



UNDERSTANDING AUDIENCES FOR JAZZ

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Briefing 2: What are audiences for jazz like?

How to use this briefing:

This briefing describes the audiences currently attending jazz. Use it to work out how you can develop new audiences similar to the people already attending and find out what kind of people are missing:

- Read the descriptions of current attenders to understand what marketing messages and communication methods are likely to work best with this particular kind of person and adapt your publicity to fit.

Key points

- Audiences at EMJAZZ members' gigs are much older than jazz attenders nationally
- The majority are from social grades ABC1 and 60% have a tertiary level educational or vocational qualification
- Just over half of attenders at EMJAZZ members' gigs are male, more than for any other artform. Other musical styles, however, show much greater gender bias
- Research into the relationship between musical styles and personality shows that jazz attenders are likely to be inventive, have active imaginations, value aesthetic experiences consider themselves to be intelligent, are tolerant of others and reject conservative ideals

General arts attenders

There are only relatively small differences between attenders at different artforms so we need to start by looking at what kinds of people attend the arts in general. An in-depth analysis of audience data from 28 London venues has identified what are the most powerful indicators of attendance at cultural events. Importantly, income deprivation and ethnicity are not significant barriers to attendance.

- Arts attenders tend to be well educated: the most significant predictor of attendance by individuals is the proportion of adults with a Level 4 or 5 qualification (degree or above) in their neighbourhood. The JazzDev research

showed that 61% of participating jazz attenders are educated to tertiary level.^{vi} 20% of the British population have a tertiary educational or vocational qualification.

- They live within easy reach of the venue: how easy it is to get to the venue from the potential audience member's place of residence has the strongest affect on overall likelihood of attending (a 10% improvement in ease of access means a 60% increase in the likelihood of attending). In our research, the vast majority of the audience live within a 30 minute drive of the venue. (See Briefing 4)
- Or they work nearby: almost as influential is whether a potential audience member commutes to a place of work nearby. This is not just about being able to see events after work as the analysis shows commuters buying tickets for children's/family shows. The most important aspect is the convenience and familiarity of the journey.ⁱ

Jazz attenders

Even at nine or ten years old, children are able to associate stereotypes with fans of different musical styles. Other studies show that people tend to associate positive stereotypes to people who share their own musical enthusiasms and negative stereotypes to people who do not. The negative stereotypes associated with jazz enthusiasts in the JazzDev research included:

- *Beards, bellies, beer and banjos*
- *Superannuated, white, male, finger-clicking, head-nodding hippies who ought to get out more*^{vi}

The focus group involved in our research felt that these stereotypes were true to some extent:

The demographics of the audience speaks for itself - it's older men.

Leicester focus group participant

Jazz has got a class connotation

Lincoln focus group participant

In fact, the only element of the stereotype that reflects the audience at EMJAZZ gigs is that four out of five questionnaire respondents were aged over 45. This isn't necessarily 'old' though. In a large-scale study in the East Midlands, the average age of people who said that jazz best represented their current taste in music was 42. The average age of people who preferred classical music, 60s pop, musicals, opera and country and western was between five and ten years older. Indeed, the researcher refers to 'the relatively young age' of jazz fans.

Many aspects of this East Midlands study highlight the relative diversity of jazz fans: for example, they are among the most likely to live in a detached house (the most expensive form of housing) and among the most likely to live in a flat. They are just as likely to vote Labour as Conservative and their views on specific political issues reflected this diversity (although they were among the groups most likely to support government spending on alternative energy sources).ⁱⁱⁱ

Demographics

Employment and social grade

The JazzDev research found that 60% of attenders work in the public sector, including 26% who work in education. 79% are from social grades ABC1.^{vi}

76% of jazz attenders in Target Group Index (TGI) were from social grades ABC1. This compares to 55% of the British population, 69% of attenders of any performance in a theatre, 79% of classical music attenders, 75% of play attenders, 74% of visitors to visual arts exhibitions and 66% of attenders at pop and rock gigs.ⁱⁱ

Mosaic analysis of EMJAZZ ticket buyers suggests that although more than half are from social grades ABC1, they come from a wide range of social groups and life stages. There are significant differences between venues, though, which are detailed in Briefing 3.

Gender and status

Gender seems to play an important role in musical preferences. In the East Midlands study, women were twice as likely as men to like opera, disco, or dance music; three times as likely to enjoy R&B and musicals; five times as likely to like current chart music; and only one third as likely to like the Blues. But this doesn't seem to apply to the same extent to jazz. Of the people who said that jazz best represented their current taste in music, 54% were men and 46% were women.ⁱⁱⁱ

58% of the questionnaire respondents at EMJAZZ members' gigs in January and February 2009 were male. 59% of the ticket buyers for jazz gigs at EMJAZZ member venues in 2008 were male.¹

54% of jazz attenders in Target Group Index (TGI) were male, more than for any other artform. This compares to 49% of the British population, 42% of attenders of any performance in a theatre, 47% of classical music attenders, 43% of play attenders, 46% of visitors to visual arts exhibitions and 50% of attenders at pop and rock gigs.^{iv}

Single people were more likely to listen to DJ-based music, hip-hop, dance/house and R&B. People in a relationship were more likely to listen to country & western, classical, blues and 60s pop and slightly more likely to listen to jazz.^v

Age

EMJAZZ audiences are considerably older than national research would predict. 20% of questionnaire respondents were aged under 45. This compares to 46% of jazz attenders in TGI^{iv} and 40% of respondents in the JazzDev research.^{vi}

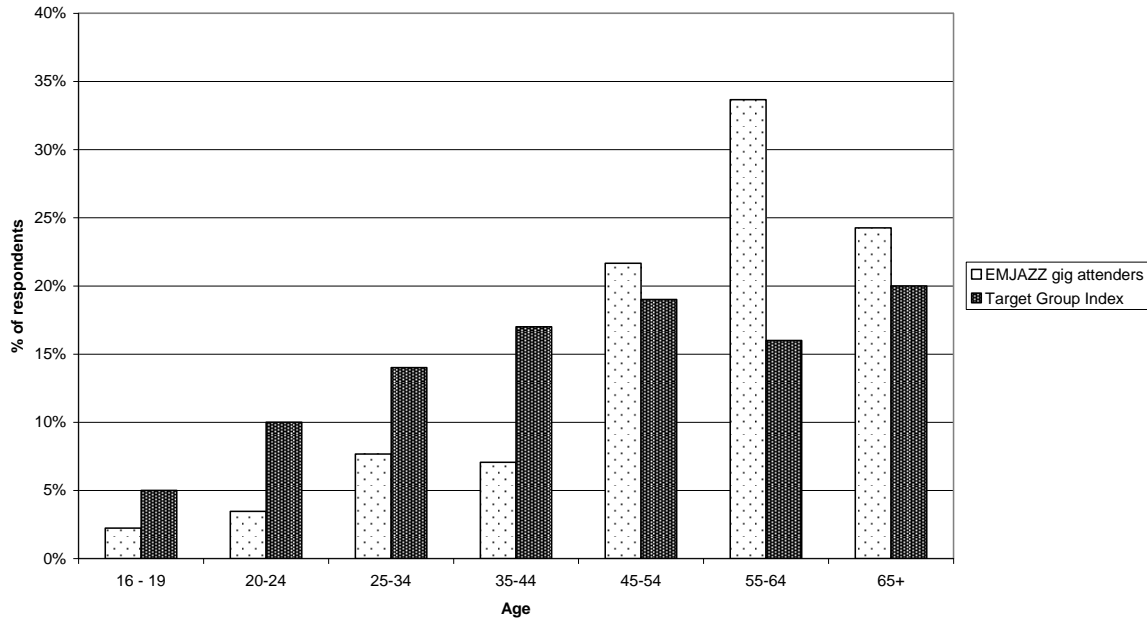
To put this into context, 50% of adults in Great Britain are aged under 45. 47% of attenders of any performance in a theatre are aged under 45, 36% of classical music attenders, 49% of play attenders and 49% of visitors to visual arts exhibitions. The highest proportion of under 45s are for pop and rock (71%) and cinema (63%).

The proportion of over 45s varies considerably by venue from 63% at Lincoln Drill Hall to 92% at the Y Theatre, Leicester. The proportion of over 45s is even lower for the

¹ Based on customer title (Mr, Mrs, Miss, Ms) collected at time of booking. Excludes ticket buyers at Deda where title is not collected and titles that are not gender specific at all venues (Dr, Mr and Mrs etc).

Buddha Jee gig but the respondents include 12 under 24s participating in the focus group. The variation between gigs and broad styles of jazz is not significant.

Age of questionnaire respondents compared to Target Group Index 2005/6



Age of questionnaire respondents by venue

| | % of attenders aged over 45 |
|-----------------------------|-----------------------------|
| Y Theatre | 92% |
| Djanogly Recital Hall | 87% |
| Richard Attenborough Centre | 79% |
| Angel Hotel | 76% |
| Terry O'Toole Theatre | 75% |
| Castle | 72% |
| Deda | 69% |
| Bonington Theatre | 69% |
| Guildhall/Assembly Rooms | 66% |
| Drill Hall | 63% |
| Buddha Jee | 58% |
| Total | 69% |

Personality

Researchers looked at preferences for 14 genres and sub-genres of music, including jazz, across three large samples. They identified that people's preferences tended to fall within one of four independent groups of musical styles.

- reflective and complex: includes jazz as well as classical, and folk music which are characterised by the researchers as genres that seem to facilitate introspection and are structurally complex

- intense and rebellious: includes rock, alternative and heavy metal
- upbeat and conventional: includes country and pop
- energetic and rhythmic: includes rap/hip-hop, soul/funk, and electronica/dance music.^{vii}

The researchers then explored the relationship between personality and preference for these four style groups. They found that people who enjoy listening to reflective and complex music tend to:

- be inventive
- have active imaginations
- value aesthetic experiences
- consider themselves to be intelligent
- tolerant of others
- reject conservative ideals

There were no significant differences between men and women who preferred this style group.

ⁱ Brook, O., Boyle, P.J. and Flowerdew, R. (2009). 'Demographic Indicators of Cultural Consumption'. In Stillwell, J., Norman, P., Thomas, C. and SurrIDGE, P. (eds) *Understanding Population Trends and Processes Volume 2: Population, Employment, Health and Wellbeing*. Springer, London

ⁱⁱ Sharrock, P. and Sharrock, L. (2008), *Target Group Index 2005/6*, Arts Council England, p27

ⁱⁱⁱ North, A.C. and Hargreaves, D.J. (2007), 'Lifestyle correlates of musical preference: 1. Relationships, living arrangements, beliefs, and crime', *Psychology of Music*, 35, 58-87

^{iv} Sharrock, P. and Sharrock, L. (2008), *Target Group Index 2005/6*, Arts Council England, p27

^v Levitin, D.J. (2007), 'Life Soundtracks: the uses of music in everyday life' consulted at levitin.mcgill.ca/pdf/LifeSoundtracks.pdf 24/3/2009

^{vi} Morris, G. and McIntyre, A. (2000), *Barriers to Attendance: the industry's view, the audience's view*, JazzDev

^{vii} Rentfrow, P.J., & Gosling, S.D. (2003). The do re mi's of everyday life: The structure and personality correlates of music preferences, *Journal of Personality and Social Psychology*, 84, 1236-1256

