

The background of the cover is a circular graphic composed of several concentric lines. Various musical symbols are scattered throughout, including eighth notes, quarter notes, and a large treble clef in the lower-left quadrant. The text is centered within this circular design.

REVIEW OF  
**JAZZ**  
IN ENGLAND  
**TERMS OF REFERENCE**



# Terms of reference for the Review of Jazz in England

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## 1 Introduction

The All Party Jazz Appreciation Group (APPJAG) has asked their Secretary Chris Hodgkins to undertake a review of jazz in England. Chris Hodgkins will be assisted by an advisory panel chaired by Dr Kathy Dyson.

The review of jazz in England concerns the operation, management and business of jazz, its purpose being twofold:

1. To help the jazz constituency in England to better understand and utilise its resources in the support of jazz most efficiently and effectively;
- 2 To make the case for improving the support, sustainability and promotion of jazz and to assist in the continued development of a healthy jazz scene in England.

The aims of the terms of reference will be achieved in two phases:

- Phase one - Where are we now? - will look at the current state of jazz in England by examining the areas stated in the terms of reference and informed by five key surveys aimed at the jazz constituency. The findings will shape and inform the review of jazz in England.
- Phase two - Where do we want to be? - entails the development of a succinct action plan for jazz in England that will be placed out for consultation to people who respond to the review of jazz in England and the jazz constituency at large.

## 2 The Terms of Reference

The terms of reference are set out below:

- **The audience for jazz** - its size compared to other music forms; demographic details such as location, age, gender, diversity, socio-economic ranking; diversity, disability and access; attendance and ticket sales. The media paints a vibrant club culture for jazz in London but what of the rest of England? What does it take to build an audience for jazz especially in the younger age group?
- **Musicians** in terms of supply and demand, earnings, areas of employment in the UK and abroad, education, work opportunities, access to funding, gender, disability and diversity. The export and impact of British jazz musicians working abroad and the return to the UK economy. The impact on UK musicians now that the UK has left the EU and its effect on the UK jazz scene.
- The **promotion of live jazz** in respect of (a) jazz promoters and producers - voluntary, publicly funded and commercial; (b) Musicians booked concerning numbers of musicians, their gender, disability and diversity; (c) Public and private funding of promoters, festivals. Marketing and ticket sales; (d) the economics of promoting and impact analysis.

- To quantify the loss of earnings, gigs and work resulting from **COVID-19** for jazz musicians, promoters and Jazz Festivals. To ascertain the effect of COVID-19 on current and potential attenders of jazz gigs in terms of future likely demand and willingness to attend jazz gigs. The impact of the COVID-19 on individuals and organisations and jazz in England and what steps can be taken to mitigate the effects..
- **Artist management and agencies.**
- The **recording and publishing** of jazz. Physical and digital distribution; jazz record labels and distributors. Sales. Streaming and music synchronisation rights; intellectual property and publishing
- The use of **social and digital media** by the jazz constituency, audiences, musicians and promoters. The use of digital technology currently and in the future.
- **Jazz in the media.** Examine coverage in print, on air, on screen, online and social media including jazz writers and broadcasters.
- **Education and training** from schools to colleges, access routes into jazz both formal and informal: (a) Professional and continuing professional development and training; (b) The role of Music Hubs and their value to jazz and to jazz education; (c) The work and role of youth jazz orchestras in England - access to them and levels of gender and diversity; (d) The role and work of jazz educators.
- Explore **the value created by Arts Council investment in National Portfolio and jazz sector support organisations.** Look at the structure, strengths and weaknesses of these organisations and how examples of best practice can be promoted elsewhere in England.
- The **work, policies, plans and levels of public funding and promotion of jazz of key publicly funded organisations** such as Arts Council England, British Council, BBC, local authorities, Department for Innovation, Universities and Skills and charitable organisations such as the Performing Right Society Foundation.
- Levels of private and commercial **funding of jazz.**
- The **prevailing culture** of jazz in England and the management of change.
- **Jazz Archives** – their funding, development and exploitation.

### 3 How you can get involved?

If you are a **musician** you can complete the questionnaire at: [xxxxxxx](#)

If you are a **promoter** or **jazz festival organiser** you can complete the questionnaire at: [xxxxxxx](#)

If you are a member of the **general public** you can complete the questionnaire at: [xxxxxxx](#)

If you are an **individual or organisation** you can address all or as little as one of the terms of reference in phase one and outline your thinking on phase two. Your submission will be published and if you wish, you will be kept informed of developments and will be asked to comment on the action plan for jazz in England. You can submit your thoughts and ideas as a paper and <mailto:revjazzengland@gmail.com> or you can complete the questionnaire here at: xxxxxxx.

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Chris Hodgkins  
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