the lack of a national infrastructure for touring and insufficient funds for subsidising what is essentially still a minority music.

National issues for promoters relate to the voluntary and therefore small scale nature of much promoting across the nation; the lack of a touring infrastructure and a strategic approach to touring in the UK and the inequality of ACE funding between jazz and other minority music, such as opera.

11. Recommendations

Our aims should be:

- ❖ to create a thriving local scene;
- ❖ to improve the northern touring scene and enable northern bands to tour nationally;
- ❖ to assist and encourage promoters to develop audiences and to take risks with a wide range of bands;
- ❖ broadly to educate both youngsters and adults in jazz music.

10.1 Recommendations for musicians

- ❖ ACE should look to re-developing a Northern touring circuit in partnership with the NE and Yorkshire regions and in conjunctions with Local Authorities;
- ❖ NW jazz artists should be given opportunities to improve their skills to assist them in generating and promoting their own work;
- ❖ ACE should provide assistance for the cream of NW jazz artists to tour nationally and internationally;
- ❖ ACE NW prioritise funds for commissions and other special projects and should lobby the business sector for additional funds;
- ❖ NW jazz composers are assisted in finding other opportunities for cross genre work and are provided with information about partnership funding for commissions from other sources;

- ❖ ACE should make funds available for recording for both artistic and promotional purposes;
- ❖ A strategy for the distribution and promotion of these recordings should be devised and implemented by the new jazz development officer/agency.

10.2 Recommendations for Promoters

- ❖ To create and pursue a long-term strategy intended to improve the live music venue circuit (which would be beneficial for all smaller scale musics, not just jazz). Jazz Services 'Live Music Venue Chain' provides a good model (www.jazzservices.org)
- ❖ To research the possibility of a piano buying or loan scheme for jazz promoters for whom the provision of a good quality piano is a constant problem.
- ❖ To review the timescales of funding schemes in order to allow promoters more planning time and to research the provision of regular funding to established promoters where appropriate ;
- ❖ To create a list of possible funding sources with information on how to apply for dissemination among both promoters and musicians;
- ❖ To introduce more generalist promoters to specifically jazz promoters with a view to sharing skills;
- ❖ To explore the possibilities of subsidised touring and band 'packages', including the publicity;
- ❖ To establish regular seminars and training sessions for marketing including the latest and most effective

strategies for promoters and to disseminate good practice;

- ❖ To set up a networking scheme for the benefit both promoters and musicians perhaps using the 'getintojazz' website as a focal point;



❖ To organise promoters meetings for networking purposes; to avoid duplication; to discuss future plans and current requirements;

- ❖ To set up a series of meetings between promoters and possible funding partners, for example Local Authorities;
- ❖ The new jazz agency for the NW should help to promote regional musicians in similar ways to those in the NE;
- ❖ ACE in partnership with the Musicians Union and Jazz Services should work together with promoters, musicians and venues to establish a new fee structure for jazz and to use collective bargaining with chains, breweries and other groups of potential venues;
- ❖ Information and research on keeping and developing audiences be disseminated at the proposed promoter meetings;
- ❖ ACE should prioritise funding applications that think creatively about their audience development.

12. Timetable for Action

12. Appendices

12.1 Questionnaires

Appendix 1. Musician's Questionnaire

1. What instruments do you play?

--

2. How long have you been playing jazz?

For one year	
Between two and five years	
Between five and ten years	
Between ten and twenty years	
Over twenty years	

3. Which of the following types of jazz are you currently involved in? [Tick all that apply]

Contemporary	
Post bop	
Jazz-Fusion/Funk	
Big Band	
World Music	
Free improvisation	
New Orleans/Traditional	
Latin	
Classic Bebop	

R'n'B/Blues	
Other-please specify	

4. How many ensembles do you regularly perform in?

One	
Two	
Three	
Four	
Other	
None, I go out as a soloist	

5. Do you regularly rehearse with your bands?

Number of times per month –please specify (go to Q.7)	
Less often-please tick	

6. If you replied less often to question 5. on what kind of occasions do you rehearse?

To learn new material	
For prestigious gigs	
For festival dates	
For recordings	
Just to jam/play together	
Other (please specify)	

7. To what extent do you perform jazz?

Exclusively	
Mainly	
Mostly non-jazz	

8. How do you get or choose gigs? [Tick all that apply]

Proactively seek them	
Wait for the phone to ring	
Use an agent	
Organise self-promotions	
By advertising my band	
Other please specify	

9. In a typical week how many hours do you spend:

Activities	Number of hours
Performing	
Teaching/facilitating	
Composing	
Promoting	
Rehearsing	
Recording	
Practicing	
Music related business	
Other-please specify	
	Total hours

10. Approximately how many jazz gigs have you done during the period from October 2002 to September 2003?

11. Of the number specified, how many were paid at or above the appropriate minimum MU rate (min. £47.50 per gig)?

12. Ideally, would you like to earn:

A bigger % of your income through your main musical activity?	
A smaller % of your income through your main musical activity?	
The same % income through your main musical activity?	

13. Ideally, would you like to spend:

More time on musical activities?	
Less time on musical activities?	
The same time on musical activities?	

14. Please indicate how you would ideally apportion your time. [Tick all that Apply]

Activities	More	Less	Same	None
Performing				

Practicing				
Teaching				
Composing				
Rehearsing				
Recording				
Music related business				
Other please specify (non-music related work)				

15. What do you think the minimum MU rate for jazz gigs should be?

£47.50 as now	
Please specify a figure	

16. Overall, what proportion of your gigs are of the following types?

Type of gigs	Percentage
Jazz club gigs	
Concert hall gigs	
Functions i.e. weddings	
Dances	
Arts Centres	
Theatres	
Outdoor events	
Pubs	
Restaurants	
Corporate	
Other please specify	
Total	100%

17. Please indicate the type of gigs you would ideally get:

Type of gigs	More	Less	Same	None
Jazz club gigs				
Concert hall gigs				
Function music				
Dance music				
Arts Centres				
Theatres				
Outdoor events				
Pubs				
Restaurants				
Corporate				
Other please specify				

18. In general, what proportion of your gigs are performed to audiences who have come specifically to listen to you (rather than as background music)?

	Percentage
Listening audience	
Background music	
Total	100%

19. How aware do you feel you are of funding opportunities from any of the following bodies?

Funding Bodies	Aware of all	Aware of some	Not aware
Arts Council			
Jazz Services			
Dept. of Education			
Local Authorities			

Youth Music			
Musicians Union			
Lottery Funding			
PRS Foundation			
Other please specify			

20. Have you ever received funding from any of these?

Funding Bodies	Once	More than once	Never
Arts Council			
Jazz Services			
Dept. of Education			
Local Authorities			
Youth Music			
Musicians Union			
PRS Foundation			
Lottery Funding			
Trusts			
Commercial sponsors			
Other please specify			

21. Where do you find out about information to help you get jazz gigs? [Tick all that apply]

Internet	
Jazz Uk	
Local press	
National press	
Radio	
TV	
From promoters directly	
From friends and colleagues	

Other please specify	
----------------------	--

22. How often do you visit the Jazz Services website?

Often (please state number of visits)	
Visited, but not recently (please tick)	
Never (go to Q.25)	

23. If you visit the Jazz Services website often, which of the following did you use?

	Used	Useful
Access the database		
Information on Jazz gigs		
Information on Jazz education		
Information on services provided by Jazz Services		
Access to Jazz UK newspaper		
No specific reason, just browsing		
Find/access photo		
Listen to a sound bite		
To check own entry		
A link to related site		

24. Have you put information about your band into the Jazz Services website?

Yes	
No	

25. What proportion of your gigs take place:

In the North West?	
Outside of the North West?	
Total	100%

26. When playing outside the North West, does your fee include travelling expenses/mileage allowance?

	Travel	Mileage
Usually		
Often		
Rarely		
Never		

27. Is there an annual Jazz Festival near where you live that offers opportunities to local musicians?

Yes (please specify area)	
No	
Don't know	

28. How many Jazz promoters in the North West have actually employed you?

29. How often do you think promoters in the North West 'import' guest soloists and bands because they are unaware of local musicians?

Usually	
Often	
Rarely	
Never	

30. Which, if any, of the following factors are impeding your career as a jazz musician? Please number in order of priority with No.1 as the first and No. 5 as the last.

Lack of gigs	
Quality of gigs	
Lack of contacts	
Low fees	
Lack of promotional/marketing skills	
Unawareness of funding opportunities	
Lack of venues	
Difficulty in organising national tours	
Instrumental ability	
Compositional/arranging ability	
Lack of venues	
None, my career is progressing well	

31. How would you like to develop your career? Please tick the boxes in order of priority with No. 1 as most important and No.5 as least important.

Learning more about composition/arranging	
Having more opportunities to perform locally	
Training in self-promotion/marketing your band	
Networking opportunities	
Performing nationally and internationally	

Master classes to improve/develop instrumental abilities	
Other please specify	
None, my career is progressing well	

32. What would be the most useful way that the Arts Council North West could assist you in your jazz-playing career? Please number four boxes below in order of importance with No.1 as your first priority and No.4 as the last.

Subsidising performances	**
Funds for commissioning and compositions	
Providing support for career development	
Funds for special projects	
Providing Information and networking opportunities	
Subsidising venues or residencies	
Growing audiences	
Developing touring networks	
Support recording work	
Other (please state	
Don't know	

33. Do you go out to listen to other jazz musicians performing?

Yes	
No	

34. If you answered yes to the last question, who do

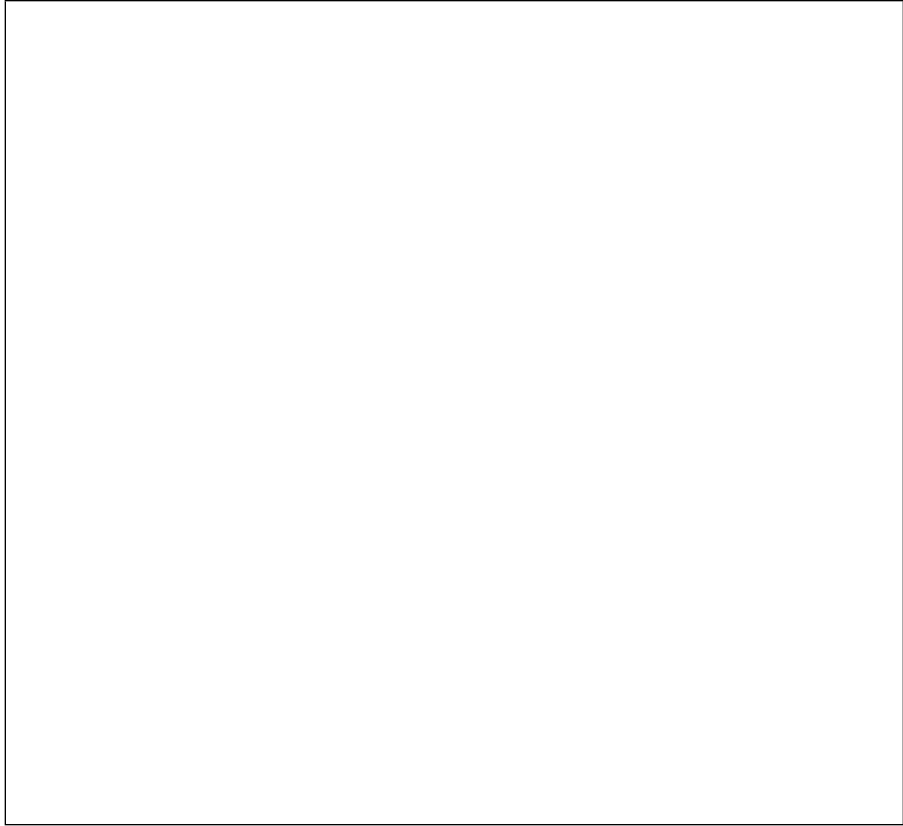
you go and see most often?

Friends	
Other local musicians/bands	
Festival gigs	
National musicians	
International musicians	
Other (please specify)	

35. If you answered yes to the last question, typically, how often do you attend a live jazz performance as a listener?

More than once a week	
Once a week	
Once a fortnight	
Once a month	
Every 2-3 months	
Less often	

36. Have you any other comments, suggestions, concerns or recommendations to make about jazz music in the North West?



Thank you very much for taking the time to fill in this questionnaire. Please tick the boxes below if you want a copy of the final report or a summary and fill in your name and address below. Alternatively, if you wish to remain anonymous, you can e-mail me at: kathydyson@ukonline.co.uk in April 2004, and I will mail you a copy.

Report

Summary

Demographics

The following information is required for statistical purposes, in order to ensure we have a representative sample for this study. Please be assured that all information will remain confidential and anonymous.

Age

Aged under 25	
Age 25-34	
Age 35-44	
Age 45-54	
Age 55-64	

Age 65+	
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Sex

Female	
Male	

Employment status (outside music)

Employed full-time	
Employed part-time	
Self employed Full-time	
Self employed part-time	
On training course	
Not in paid employment	
In full-time education	

How would you describe your own ethnic/cultural origin?

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14. Individuals and Organisations Consulted

Ian Croal- Inner City Music

Chris Hodgkins-Jazz Services

Bill Kerr-Musicians Union

Brian Blain- Musicians Union

Ian Darrington- Wigan Youth Jazz Orchestra and IAJE

Dave Hassell

Dave Walsh

Erryl Roberts

Malcolm Johnson

Nicki Dupuy

Robin Sunflower

Steve Berry-Room for Music

Geoff Mathews- Southport Jazz Club
Matt Nickson- Matt and Phred's Jazz Club
Andy Scott- Apollo Saxophone Quartet
Martin Milner
Andy Morel
Iain Dixon
Mike Hope
Susanne Higgins
Lara James
Andy Scofield
Andy McKenzie
Nat Birchall
Richard Wetherall
Sophie Hastings
Paul Kilvington
Robin Joiner
Stuart McCallum
Bob Gill
Munch Manship
Tim France
Doreen Edwards
Jake Newman

Elaine Harris

Sue Parrish

John Ellis

Sue Barron

Eileen Guppy

John Hulme

Mike Hall

Ollie Collins

Lyn Fairbanks

Tim Franks

Arun Ghosh

Steve Gilbert

Ben Gray

Dave Hardman

Elliott Henshaw

Andy Hickey

Pete Hughes

Bruce Hunnisett

Nancy Hunter

Adam Hutchins

Dave Edge

Phil Marks

Tommy Melville-The Rhythm Station

Stephen Grew

Brigitte Escobar

Steve Mead-Manchester Jazz Festival

Richard Iles

Mike Isaac

Dave Kenyon

Hugh Lawrence

Steve Lewis

Arron Liddard

Pete Lyons

Ken Marley

Rod Mason

Phil Morton-fracture

Philip Nicolas

Helen Pillinger

Jon Thorne

Dave Tompkins

Emlyn Vaughn

Paul Hartley

Steve Williams

Mike Walker
Andrzej Baranek
Josh Bachman
Gary Boyle
Georgina Bromilow
Chris Brown
Paul Hartley
Steve Chadwick
Graham Clark
Michael Cretu
Ben Crosland
Gary Culshaw
Rob Dainton
Kevin Davy