

Changing the **BEAT**

A Study of the Worklife of Jazz Musicians

by the Research Center for Arts and Culture under a cooperative agreement
with the National Endowment for the Arts and the San Francisco Study Center



NEA Research Division Report #43

Volume I: Executive Summary



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Changing the Beat

A Study of the Worklife of Jazz Musicians

VOLUME I: EXECUTIVE SUMMARY

A Study by Joan Jeffri

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RCAC

NEA Research Division Report #43

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TABLE OF CONTENTS

Introduction	4
Survey Background	6
Synopsis	7
Demographics	7
Employment and Income-Related Findings	8
Retirement Plans and Health-Care Coverage	10
Recognition and Grants and Fellowships	10
Copyrights and Airplay	11
Migration and Touring	11
Playing in Bands	11
Jazz Styles and Instruments	11
Future Goals and Qualities Needed for a Career in Jazz	12
Comments from Survey Participants	12
Appendix A: Metropolitan Areas Used in Study	14
Appendix B: Using the Capture- Recapture Method to Estimate the Number of Jazz Musicians	16

Introduction

Deemed a national treasure by the United States Congress, jazz is a unique American art form, and its musicians, the keepers and producers of this treasure, are recognized the world over as America's cultural ambassadors. Yet, when viewed as an occupation, making a living as a jazz musician can be very difficult. Despite high-profile activities, such as Jazz at Lincoln Center's *Essentially Ellington* high school band competition, the Monterey and other jazz festivals, or the *Jazz* documentary by Ken Burns, jazz music does not fare as well as other music forms, making it challenging to maintain and continue this treasure.

Recognizing the importance of jazz and its artists, the National Endowment for the Arts (NEA) in 2000 commissioned a study of jazz musicians in four U.S. metropolitan areas—Detroit, New Orleans, New York, and San Francisco—to enhance the quality of statistical information, which will be used to help devise strategic ways to further the work of jazz artists. These four cities were chosen for their geographic diversity and their historical and current relationships with jazz. The NEA had two purposes:

- To understand the environment for jazz in each of the study cities by documenting both the jazz artists and their resources and support systems
- To develop a detailed needs assessment from jazz artists themselves by collecting data documenting their professional lives and most pressing needs

This study provided an opportunity to examine the working lives of jazz musicians in a systematic way and to produce quantitative and qualitative information about the jazz community, the professional lives of jazz musicians, and the place of jazz in the music industry.

An advisory board was formed and chaired by jazz musician and educator Dr. Billy Taylor to advise the project as it developed. A focus group of artists, managers, and educators also was created, and numerous jazz practitioners generously gave their time to help advise this project. The study was conducted in two parts:

a survey of musicians belonging to the American Federation of Musicians (AFM) and a Respondent-Driven Sampling (RDS) survey of jazz musicians (the surveys are explained in more detail in the Survey Background section; the full AFM and RDS studies are available in separate volumes).

This study is designed to address a long-standing question: How best to support the continuing growth and development of jazz and the musicians who create it? Jazz musicians as a group do not constitute an easy subject for formal study. Indeed, for decades it has been difficult simply to define the word “jazz” itself. “It cannot safely be categorized as folk, popular, or art music,” states the *New Grove Dictionary of Jazz*, “though it shares aspects of all three.” This study relied on the musicians themselves to indicate that they played jazz music.

“The instruments don’t stand up and play themselves.”

—RDS study jazz musician

To study jazz musicians, it is important to understand the idiosyncratic nature of the music. As A.B. Spellman indicated in his introduction to the NEA publication *American Jazz Masters Fellowships 1982-2002*, jazz was “built on the discipline of collective improvisation ... which allowed for maximum expression of the individual within the context of the group.” The group, however, is often an ever-changing one. Unlike classical music, with orchestral members staying together for decades, or even rock, where more often than not musicians make their music as a group, jazz musicians often look for jams or gigs as individuals rather than in groups. Indeed, what made a jazz group like the Modern Jazz Quartet so remarkable was its longevity as well as its music.

Working as an individual musician can be more trying financially, in many ways, than working as a group. This seems especially true in a musical form that, while critically acclaimed as a national treasure, does not sell many tickets or CDs. In fact, jazz accounts for only four percent of annual recording sales in

the United States. It can be even more difficult for emerging jazz artists; reissues of classic jazz recordings have consistently outsold all but the most popular contemporary jazz artists. Even that amount is somewhat inflated by the inclusion of pop artists in the jazz category.

Clearly, the jazz life, for all its artistic rewards, can be difficult. Many jazz musicians are woefully underpaid—almost 66 percent earned less than \$7,000 in 2000 for their work as jazz musicians in the San Francisco area, according to the RDS study—especially relative to the level of higher education that they have attained. The study also showed that while a respectable percentage of union members had retirement plans and health coverage, more than half of the musicians surveyed through RDS had no retirement plans or no health coverage.

Institutional support for jazz exists but is small. A few state and regional arts agencies and some nonprofit foundations offer grants to individual musicians, but often at low amounts; in this study, of the musicians who received grants, more than 90 percent received \$5,000 or less. The Lila Wallace-Readers Digest Fund and the Doris Duke Charitable Trust have shored up institutions and endowments of jazz presenters, created networks in the jazz community, and provided venues for jazz performance. The National Endowment for the Arts has assisted these organizations with some of their programs—such as a joint program with the Doris Duke Charitable Trust called JazzNet, which furthers jazz creation, presentation, and education with 14 regional jazz presenters—but since 1996 has been prohibited by Congress from awarding direct grants to individual artists, except for creative writing and honorary awards in the folk and traditional arts and jazz. The honorary award in jazz, the American Jazz Masters Fellowship, is specifically for jazz musicians who are established and have achieved mastery of their art, not for emerging artists.

The data obtained through this study are crucial to a better understanding of the environment in which jazz musicians operate. By presenting a clearer picture of the working life of the jazz artist, this study will help the NEA develop and fund programs that address the

concerns and challenges jazz musicians face in creating and playing their music.

This report acknowledges Richard Orend, whose life was cut short just as he engaged in this study.

Survey Background

In an occupational sense, jazz musicians are difficult to identify. While national-based surveys such as the Current Population Survey, conducted by the U.S. Census Bureau, are used to estimate the labor force by occupation, the occupation categories are not detailed enough to distinguish jazz musicians from the larger classification of Arts, Design, Entertainment, and Media Occupations, or even from the more specific category of Musicians and Composers. In addition, the national-based surveys do not cover detailed questions/subjects germane to the study of jazz musicians.

Given these shortcomings, the National Endowment for the Arts and the Research Center for Arts and Culture partnered with the David and Lucile Packard Foundation, the Grammy Foundation, the American Federation of Musicians, the New Orleans Jazz and Heritage Foundation, and the Nathan Cummings Foundation to study and report findings on

based on a chain-referral sampling method. Using the RDS, initially selected jazz musicians referred other jazz musicians to the interviewer. The referred jazz musicians, in turn, referred others, and so on, until waves of these referrals and interviews produced statistically sound sample sizes.³ The RDS component was necessary because many jazz musicians do not belong to the AFM union or other institutions that could be used to locate and identify them. In addition, jazz musicians tend to have many social networks with other jazz musicians, making RDS particularly appropriate in tapping this hidden population.

In addition to the complexities associated with identifying an appropriate sample of jazz musicians to survey, the occupation in-and-of itself is not easily defined. Anecdotally, musicians have stated that they cannot always play professionally the music they prefer. In other words, they take the gig (i.e., job) offered to them, regardless of whether the job is to play jazz or other types of music, such as pop. Consequently, this study broadly defined jazz musicians as the respondents

that answered yes to the question, "Do you ever play or sing jazz music?"

This study made possible, for the first time, estimates of the number of jazz musicians in each of the metro areas. Using a "Capture-Recapture"

method,⁴ and the results from the AFM and RDS surveys, the following estimates of jazz musicians were generated: 1,723 in the New Orleans area; 33,003 in New York; and 18,733 in San Francisco. After standardizing the three locations for population, San Francisco had the largest concentration, 2.8 jazz musicians for every 1,000 people in the area. This number was 1.5 times higher than the concentration in New York, which was 1.8 jazz musicians per 1,000 people, and more than twice the concentration reported in New Orleans. The chart above summarizes these results.

Metro Area	Estimated Number of Jazz Musicians	Population in 2000	Number of Jazz Musicians Per 1,000 People
New Orleans	1,723	1,337,726	1.3
New York	33,003	18,441,155	1.8
San Francisco	18,733	6,783,760	2.8

jazz musicians. Since a national-based survey was beyond the means of the NEA and its partners, the study was restricted to four metropolitan areas¹: New York, San Francisco, New Orleans, and Detroit.²

In each of the areas, there were two surveys used to conduct the study. The first was a conventional random sample of musicians belonging to the American Federation of Musicians (AFM). The second component was Respondent-Driven Sampling (RDS), which was developed to capture "hidden populations" and is

¹See Appendix A for definitions and background descriptions of the metropolitan areas used.

²Survey results from the RDS were below statistical standards in Detroit, and therefore excluded from this summary report. Data for Detroit based on the results of the union survey are described in a separate volume on the union survey results.

³For more information, see "Finding the Beat: Using Respondent-Driven Sampling to Study Jazz Musicians," by Douglas D. Heckathorn and Joan Jeffri. Published in *Poetics*, Vol. 28, No. 4. February 2001.

⁴See Appendix B for an explanation of Capture-Recapture.

Synopsis

The two surveys used in the study tended to produce a dichotomy of results. For example, union-based respondents were older, more likely to be white, more likely to be male, and earned higher incomes than their RDS counterparts. AFM musicians were also more likely to be employed full-time, have health-care coverage, and enjoy national recognition. Findings among the three geographic areas resulted in a degree of difference as well. Compared to New Orleans and San Francisco, more jazz musicians in the New York area, for example, were employed full-time. New York jazz musicians also tended to earn higher incomes, were nationally and internationally recognized, and toured more often throughout the year.

The sections that follow summarize some of the most salient findings of the study of jazz musicians. They cover descriptive statistics on demographics, education, employment and income, and other factors such as health-care coverage, recognition, and professional goals for the future. The appendices define the geographic areas covered by the surveys and provide background information on each city, and describe the capture-recapture estimation method.

Demographics

Age, Gender, and Marital Status

In comparing the two sources, union musicians were older, more likely to be male, and, for the most part, married. By contrast, RDS respondents were younger, showed higher percentages of women, and were more likely to be single/never married or divorced. For example, the average age of union jazz musicians was 52 years, considerably older than the typical RDS respondent, whose average age was 43. Moreover, almost 31 percent of the jazz musicians identified by the RDS survey were Generation X (ages 24–36 in 2000).

In addition, most jazz musicians were men. In 2000, 47 percent of the entire labor force was composed of women. However, among union jazz musicians surveyed, only 15.6 percent were women. Of the three areas surveyed, San Francisco had the largest proportion of female AFM jazz musicians (22 percent); New Orleans had the smallest percentage (11.3). Somewhat higher proportions of women were found among RDS respondents.⁵ Across all three areas surveyed, almost 20 percent were women, with New York recording the highest share of 26 percent, and San Francisco showing the lowest percentage of female jazz musicians at 15.5 percent.

About 60 percent of union jazz musicians were married, and only 21.5 percent were single (specifically, never married). By contrast, only 25.6 percent of RDS respondents were married, with the highest proportion, almost 42 percent, being single. More RDS respondents were divorced—almost 18 percent, versus the 10.4 percent of divorced union jazz musicians.

Race

The racial distribution of jazz musicians⁶ tended to vary among the geographic areas and sources (i.e., AFM vs. RDS). Relative to the racial distribution of the New Orleans area, for example, there was a heavier concentration of white jazz musicians. In 2000, 60.8 percent of the area's population over age 18 was white; 34.2 percent was black or African American. However, the union-based source reported that 66.5 percent of jazz musicians were white and 25.4 percent were black. The RDS source showed 73.1 percent of jazz musicians were white, while only 23.1 percent were African American. Relative to the racial profile of the New Orleans general population, both AFM and RDS sources indicate disproportionately more white jazz musicians.

AFM and RDS results differed for the New York and San Francisco areas. Using union-based estimates, the white and black proportions of jazz musicians in both areas tended to parallel the racial breakouts of the areas' populations.

⁵The higher proportion of women found in New York may reflect more enthusiastic recruiting by women in this area.

⁶Race categories were listed as American Indian or Alaska Native, Asian, Black or African American, Native Hawaiian or Pacific Islander, White, or Other. However, only estimates for Black or African American and White categories are reported in this summary the larger New York CMSA covered by this study. See Appendix A for geographic definitions.

Race Ratios of Jazz Musicians in Each Area				
Source	Race %	New Orleans Area	New York Area	San Francisco Area
AFM-Based	Percentage White	66.5	71.3	80.2
	Percentage Black	25.4	17.3	8.9
RDS-Based	Percentage White	73.1	54.8	59.4
	Percentage Black	23.1	32.8	25.1
Population over 18*	Percentage White	60.8	66.3	61.2
	Percentage Black	34.2	16.0	6.9

*Source: U.S. Census Bureau, Census 2000. Counts of persons over age 18 reporting one race.

For example, in the New York area, the union-based estimate of the proportion of black jazz musicians was 17.3 percent—fairly close to the proportion of the area’s black population, which was 16 percent in 2000. Similarly, in San Francisco, 6.9 percent of the area’s population was black, and, according to the union-based survey, 8.9 percent of the area’s jazz musicians were black.

However, the RDS estimates point to heavier concentrations of black musicians in both the New York and San Francisco areas. For example, the RDS reported that 32.8 percent of New York-area jazz musicians were black—almost 17 percentage points greater than the share of the area’s black population. The RDS also showed more than a quarter (25.1 percent) of San Francisco’s jazz musicians were black—3.6 times larger than the proportion of the area’s African-American population. The table above summarizes these results.

Education

This study suggests that jazz musicians are well educated. Nearly 45 percent of those identified by the AFM survey held bachelor’s degrees or higher (e.g., master’s or doctorate), a relatively large share compared to the 24.4 percent of the U.S. population over age 25 with this level of education. Comparable patterns were also

found in the three geographic areas. For example, 42.7 percent of New Orleans’ union-based jazz musicians held bachelor’s or higher-level degrees. In New York and San Francisco, the percentages were 43.5 and 49.4, respectively.

Jazz musicians associated with the RDS survey were also well educated. Over all three areas, 44.6 percent held bachelor’s or higher-level degrees—with jazz musicians in the New York area recording the highest share of about 52 percent.

Though jazz musicians reported by this study were better educated than the overall U.S. population, the musicians in New York and New Orleans were also better educated than the general populations in these two areas. For example, about 30 percent of the population over age 25 in the New York City primary metropolitan statistical area (PMSA)⁷ had bachelor’s or higher-level degrees. In New Orleans, it was 22.7 percent. However, San Francisco’s high levels of college-trained jazz musicians largely mirrored the well-educated population in that area. In 2000, 45 percent of the San Francisco PMSA’s⁸ population over 25 had bachelor’s or higher-level degrees, fairly close to the results for the area’s jazz musicians (AFM 49 percent; RDS 43 percent).

“Some things work out right at the last minute, but I never feel economically secure.”

—RDS study jazz musician

Employment and Income-Related Findings

Employment

Of the AFM jazz musicians surveyed, not one said he or she was unemployed, and 85 per-

⁷Defined as Bronx, Kings, New York, Putnam, Queens, Richmond, Rockland, and Westchester counties. This New York PMSA is only a part of the larger New York CMSA covered by this study. See Appendix A for geographic definitions.

⁸Defined as Alameda and Contra Costa counties. Again, only a part of the larger CMSA used in this study.

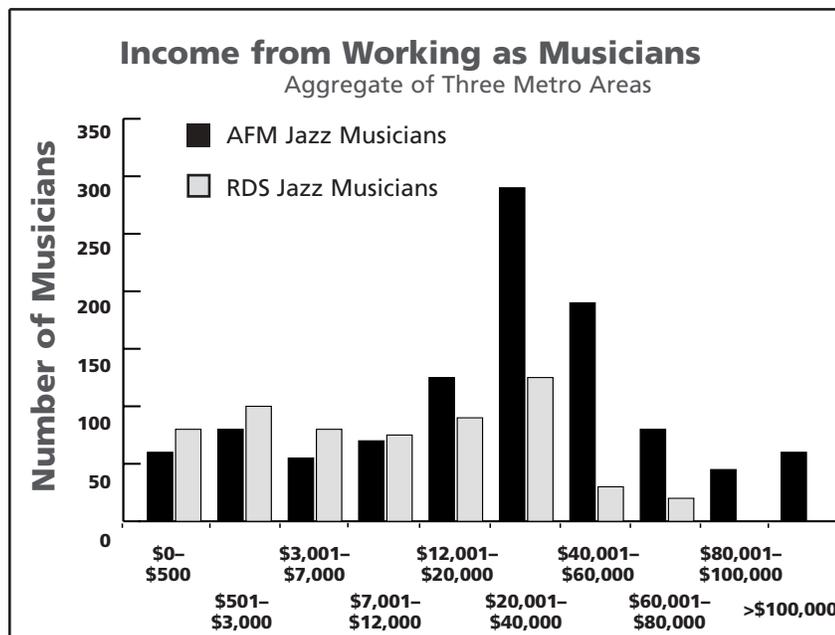
cent reported being employed full-time as either employees (i.e., on a payroll) or as freelancers. Among the three areas, however, job prospects appeared better in New York. For example, relatively few New York union-based jazz musicians worked part-time in the music business (8.4 percent), while higher levels of part-time work were recorded in New Orleans (17.7 percent) and San Francisco (18.1 percent). In New York, 67.6 percent of AFM jazz musicians earned 100 percent of their incomes from music. The proportions earning all of their income from music were lower in New Orleans (40.7 percent) and San Francisco (47.0 percent).

By comparison, only 55.3 percent of the RDS-identified jazz musicians reported working full-time in the music business, either as employees or self-employed (i.e., freelancers). New York-based jazz musicians from the RDS group again fared better. For example, 14.4 percent worked part-time, including freelancing, while 27.7 percent worked part-time in the San Francisco area. In addition, 47.3 percent in New York earned 100 percent of their incomes from music, while only 18.4 percent of RDS-associated jazz musicians in San Francisco did.

Income

As part of this study, respondents were read a list of income ranges and asked to identify the range that described their total incomes from working as musicians. There were 10 income groups, ranging from category (1) of \$0–\$500, to category (10) of more than \$100,000. Among AFM respondents, 62 percent reported earning less than \$40,001. Moreover, the mode (i.e., most popular response), which was reported by 26.2

percent of AFM respondents, was income of \$20,001–\$40,000.⁹ This range was the most popular response in all three geographic areas, even



in New Orleans, where the cost of living is presumably lower.¹⁰ In New York, for instance, the percentage reporting income of \$20,001–\$40,000 was 28.3 percent; in San Francisco it was 19.6 percent; and in New Orleans it was 26.7 percent.

The \$20,001–\$40,000 income range was also the most popular response by RDS-identified jazz musicians. Aggregating all three areas, almost 20 percent reported earning this income range from working as musicians. On the whole, however, RDS musicians earned lower incomes than their AFM counterparts. A large majority, about 91 percent, earned less than \$40,001. In particular, RDS jazz musicians in the San Francisco area earned the lowest incomes—almost 66 percent earned less than \$7,000 in 2000 for their work as jazz musicians.

The chart above summarizes the income ranges reported by both AFM and RDS jazz musicians.

⁹Income ranges do not permit the calculation of an arithmetic mean or median income figure. The midpoint of the mode income range (\$20,001–\$40,000) is \$30,000. Although we don't have any data on the distribution of respondents' incomes within this range, if the incomes were evenly distributed (same number above as below \$30,000), \$30,000 would also be the median.

¹⁰No official "cost of living" estimates are provided by U.S. government statistical agencies. Short of this, average annual consumer expenditures, collected by the Bureau of Labor Statistics, may be useful in gauging this information. Between 1999 and 2000, for instance, the BLS estimated average annual expenditures of \$46,277 in the New York area and \$55,040 in the San Francisco metro area. Due to its relative small size, no estimate is available for the New Orleans metropolitan statistical area. However, average consumer expenditures were \$34,102 in the South Region, which includes New Orleans.

Beyond determining that AFM-based jazz musicians earned more than the RDS respondents, it shows that jazz musicians from both sources earned less than expected relative to their high levels of education. For example, the National Center for Education Statistics (NCES) reports that the average male with a bachelor's degree earned \$52,985 in 1999. It was \$66,243 for men with higher-level degrees.¹¹ In addition, the Bureau of Labor Statistics reported that average weekly earnings for workers in professional specialty occupations, a broad category covering occupations requiring higher levels of schooling, were \$854 in 2001.¹² Assuming 50 workweeks in a year, this amounts to \$42,700.

Both the NCES and Census Bureau figures are national in perspective, and do not reflect the geographic differences inherent in this study of jazz musicians. In a broad interpretation, however, we would expect workers to earn more in New York and San Francisco. Since the respondents from both AFM and RDS sources typically earned incomes below the U.S.-based amounts reported by NCES and the Census Bureau, it seems that jazz musicians are undercompensated relative to their educational attainment.

“When you have something like dental problems you get stressed, because it can affect your playing and your bank account.”

—RDS study jazz musician

Retirement Plans and Health-Care Coverage

In aggregate, 77.6 percent of AFM jazz musicians reported that they have at least one retirement plan. This high ratio was found in all three areas surveyed: 77.8 percent in New Orleans, 76 percent in New York, and 82.3 percent in San Francisco. More than half, 55 percent, obtained retirement plans themselves and 41 percent acquired them through the union. This

breakout was also consistent among the three areas. Most AFM jazz musicians also reported that they had health coverage—81.9 percent in New Orleans, 89.5 percent in New York, and 91.1 percent in San Francisco. In most cases, the jazz musicians obtained this coverage themselves (38.8 percent in among all three areas) or through employers (31.1 percent totaled for all three areas).

Among RDS respondents, 57 percent, more than half, did not have a retirement plan. Of those that did, 21.5 percent obtained these plans themselves. An additional 15.9 percent got them from employers. RDS-identified jazz musicians were also less likely to have health insurance. Compared to the 88 percent coverage rate for AFM respondents, only 43.1 percent of the jazz musicians identified through the RDS reported having health or medical coverage.

Recognition and Grants and Fellowships

Both AFM and RDS respondents reported that their first paid jobs in jazz marked their earliest form of professional recognition. However, AFM jazz musicians reported higher levels of recognition—almost 94 percent said that they were recognized locally, versus 46 percent of the RDS respondents. More than 62 percent of the union-based respondents said they were recognized nationally, and 56 percent said they enjoyed international recognition. This was particularly true of AFM jazz musicians in New York, where 72 percent reported national recognition, and almost 66 percent said they were valued internationally. By comparison, only 19 percent of RDS-identified jazz musicians reported that they were nationally recognized for their talent.

Of the 11 percent of AFM respondents who received grants or fellowships as jazz or aspiring musicians, the vast majority, more than 90

¹¹The National Center for Education Statistics does not routinely report total earnings for both men and women. The comparable figures for women with bachelor's and higher-level degrees were \$37,993 and \$48,097, respectively. For more information, see the *Digest of Education Statistics*.

¹²Source: Bureau of Labor Statistics, *Current Population Survey*, Median Usual Weekly Earnings of Full-Time Wage and Salary Workers, 2001.

percent, received amounts of \$5,000 or less. Considerably more RDS respondents received grants and fellowships—36.5 percent. However, as with their AFM counterparts, more than 90 percent of these grants and awards were \$5,000 or under.

Copyrights and Airplay

Large percentages of both AFM and RDS respondents held copyrights in artistic works of their own creations. Among the union-based jazz musicians, almost 60 percent held copyrights, with New York reporting the highest rate of 68.5 percent. Similar results were found among RDS-identified jazz musicians—totaling results for all three geographic areas, almost 61 percent held copyrights. New York again reported the highest share of 73 percent.

Most jazz musicians surveyed by this study also had their music played on the air (e.g., radio, television, etc.). Nearly 83 percent of AFM jazz musicians had their music played on the air, and these high percentages were fairly consistent across all three areas. Moreover, 44 percent of the union-identified respondents had their music broadcast over the Internet. In the New York area, 50 percent reported having Internet broadcasts. About 70 percent of the RDS respondents had airplay of their music. Higher rates were reported in both New Orleans (82.4 percent) and New York (82.2 percent), while fewer RDS-associated jazz musicians in San Francisco had their music played on the air (55 percent). Even more RDS jazz musicians, 47.2 percent, had their music broadcast over the Internet.

Migration and Touring

Both AFM and RDS jazz musicians tended to live in the same county or parish for more than 10 years. For example, 76 percent of AFM jazz musicians surveyed in New Orleans lived in the same parish for more than 10 years. The proportions in New York and San Francisco were comparable—68 and 72 percent, respectively. RDS jazz musicians were even less mobile: almost all—94 percent—lived in the same

county or parish for more than 10 years. These high rates were consistent across all three RDS geographic areas surveyed.

Though the jazz musicians surveyed tended not to migrate during the past 10 years, sizable proportions did perform away from their home locations. Among AFM respondents, 28 percent performed away from home over 30 times in the previous year. In the New York area, more than a third toured this much. RDS musicians tended to travel for performances less frequently. When asked how many times they worked/performed away from home in the last 12 months, the most popular response (32.8 percent) was one to five times.

“You can’t lie with a musical instrument ...”

—RDS study jazz musician

Playing in Bands

The jazz study indicates that most jazz musicians play with multiple groups—42.3 percent of AFM respondents reported playing with more than four different bands, and RDS results were similar (41.2 percent). Playing with multiple groups can be problematic. Musicians may not stay in a group long enough for it to grow into a solid band, and moving from group to group and gig to gig can make linear career development difficult.

Jazz Styles and Instruments

The jazz study respondents reported that they played a wide variety of jazz styles. From a list of 20 different types of jazz music, “traditional” was among the most popular. About 72 percent of AFM jazz musicians played this kind of music, while 40 percent of RDS musicians performed traditional jazz. Other standard responses included “swing” (76 percent of AFM and about 40 percent of RDS), “blues” (68 percent of AFM and 35 percent of RDS), and “bop” (41 percent of AFM

and 44 percent of RDS). The study also suggests some geographic variation in jazz styles. For example, traditional jazz was more popular in New Orleans (85 percent of AFM and nearly 66 percent of RDS), while “avant-garde” was more prevalent among AFM jazz musicians in New York and RDS respondents in San Francisco (35.3 percent).

The respondents were also asked to list their primary instruments. Among AFM jazz musicians, popular responses were piano (16.3 percent), trumpet (almost 10 percent), and drums (9 percent). Similar results were also reported for RDS participants, in that piano (33.5 percent) and drums (10.4 percent) were commonly cited primary instruments. However, there were more RDS vocalists—10.8 percent listed voice as their primary instrument.

“This is the music that gives people hope when there is no hope.”

—RDS study jazz musician

Future Goals and Qualities Needed for a Career in Jazz

When presented with 11 possible career goals for the next five years, both AFM and RDS jazz musicians reported that achieving a higher level of artistic expression was the most important. Almost 11 percent of AFM musicians reported this as a chief goal, as did 27 percent of RDS participants. Making a living from their music and getting record deals were also important to the respondents—particularly among union jazz musicians, who ranked these goals second and third, respectively. More RDS participants considered leading their own group as an important goal—9.1 percent versus 1.4 percent of AFM respondents.

Jazz study respondents were also given a list of 11 possible qualities needed for pursuing careers in jazz. Far and away, both AFM and RDS jazz musicians listed talent as the most important quality—23.1 percent of AFM respon-

dents gave this answer, and 22.2 percent of RDS participants did. RDS respondents also listed performing ability and business savvy as needed traits. However, these responses were not uniform across the three geographic areas. For example, almost 17 percent of the San Francisco RDS musicians said business savvy was important, while only 4.8 percent of those in New York thought this was needed. Similarly, RDS jazz musicians in both New Orleans and San Francisco considered performing ability as a needed quality for jazz musicians (19.2 percent and 15.4 percent, respectively), while, again, only 4.8 percent of those in New York agreed with this. Among AFM respondents, business savvy and performance ability did not rank high as qualities needed for careers in jazz.

Comments from Survey Participants

Interviewers spoke with approximately 2,700 jazz musicians during the course of this study. Some of these interviews lasted 20 minutes on the phone; others turned into two-hour, face-to-face conversations. During the interviews, musicians were asked to offer suggestions for ensuring the survival of jazz and for improving the ability of musicians to work in the jazz field. Similar ideas kept emerging, and many of the same points were brought out in all of the cities.

As the box on the opposite page indicates, some of the suggestions related to the musicians’ general well-being, such as having access to affordable health insurance and medical care, pensions, and emergency relief funds for musicians who are ill or aging. The interviewees also saw education as an important component in the preservation of jazz, from education of schoolchildren through classes and performances to education of musicians in business practices to help them manage their own careers. Changes in the business aspects of jazz were offered as well, from more grant money from foundations and the National Endowment for the Arts for recordings, performances, and concept development to standardized club fees, tax breaks for free public performances, and more Internet-based resources for jazz musicians.

JAZZ MUSICIAN RESPONDENT SUGGESTIONS

Basics

- Affordable rehearsal space
- Access to affordable health and medical care
- Grassroots performance opportunities
- Revitalization of the union, especially those policies that would allow jazz musicians to get pensions
- More emergency relief agencies like the Musicians Emergency Fund, for musicians who have fallen prey to illness and age

Education and Audience Development

- Education of schoolchildren and communities, mentoring and apprenticeships to help pass on the legacy of jazz
- Programs to help jazz musicians learn to manage their own careers
- AFM sponsorship of school gigs to bring jazz to younger audiences
- Coordinated audience development programs from the recording industry, jazz educational institutions, jazz venues, and other facets of the jazz community
- Creation of local arts newspapers where musicians could place free ads, run by artists, and develop audiences and awareness

Philanthropy

- Restoration of grant awards to individual jazz artists from the NEA
- Grants going toward grassroots

efforts: models like the CETA Program in the 1970s and Chamber Music America's jazz ensemble grants were invoked as ways to get money to the grassroots.

- Money for "concept development," not just final product
- Grants to make records and to cover promotional costs
- More foundations like Music Cares, dedicated to promoting the future of the music
- Beyond grants: helping individual artists beyond the grant or cash gift or award. (The New Orleans Jazz & Heritage Foundation has the Musicians Housing Initiative, which assists musicians in their efforts to become homeowners.)

Business

- A nonprofit independent music distribution company for artists' recordings
- Standardized club fees, with cost-of-living adjustments
- Tax breaks for performing in public for free or in nursing homes, prisons, or hospitals
- Creation of local arts newspapers where musicians could place free ads and develop audiences
- Subsidies for presenters to encourage diverse programming
- More Internet-based resources for jazz musicians
- National network of venues, including a circuit of smaller places across the country for community exchange

Appendix A: Metropolitan Areas Used in Study

The geographic locations covered by the study were the New Orleans, New York, San Francisco, and Detroit¹³ metro areas. A metropolitan area is generally defined as a core area containing a large population nucleus, together with adjacent communities having a high degree of economic and social integration with that core. In most cases, the core is a central city, and the adjacent communities are generally counties, or parishes in the case of Louisiana. The New York and San Francisco metro areas used in the jazz study are Consolidated Metropolitan Statistical Areas (CMSAs), which occur when two or more metros are integrated with each other.

The following defines the metro areas used in this study of jazz musicians and includes brief background descriptions of each city's relationship to jazz.

NEW ORLEANS

New Orleans MSA:

Jefferson Parish
Orleans Parish
Plaquemines Parish
St. Bernard Parish
St. Charles Parish
St. James Parish
St. John the Baptist Parish
St. Tammany Parish

New Orleans is regarded as the birthplace of jazz, and continues to attract large numbers of tourists and visitors to various jazz clubs and festivals in the city. Though there are many venues for appreciation of New Orleans-style music today, only a handful are jazz-specific, such as Snug Harbor and Sweet Lorraine's. The New Orleans Jazz & Heritage Foundation is a major presence in the jazz community. The nonprofit corporation promotes and preserves music, arts, and culture indigenous to the New Orleans area. The largest effort of the foundation is its annual Jazz & Heritage Festival, which runs over ten days during the spring, bringing tens of thousands of jazz lovers to the city each year.

More than 200 record labels operate in the city, though only a handful are primarily jazz-oriented, such as independent labels All for One

Records and Basin Street Records. Many post-secondary institutions in the metropolitan area have developed solid reputations for their jazz programs, such as the University of New Orleans, whose jazz studies division is led by legendary jazz mentor and patriarch Ellis Marsalis.

NEW YORK

New York, Northern New Jersey, Long Island CMSA

New York PMSA:

Bronx County
Kings County
New York County
Queens County
Richmond County
Rockland County
Westchester County

Nassau-Suffolk PMSA:

Nassau County
Suffolk County

Newburgh PMSA, part:

Orange County

Jersey City PMSA:

Hudson County

Newark PMSA:

Essex County
Morris County
Sussex County
Union County
Warren County

Stanford-Norwalk PMSA:

Darien Town
Greenwich Town
New Canaan Town
Norwalk City
Stanford City
Weston Town
Westport Town
Wilton Town

Middlesex-Somerset-Hunterdon PMSA, part:

Middlesex County
Somerset County

Bergen-Passaic PMSA:

Bergen County
Passaic County

Monmouth-Ocean PMSA, part:

Monmouth County

New York became a jazz center during the 1920s and has essentially remained one up to the present. Considered the birthplace of the bebop revolution in jazz, New York is today not associated with any one jazz form, but with all varia-

¹³Figures for the Detroit area are not included in this summary, but are reported in the AFM volume of this study.

tions. The metro area has the greatest concentration of premiere jazz venues in the United States, ranging from Jazz at Lincoln Center—the world’s leading nonprofit institutional producer of jazz events—to historic commercial nightclubs, such as the Village Vanguard. It also has a plethora of lower-echelon venues, such as the Knitting Factory, which may present jazz irregularly but remain significant to the larger picture of employment for jazz musicians.

Manhattan is the site of major offices for all five of the world’s major recording companies, and the city as a whole has a number of subsidiary labels specializing in jazz. In addition, a large array of institutions of higher learning make New York a destination for those seeking an education in jazz. Outside of the jazz education programs of Carnegie Hall and Jazz at Lincoln Center, the New School University employs 72 jazz artists as educators in a bachelor’s degree in jazz and the Manhattan School of Music offers a jazz curriculum.

SAN FRANCISCO

San Francisco CMSA

Oakland PMSA:

Alameda County
Contra Costa County

San Francisco PMSA:

Marin County
San Francisco County
San Mateo County

San Jose PMSA:

Santa Clara County

Santa Rosa PMSA:

Sonoma County

Vallejo-Fairfield-Napa PMSA:

Napa County
Solano County

San Francisco became known as a jazz city primarily in the 1950s, as the place where what became known as the “West Coast” style of jazz started, including experimentations such as Beat-inflected jazz and poetry. During the past two decades, San Francisco and northern California have become recognized as an important area for jazz artists, due to their commitment to presentation of the arts. In addition to the nationally respected SF Jazz Festival, the San Francisco metro area is home to many venues for jazz, running the gamut from restaurants such as Yoshi’s to festivals such as SFJazz and the Monterey Jazz Festival to street festivals and churches such as the Church of

St. John Coltrane—an African Orthodox Church incorporating jazz into Sunday worship services.

The San Francisco Bay area is home to a variety of small and independent record labels, several of which specialize in jazz, such as Noir Records and Concord Records. Many educational institutions offer a jazz-oriented curriculum, such as JazzSchool, a community school that offers classes in instruction and music business to students of all ages.

DETROIT

Detroit-Ann Arbor-Flint CMSA

Ann Arbor MSA:

Lenawee County
Livingston County
Washtenaw County

Detroit MSA:

Lapeer County
Macomb County
Monroe County
Oakland County
St. Clair County
Wayne County

Flint MSA:

not included

Detroit was, at one time, home to some of the biggest names in jazz. Some—such as Donald Byrd, Betty Carter, and Tommy Flanagan—grew up there, learning their art; others—such as Joe Henderson and Gerald Wilson—moved there to become part of the scene. But productive as Detroit has been, the city has proven unstable as a jazz center since the 1970s. Detroit has come to serve more as a spawning ground for musicians, who then move to more profitable locations like New York City, rather than a place talented players can count on as a reliable economic base. However, it still hosts the largest free jazz festival in the country, the Ford-Detroit Jazz Festival, every Labor Day weekend, attracting approximately 750,000 people.

Although the days of Detroit having one of the best public school music programs in the country are past, the Detroit School District Jazz Education Program oversees jazz programs in ten area high schools. Additionally, there are a good number of formal jazz education programs in the Detroit metro area through institutions such as Wayne State University, the University of Michigan, Eastern Michigan University, and the Jazz Network Foundation Education Programs.

Appendix B: Using the Capture-Recapture Method to Estimate the Number of Jazz Musicians

The capture-recapture method estimates the number of jazz artists by comparing the overlap between the union and RDS-identified jazz artists. Specifically, in order to calculate the universe of jazz musicians in each city, the number of jazz artists identified in the union study (capture) is divided by the proportion of jazz artists who are determined to be union members based on the RDS survey results (recapture). The steps taken to estimate the number of jazz musicians in each metro area are described below:

New York

Capture:

The proportion of New York area musician union members who identified themselves as jazz musicians (in response to the union member survey) is .701 (415/592).

The number of musician union members in the New York metropolitan area, according to union records, is 10,499.

Therefore, the estimated number of union jazz musicians is 7,360 (10,499 x .701).

Recapture:

The proportion of all New York jazz musicians who are union members is estimated based on the RDS sample using the following formula for Pa, the proportion of union members:

$$Pa = (Sba * Nb) / (Sba * Nb + Sab * Na)$$

Na is the mean network size of union members = 298.2

Nb is the mean network size of nonunion members = 175.2

Sab is the proportion of nonunion members recruited by union members = .512

Sba is the proportion of union members recruited by nonunion members = .252

Which yields Pa = .22301

Therefore, based on the estimate of both the number of New York union jazz musicians (7,360) and the estimate of the portion of all New York jazz musicians who are union members (.223), the size of the New York jazz musician universe is estimated using the following formula:

$$7,360 / .223 = 33,003$$

San Francisco

Capture:

The proportion of San Francisco area musician union members who identified themselves as jazz musicians (in response to the union member survey) is .681.

The number of musician union members in the San Francisco area, according to union records, is 2,217.

Therefore, the estimated number of union jazz musicians is 1,509 (2,217 x .681).

Recapture:

The proportion of all San Francisco jazz musicians who are union members is estimated based on the RDS sample using the following formula for Pa, the proportion of union members:

$$Pa = (Sba * Nb) / (Sba * Nb + Sab * Na)$$

$$Pa = .0806$$

Therefore, based on the estimate of both the number of San Francisco union jazz musicians (1,509) and the estimate of the portion of all San Francisco jazz musicians who are union members (.0806), the size of the San Francisco jazz musician universe is estimated using the following formula:

$$1,509 / .0806 = 18,733$$

New Orleans

Capture:

The proportion of New Orleans area musician union members who identified themselves as jazz musicians (in response to the survey) is .873.

The number of musician union members in the New Orleans metropolitan area, according to union records, is 1,014.

Therefore, the estimated number of union jazz musicians is 885 (1,014 x .873).

Recapture:

The proportion of all New Orleans jazz musicians who are union members is estimated based on the RDS sample as .514.¹⁴

Therefore, based on the estimate of both the number of New Orleans union jazz musicians (885) and the estimate of the portion of all New Orleans jazz musicians who are union members (.514), the size of the New Orleans jazz musician universe is estimated using the following formula:

$$885 / .514 = 1,723$$

¹⁴The number of documented referrals in New Orleans was too small for a meaningful analysis of referral patterns. Therefore, it was not possible to use the equation to compute the proportion of union members in that city (i.e., no data for the terms Sab and Sba). The proportion of union members in the RDS sample (i.e., .514) was used instead.

Changing the Beat

A Study of the Worklife of Jazz Musicians

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