

Jazz on Terrestrial Television: A Commercial Commodity?

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www.bigbandbyrne.com

Abstract

There is some argument among certain factions of the jazz community that jazz-sounds and images are being used in television commercials because people in the advertising industry believe that jazz is attractive to consumers. The belief is that the use of jazz will help a manufacturer or service provider sell a product they are promoting, in addition there is a consensus amongst the jazz community that jazz is getting a very 'raw deal' by the television industry. Many jazz journalists are reduced to writing about the appearance of a jazz artist, or the use of jazz music on television when jazz is used only as background footage or background music in programmes concerning other issues. There seems to be little or no jazz in terrestrial television programming. Does the cost of producing a programme justify the rating figures a programme may attract? Does jazz have some commercial value to the television advertising industry? Does the use of jazz in a television commercial affect or reflect a certain target market? These are the issues that will be addressed in this dissertation.

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Introduction

Many manufacturers and service providers have begun to use jazz in their television advertising campaigns (see table 7 p.18) where millions of pounds are spent every year, for example Carlsberg, who own the Tetley Brewery, spent £6,000,000¹ on its 1998 autumn campaign. This particular advertisement used *Moanin'* which was composed by Charles Mingus.² Does the advertising industry recognise that the use of jazz in advertising has some commercial value?

Meanwhile, the television industry produces very few programmes that address jazz in any shape or form and even when they do, the quality of these programmes leaves much to be desired. One disaster that springs to mind was the BBC's "*Jazz 606*"³, to be discussed in some detail later. However, many programmes are using jazz as background music, so why do producers of such programmes choose to do this? There are many reasons why certain types of music may be chosen. Rock music could be chosen simply because the producer may like rock music, which is often the case. Many television productions are using Drum and Bass or Rhythm and Blues to accompany programmes as these styles are popular in contemporary mainstream music. In July 1998, BBC's regional news programme "*Look North*" used jazz to accompany a story concerning an exhibition of work by a local photographer. The author questioned the BBC as to why jazz was chosen to accompany the bulletin and the reason was that the journalist responsible for producing the story simply liked jazz.⁴

The fact that jazz is getting close to no coverage on terrestrial television is directly related to ratings and therefore economics. Does the cost of production justify the return? In the case of jazz programmes on terrestrial television, the answer would appear to be, sadly, no.

This dissertation is intended to unlock the perplexing disconcertion amongst the jazz community as to why there are so few jazz orientated programmes on terrestrial television. In addition, it will discover if there are any reasons as to why jazz is being used so frequently by the advertising industry, and if jazz is appealing to a certain type of consumer, why then has the television industry not realised this and reacted appropriately.

¹ See the Tetley Brewery web site. www.c-talloy.co.uk

² Mingus, Charles. *Blues & Roots*, Atlantic Recording Corporation 7567-81336-2

³ *Jazz 606*. BBC 2, March 4th – April 8th 1998

⁴ Greenan, P. Assistant News Editor, *Look North*. E-mail: paul.greenan@bbc.co.uk

Chapter 1 – Jazz on Terrestrial Television.

1.1 Television Output.

Table 1⁵ displays the average weekly output of the five terrestrial television stations for the year 1997. BBC 1 and BBC 2 are combined as a single unit. Channel 3 excludes regional output.

Table 1

Channel	BBC	Channel 3	Channel 4	Channel 5
Sport	14%	5%	10%	14%
Religion	1%	1%	1%	1%
Education	2%	3%	4%	3%
News	17%	9%	3%	5%
Entertainment	10%	16%	19%	14%
Films		16%	21%	18%
Drama	5%	21%	10%	18%
Childrens	7%	9%	8%	10%
Current Affairs		3%	3%	3%
Documentaries		2%	6%	14%
Schools	6%		5%	
Multi-Cultural			2%	
Factual	19%	13%	5%	
Open University	9%			
Continuity	5%			
Parliamentary	3%			
Music and Arts	2%	2%	3%	0%

As the figures clearly demonstrate, music and arts make up only 2% of the BBC's weekly output in comparison to 5% of its weekly output being dedicated to continuity⁶. 2% of the BBC's weekly output translates to approximately three hours per week. The weekly output of Channel 3 also amounts to 2%. This translates as two hours twenty-seven minutes per week. Channel 4's output is 3%. This is equivalent to five hours twenty-eight minutes per week. Finally Channel 5's average weekly output of music and arts is deemed too low to be worthy of a percentage figure by the Independent Television Commission, the output

⁵ BBC output information. BBC Television and Radio. Facts and Figures. BBC Broadcast Publicity. 1997
Channel 3, 4 and 5 output information. See Independent Television Commission web site. www.itc.org.co.uk
This is the latest available information and because this information is from two separate sources, the information is a little difficult to compare. For example in the BBC's slot there is no information on films as these are grouped with entertainment. However for the purpose of this dissertation, the main concern is with music and arts.

⁶ Continuity is where somebody verbally introduces a programme that is about to begin. It also can be a short trailer advertising a forthcoming programme.

being a derisory thirty-three minutes per week. This hardly constitutes a balanced coverage of the average viewer's requirements.

These figures do not tell display exactly how many hours per week are dedicated to just music alone as they relate to two categories, music and arts. If the figures could be split even further to encompass just jazz music one shudders to think what the actual average number of hours per week would be. Jazz is currently being virtually ignored by the television industry.

When the author questioned Channel 5 about their lack of coverage of jazz orientated programmes, their response was,

As a modern mainstream broadcaster, Channel 5 believes that pop music is more suitable for our audience than jazz or other genres.⁷

If this attitude is reflective of “modern mainstream broadcasters”, does jazz have a future on terrestrial television? Do the people behind television production believe that jazz is no longer of any interest to the people of Britain? As stated in the introduction, the reasoning behind this attitude is of an economic nature. Therefore, the answer to the second question could possibly be affirmative. Channel 5 has demonstrated that they have an active policy on the inclusion, or more appropriately, the lack of inclusion of jazz orientated programmes on their station. As will be discussed later, the BBC also has an active policy about the minimal inclusion of jazz in their schedules (see page 8). Television service providers seem to be consciously ignoring jazz, and therefore the author can only conclude that television producers believe that jazz is of no interest to the people of Britain, which clearly shows that the immediate future of jazz on terrestrial television is bleak

⁷ Response from Channel 5 Duty Office. E-mail address: dutyoffice@channel5.co.uk

1.2 The Cost of Production Versus Ratings and Reasons for Scheduling.

Table 2

<u>Average Hourly Cost per Genre</u>	
Drama	£468,000
Entertainment	£204,000
Current Affairs	£176,000
Schools	£136,000
Children's	£131,000
Documentaries	£124,000
Education	£117,000
Music and arts	£106,000
News	£85,000
Sport	£70,000
Daytime	£37,000
Westminster	£36,000

Table 2 shows the average hourly cost of production per genre.⁸ As can be seen, music programmes cost a massive £106,000 per hour to produce; yet these kinds of programmes do not attract a large audience especially when compared to other genres. (See table 3 below)⁹

Table 3

<u>BBC 1 Ratings 1996/97 Millions</u>	
Only Fools and Horses	24.35
Eastenders	23.34
One Foot in the Grave	17.47
Euro 96: England vs Germany	17.46
Casualty	16.42
Jurassic Park	15.72
Before They Were Famous	15.35
The Vicar of Dibley	15.16
The National Lottery Live	14.7

In fact music orientated programmes are only expected to be viewed by a half of a million people.¹⁰ The following article is the BBC's explanation as to why there is so little jazz in their programming.

⁸ BBC Television and Radio. Facts and Figures.

⁹ *ibid.*

¹⁰ *ibid.*

Jazz – why so little on the BBC?

Despite our best efforts, and to our great disappointment, jazz programming has only ever attracted small audiences. Whilst a “live” opera will attract upwards of one million viewers, recent jazz output has viewing figures of between 300,000 and half a million at best.

Despite this there will continue to be numerous significant jazz transmissions on both BBC television and radio.¹¹

The BBC expresses its disappointment in the fact that jazz cannot attract a larger audience. However, the author believes that what this really means is that the BBC cannot afford to schedule jazz programming as the rating figure percentages will be affected and this simply is not good for business. Furthermore, if the BBC is concerned about the low audience jazz attracts, why then will they not try to promote jazz or even at least schedule jazz programming in a time-slot that might attract potentially larger audiences? As a publicly funded body, the BBC is required by law to fulfil certain programme-type content, hence the meagre output of programmes offering some jazz based content.

Prime-time television is deemed to be between 17:30 p.m. to 22:30 p.m.¹², and in turn, programmes that attract low ratings tend to be screened late at night. The BBC’s “*Jazz 606*” was screened on Wednesday evenings at 11:30 p.m. and this particular slot is only expected to attract around 400,000 viewers¹³ no matter what is being screened. Channel 4’s “*Jazz Heroes*” was screened on Sunday evenings at 7:30 p.m. which would appear to be prime-time, however, in reality this is what is known in the television industry as a ‘graveyard-slot’, as this is the time Channel 3 shows “*Coronation Street*”. Channel 3 screened “*The Young Jazz Musician of the Year Competition*” on Tuesday evenings at 10:40 p.m., yet again outside the hours of prime-time.

The fact remains that jazz will continue to attract small television audiences if it is continually scheduled outside prime-time hours. Jazz needs exposure if it is to even begin to re-enter mainstream popular music. The author can only conclude that the television industry seems to have given up on jazz as a commercially viable form of entertainment.

¹¹ BBC Online Information. Website. www.bbc.co.uk/info/info/policy/j_policy.shtml

¹² The Advertising Association. Website. www.adassoc.org.uk

¹³ King, Andy. Producer of *Jazz 606*.

1.3 A Survey of Jazz on Terrestrial Television.

Throughout previous decades, there have been some important and innovative jazz programmes screened on terrestrial television. Between 1957 – 1960 Granada Television produced a show called “*Chelsea at Nine*”, which was not a programme dedicated to jazz but a variety show that gave some jazz artists a stage and in March 1959 Billie Holliday appeared on this programme.¹⁴

Between 1964 and 1966, the then new minority interest channel, BBC 2, screened the legendary “*Jazz 625*” series of programmes. *Jazz Journal* published a six-page article enthusiastically heralding the arrival of the first ever British television programme dedicated solely to jazz.¹⁵ Terry Henebury, who produced “*Jazz 625*”, had an innovative mind when it came to presenting jazz on terrestrial television. He believed that jazz had a vast untapped audience whose interest could be stimulated if jazz was presented in the right way. Some of his ideas included the bringing together of American and British musicians to play specially commissioned scores for performance on television.¹⁶

The first “*Jazz 625*” featured Duke Ellington and his Orchestra and subsequent programmes presented such giants as; Dizzy Gillespie, The Oscar Peterson Trio and The Cannonball Adderley Sextet. Representing the British fraternity amongst others were; The Tubby Hayes Quintet, Humphrey Lyttelton Fifteen, Chris Barber’s Jazz Band and The Johnny Dankworth Orchestra.¹⁷

In 1991, twenty-seven years after its original screening, a ten-part series of “*Jazz 625*” was repeated on the BBC. The fact that the programme’s production standards could stand the test of time so well indicates that “*Jazz 625*” will forever be remembered as one of the most important events for jazz on British television.

“*Commonwealth Jazz Club*” was screened on BBC 2 in September 1965. This consisted of five, thirty-minute programmes and was also produced by Tony Henebury.¹⁸ Between 1966 and 1967 “*Jazz Goes to College*” was screened on BBC2. This programme

¹⁴ Vahimagi, T. *British Television*. P.63 O.U.P. New York 1994.

¹⁵ *Jazz Journal*. Jazz Journal Ltd. London October 1964 pp. 14 - 19

¹⁶ *ibid.* p.17

¹⁷ Vahimagi, T. *British Television* p.128

presented international jazz artists recorded in concert at various colleges and universities throughout the UK.¹⁹ In 1968, “*Jazz at the Maltings*” was screened on BBC 2. This was a weekly twenty-five minute programme broadcast from The Aldeburgh Festival Concert Hall in East Suffolk and was introduced by Benny Green. The content of this show was pure quality with stars such as; Buddy Rich and his Orchestra, The Oscar Peterson Trio, The Dave Brubeck Quartet with Gerry Mulligan, the Art Blakey sextet and The Dizzy Gillespie Big Band Reunion being given slots just in the month of October 1968.²⁰ Terry Henebury also produced, “*Jazz Scene*” shown on BBC 2 between 1969 and 1970. This was a weekly programme featuring some of Britain’s best musicians performing at Ronnie Scott’s London jazz club, which was then celebrating its tenth anniversary in September 1969.²¹

In November 1982, the then new channel, Channel 4, began broadcasting and as a minority interest channel, some of its output consisted of jazz programmes. One of its triumphs was “*Jazz on 4*” shown between 1982 and 1983. This was a unique programme which consisted of one-hour slots and showed not only jazz concerts, but also films in which the sound track consisted of a jazz score.²² Also in 1983, Channel 4 began a ten-week series called “*4 Up 2 Down*”, a programme touring jazz venues throughout the UK and included people such as; Bobby McFerrin, Johnny Dankworth and Jimmy Witherspoon.²³

Other screenings of jazz orientated programmes on terrestrial television include “*All You Need is Love*” produced by LWT 1977. This programme consisted of seventeen one-hour slots and examined the history of popular music. One segment dealt with jazz and presented footage of, and/or interviews with Artie Shaw, Buddy Rich, Irving Berlin, Charlie Parker and Billie Holliday amongst others.²⁴ “*A Plus*” was shown on ITV in October 1983. “*Jazz at the Gateway*” was shown on Channel 4 in 1987. Also in 1987, the BBC screened “*Jazz Week*” which was a full week dedicated to jazz concerts and films concerning jazz. As can be imagined this received extremely favourable reviews from jazz critics, musicians and the public alike.

¹⁸ *ibid.*

¹⁹ *ibid.*

²⁰ *ibid.* p.163

²¹ *ibid.* p.128

²² *ibid.* and also *Jazz Journal* February 1983 p.24

²³ *Jazz Journal* February 1983 p.24

²⁴ Vahimagi, T. *British Television* p.232

Though this summary of jazz on television is by no means comprehensive, considering the fact that the survey spans more than four decades, what appears to be an impressive array of jazz on British terrestrial television, is quite disappointing quantitatively. There appears to have been a glut of programmes on BBC 2 in the mid 1960's and again another spurt of programmes from Channel 4 in the early 1980's. Channel 3 have had very little to offer in forty years and overall the 1990's have provided rather bland offerings of jazz output so far.

One thing the past programmes have in common is their extreme sense of excellence and high standards. If the producers of contemporary jazz output could be as sincere, diligent and attentive to detail as was the BBC's Terry Henebury, perhaps this dissertation need never have been written.

1.4 Recent Screening of Jazz Programs and Reactions to Them.

The BBC's last offering of jazz to the public was the infamous "*Jazz 606*". The jazz press eagerly awaited the programme, indeed two magazines, *Jazz UK*²⁵ and *Jazz Journal*²⁶, both published articles in the build up to the screening of "*Jazz 606*" praising the BBC for finally adding jazz to its programme output for the first time in many years. In pre-screening publicity the producer of the programme, Andy King, said,

Jazz 606 is about bringing together the extraordinary diversity of acts currently playing in the UK to give each of the shows a bill to satisfy die-hard purists, casual fans and newcomers – an important consideration when trying to attract a new audience to jazz on television.²⁷

Andy King, although full of good intentions, missed the mark completely with "*Jazz 606*". Such was the negative reaction of the press and public alike, the BBC refused a second series of "*Jazz 606*". King's most serious mistake lay in his choice of presenters for the programme. The main presenter was Lemn Sissay, a performance poet whose links were full of frivolous jargon and was so irritatingly delivered that it provoked one journalist to describe him as "over frenetic, irritating and inappropriately effusive"²⁸

The secondary presenter, known as "The Bohemian", was responsible for introducing a figure from the past which was accompanied by some vintage footage of people such as John Coltrane, Dizzy Gillespie and Bessie Smith. This potentially wonderful idea of educating the audience about some of the most innovative predecessors of the contemporary jazz scene was completely marred by the way in which it was presented. The Bohemian was cast as a jazz hipster who claimed he was responsible for Bessie Smith's first record deal and had encouraged John Coltrane to take up the saxophone. Though this was intended to be humorous, on each programme The Bohemian managed to slip in a dark remark about his particular subject usually relating to drug or alcohol abuse. Peter Vacher commented on this by saying,

These crass attempts at humour misfired consistently...the reaction to Sissay and The Bohemian crossed all stylistic boundaries: traditionalists and cutting-edgers alike were all united in their disappointment and condemnation.²⁹

²⁵ *Jazz UK*. March/April 1998. *Jazz NewsPapers*. Cardiff

²⁶ *Jazz Journal*. March 1998.

²⁷ Andy King quoted in *Jazz UK* op cit.

²⁸ Article by Vacher, Peter. *Jazz Journal*. Op cit.

²⁹ *ibid*.

Further comments included,

But a veil is best drawn over the contributions of the fake-hipster Bohemian and his shady, but unfunny, re-takes on jazz history.³⁰

Jazz 606...what could I possibly add to the chorus of derision (and the cringing embarrassment around the country)³¹

Andy King approached the BBC with a proposal for a second series of “*Jazz 606*” but with a different format. The format was due to be changed to one artist per show. Then the featured artist would appear with a number of special guests and by the end of the show all featured guests would end up “jamming” with the main artist. King also proposed that a new presenter be chosen to host the programme. The BBC firmly rejected King’s proposal on the grounds of extremely low ratings and controversial reviews of the first series of “*Jazz 606*”.³²

“*Jazz Heroes*”³³ was shown by Channel 4 in April and May 1998. A six part series with each programme being twenty-three minutes long, each show dealt with a pioneer in the American jazz field, these being; Dizzy Gillespie, Thelonious Monk, Gerry Mulligan, Ella Fitzgerald, Wes Montgomery and John Coltrane. The programme included contemporary jazz artistes discussing the life and music of each subject. This show was not aimed at the “intellectual” jazz musician as the content of dialogue was strictly suited to the layman’s terminology and was definitely attractive to anyone who may have had a developing interest in jazz.

The series received a more favourable, though less reported, reaction from the jazz press. Most comments were positive about the content, the only negative comments³⁴ being in relation to some of the camera work in which the pictures kept changing from a steady colour shot to an angular and shifting black and white shot which became intensely irritating.

³⁰ Editorial, Jazz UK. May/June 1998.

³¹ O’Vanne, Don G. *ibid.*

³² King, Andy.

³³ Jazz Heroes. Produced for Channel 4 by Uden Associates. Website: www.uden.com

³⁴ Jazz UK. *Op cit.* and also Jazz Journal *op cit.*

1.5 Why Television Producers Choose Certain Music to Accompany a Program.

Music can be chosen for a variety of reasons. It is often used to reflect a mood, convey the images on the screen in a certain fashion or to invoke an association in the mind of the viewer. Some typical examples being the wailing saxophone when the woman in a red dress appears on the screen or the little jazz combo in the smoky, sleazy New York bar. Television is an industry that appears to be totally ignoring jazz, however, it is in fact not, albeit in an indirect manner. Table 4 below shows just some of the recent programmes that have used various types of jazz in their theme music or background music.

Table 4

Channel	Programme Title	Date
BBC 1	Look North News	28/07/98
BBC 1	Tomorrow's World	09/12/98
BBC 1	Tomorrow's World	16/12/98
BBC 1	Paddington Green	28/12/98
BBC 2	Top Gear	12/11/98
BBC 2	Snooker	25/11/98
BBC 2	Home Front	09/12/98
BBC 2	Watch Out Britain	13/12/98
BBC 2	Ted and Ralph	27/12/98
BBC 2	The Fast Show	11/01/99
Channel 3	Stuff the Week	02/11/98
Channel 3	Cold Feet	13/12/98
Channel 3	Wish You Were Here	28/12/98
Channel 4	Looking Like Diana	09/09/98
Channel 4	Rude Britannia	15/10/98
Channel 4	Monkey Business	06/11/98
Channel 4	The Political Slot	06/11/98

The author asked the producers of some of these programmes why they chose jazz to accompany their productions. Brighter Pictures³⁵, who produced “*Looking Like Diana*” for Channel 4 and used jazz as background music for the entire programme said,

The main reason we used jazz music throughout the programme is because of its unobtrusive style. We were looking for music that wouldn't interfere with the narration... we felt this was the best choice for the show.³⁶

³⁵ Brighter Pictures. Producers of “Looking Like Diana” shown on Channel 4 on 09/09/98.

E-mail: info@brighter-pictures.co.uk

³⁶ Naughton, Samantha. Writing on behalf of the Creative Director of Brighter Pictures.

All the music in this production was indeed very much in the background and like the best of film background music was almost unnoticeable. Yet the fact remains that the producers chose jazz and not a piano sonata by Beethoven, or soft love songs by Whitney Houston. Perhaps it was the subject matter that was being dealt with, the late Princess Diana. Princess Diana was a woman who invoked all that it means to be a person of class and sophistication in the minds of many people. One of the main reasons why jazz is used in television is because of the public's association of jazz with sexuality and an elite clique. It is this very point that Andy King, the television producer responsible for "*Jazz 606*", and Patrick Semple³⁷, the Creative Director at Bates–Dorland advertising agency have both arrived at independently. King and Semple believe that jazz is used in television productions and television advertising to evoke certain associations with the imagery and sounds that jazz possesses.

Diverse Productions³⁸, who produced "*Rude Britannia*" also for Channel 4 and also who used jazz as background music throughout the entire programme said,

We wanted a score that was moody and jazz seemed to fit the place and subject matter. We also felt that the softness of jazz music was at a juxtaposition to the images shown.³⁹

In contrast to the Brighter Pictures production, the subject matter being discussed in "*Rude Britannia*" was the poor state of peoples' manners in modern day Britain. Despite the reply from Diverse Productions, the music in this show was neither "moody", nor did it possess a "softness", but was in fact quite raunchy, loud big band jazz. This is the second common association with jazz in the opinion of the majority of the public, this being that jazz is "sleazy", "seedy" and "coarse", that jazz fans and musicians alike are either alcoholics and drug addicts or as in the elite clique, intellectual, "sexy", "cool hipsters"

³⁷ Semple, Patrick. Creative Director of Bates-Dorland advertising agency E-mail: psemple@bates-dorland.co.uk

³⁸ Diverse Productions. Producers of "*Rude Britannia*" shown on Channel 4 on 15/10/98. E-mail: Amandach@diverse.co.uk

³⁹ England, Russell. Director of Diverse Productions.

Chapter 2 – The use of Jazz in the Advertising Industry.

2.1 The Advertising Industry.

The advertising industry is one of the most competitive industries in the world today. With fears of industrial espionage and competition to attract clients, it has proved quite difficult to find anyone involved in the industry who was prepared to discuss their advertising campaigns and strategies. Companies spend millions of pounds each year on market research and are reluctant to divulge their findings on request.

In 1995 £10,959 million was spent on advertising in Britain.⁴⁰ Table 5 shows where the money was spent.⁴¹

Table 5

Medium	Display Advertising £M	Classified Advertising £M
Television	3103	-
National Newspapers	1139	294
Regional Newspapers	755	1208
Consumer Magazines	414	119
Business Journals	642	256
Directories	-	639
Press Production Costs	514	-
Outdoor and Transport	378	-
Radio	296	-
Cinema	69	-
Direct Mail	1135	-

Table 6 (page 17) shows the amount spent on advertising in 1995 by various product groups and other groups of advertisers.⁴²

⁴⁰ The Advertising Association. www.adassoc.org.uk

⁴¹ *ibid.*

⁴² *ibid.*

Table 6

Advertiser	£M	Advertiser	£M
Retail and Mail Order	828	Drink	178
Food	551	Pharmaceutical	165
Motors	522	Publishing	151
Financial	449	Entertainment	134
Toiletries & Cosmetics	275	Institutional & Industrial	99
Household Stores	240	Government	74
Holidays, Travel & Transport	210	Charity & Educational	41
Leisure Equipment	207		

The phenomenal amount of money being spent clearly displays the commitment industries have towards advertising. £3103 million in 1995 alone was spent advertising through the medium of television. In the United Kingdom 22% of households have 3 televisions, 39% have two and only 1% have no television.⁴³ Television advertising is an expensive business but the potential audience is enormous. If any company is willing to plough such vast amounts of money into a campaign, such as The Tetley Brewery's expenditure on its 1998 autumn advertising campaign as outlined in the introduction, surely they would have the foresight to explore what will appeal to their target market. Advertisers can be extremely sensitive to conditions surrounding their commercials. In 1991 many companies cancelled advertising contracts with the American television network NBC who provided extensive coverage of the Gulf War. NBC consequently reported losses of \$5 million as a result of cancelled advertising.⁴⁴

⁴³ Market Opinion Research International. (MORI) Website: www.mori.com

⁴¹ Advertising Age – History of TV Advertising. Website: www.adage.com

2.2 Why Choose Jazz as Background or Foreground Music?

Table 7 shows some of the many manufacturers and service providers who have used jazz in their television commercials in the year's 1998/99.

Table 7

Manufacturers and Service Providers and Products who have used Jazz in their Television Advertising Campaigns.							
Peugeot	Renault	Skoda	Daewoo	IBM	Douwe Egberts	IMAC Computers	British Telecom
Matlan	Vaseline	Crown	Clairol	Bosch	General Accident	Thompson Holidays	Tetley Brewery
Saddlon	Baxter's	Nestle	Cover Girl	Kellogg's	Night Nurse	The Perfume Collection	
Alders	Tetley Tea	Gillette	De Longi	Super Drug	Burger King	Johnson & Johnson	

All the above products have used jazz as background music in the television commercial used to promote the particular product. An interesting point to observe is the fact that Nestle produce; *“After Eights”*, *“Honey Nut Shredded Wheat”*, *“Quality Street”* and *“Felix Kitten Food”*. Nestle use two advertising agencies to produce their television commercials,⁴⁵ these are J. Walter Thompson and McCann Erickson. Why then, is it that Nestle use so much jazz in the promotion of its products?

Bosch and Burger King are two independent companies who both have used jazz in their television commercials. However, it is an interesting point to that Ammirati Puris Lintas (APL) is the advertising agency used by both Bosch and Burger King. Does APL believe that jazz appeals to certain people? The author asked APL if this was the case but unfortunately APL did not reply to the question.

A major source of information for the advertising industry comes from the National Readership Survey (NRS)⁴⁶, who classify people in six different categories. (See table 8, page 19)⁴⁷

⁴⁵ This information was obtained from “Advertising” 1998 Nestle UK Ltd. available on request from, Nestle UK Ltd
York YO91 1XY

⁴⁶ This information is based on the "head of the household's" position. The NRS define this as being the man of the house, (except in the case of single mothers) and in this respect some misleading information can occur in its findings. For example, for a household where a female doctor married to an unemployed male, that household will receive an E rating by the NRS.

Table 8

Category	Social Position
A	Higher managerial, administrative or professional
B	Intermediate managerial, administrative or professional
C1	Supervisory or clerical and junior managerial administrative or professional
C2	Skilled manual
D	Semi-skilled and unskilled manual
E	Those at the lowest level of subsistence, pensioners, casuals and unemployed

In the late 1970's the perfume manufacturers Chanel discovered that their brand Chanel No. 5 was selling far beyond the expected expenditure of the AB's, their target market. Research showed that many C1-C2's were buying Chanel No.5. Chanel's fears were two-fold. The first concern was that if the AB's discovered that Chanel No.5 was being bought by people of a lesser social calibre than themselves, the AB's would simply stop purchasing the product. Chanel's second fear was generated by further research which showed that the C1- C2's were faithless when it came to brand loyalty.

Chanel needed to restore the exclusivity of the brand and an advertising campaign was devised that would be repulsive to the C1-C2 class, yet would not alienate the AB class. Extensive consumer research revealed that the C1-C2 class loathed jazz and the avant-garde. A television advertising campaign featuring just these elements was launched and the objective the campaign set out to achieve actually succeeded.⁴⁸

This fascinating story clearly shows the importance that music and image association can have on the consumer. However the fact is that in this case, jazz was used to alienate the C1-C2 class and not to actually attract the AB class.

A curious anomaly, in relation to the Chanel story, is that contemporary advertising containing jazz is aimed at quite a broad spectrum of people. The Nestle advertisements are aimed at everyone from the As' to the Es'. The Burger King commercials are aimed towards

⁴⁷ Myers, Kathy. Understains. The Sense and Seduction of Advertising.p52 Comedia Publishing Group 1986
⁴⁸ ibid. pp.50-51.

the C2s' down to the Es'. The advertisements for cars are aimed towards the A, B and C1s'. Has the attitude to jazz changed since the days of the Chanel campaign? Or perhaps, have people have become more sophisticated or wiser than they were thirty years ago? The latter is probably the case. With the advances in technology, home entertainment, television and especially education, people have definitely developed a more sophisticated attitude to life and living. Ask anyone with young children about the way in which their children play and they will reply that their kids want personal computers, the latest virtual reality equipment, the laser guided remote controlled racing car. Today's child is no longer content with playing "cowboys and Indians" in the back garden. The level of sophistication to which people are rising in today's society is of an enormous scale. The advertising industry has realised this and is reacting to it.

When asked about the reasons for jazz being used consistently in television advertising, Patrick Semple, the Creative Director of Bates-Dorland Advertising Agency said,

If there is any correlation, (as to why jazz is being used), it may be that audiences are becoming more sophisticated and more demanding and that something about jazz reflects this.⁴⁹

This response confirms the suspicion that in the opinion of some people involved in the advertising industry, people are indeed "becoming more sophisticated and more demanding". However Mr. Semple's response is not entirely accurate as will be shown later. Furthermore there are other reasons why jazz may be used in a television commercial and one of these is association.

APL rationalised a recent television advertisement for Burger King that featured jazz and scenes of a New York skyline at night in the following way.

In the case of Burger King it's really getting the right music to match the footage and the product being advertised. The recent jazz track we used was "*Traffic Jam*" by Artie Shaw to match the visuals of the Chicken New Yorker product. In this case the music was selected because we felt it conjured up the "feel" of New York.⁵⁰

⁴⁹ Semple, Patrick. Creative Director of Bates-Dorland Advertising Agency. E-mail: psemple@bates-dorland.co.uk

⁵⁰ Duncan, Alastair. Creative Director of APL Advertising Agency. E-mail: aduncan@london.a-p-l.com

The reason why jazz was used in this case was purely to associate the product with New York in the consumer's mind. The target markets for the product are mainly the C2, D and E brackets, so why not use big yellow taxis with big apples painted on and an America rock band such as Bon Jovi. Wouldn't this achieve the same effect? The author believes it probably would, yet APL chose to use jazz and appeal to the target market's sense of association that jazz is "cool, sexy and hip".

2.3 Does Jazz Affect and Reflect the Target Market?

Through extensive research and questioning people working in the field of advertising, the evidence so far is suggesting that jazz is primarily being used by the advertising industry to correspond to a certain type of consumer's belief that jazz is sophisticated. Furthermore, that to associate a product with jazz will help to sell that product. Prior to extensive research, it was the author's opinion that jazz was being used for exactly this reason. However there is evidence to suggest that the fact that jazz is being used in advertising is of no consequence whatsoever to the target market toward which any particular product may be aimed. This may appear to contradict many of the findings that have been discussed in the previous chapter but in order to properly evaluate jazz as a commercial commodity in the advertising industry, these contrary findings must be addressed.

In the course of researching this dissertation, many hundreds of books and internet pages referring to the advertising industry were examined. Surprisingly, none of these sources, with one exception, dealt with the use of music in advertising and consequently the author began to question the importance of music in television commercials.

Most individuals in the advertising industry agree that music, while important, is usually an after-thought. Commercials are usually created before any music is added. In fact Levi's, who have become well known for their commercials, always shoot their films and then try fifty or so tracks to see which one creates the most impact.⁵¹

Nestle, as has been pointed out, use jazz on all of their commercials and the answer to the question: "Why then, is it that Nestle use so much jazz in the promotion of its' products?" (see p.17), could be simply that the producer of Nestles' commercials likes jazz. There is evidence to suggest that this kind of situation frequently occurs.

There was a commercial for Benylin late in 1998 which featured a saxophonist at a jazz club. This commercial was directed by Julien Temple who directed the features “*Earth Girls are Easy*” and “*Absolute Beginners*” which is a film – like the novel it is based upon – heavily steeped in jazz.⁵²

The inference is clear. Temple likes jazz.

Another interesting point is that Kellogg’s, British Telecom and Tetley’s Tea have all, at one time or another, used jazz in the promotion of their products in their television advertising campaigns. However other commercials by these same companies have used different styles of music. Many commercials for cars seem to feature jazz, however there are just as many that use rock or classical music. This tends to crush the idea that jazz is being used in advertising because jazz and jazz alone sells a product.

Does jazz affect and reflect the target market? The use of jazz certainly can affect the target market, and in a small way it reflects the market. But the idea that jazz is being used because it is indicative of a type of consumer a manufacturer or service provider may be targeting is inappropriate. Indeed, people involved in the advertising industry have realised that the contemporary consumer has become a more “sophisticated animal” but these same people are ruthless when considering hard economics, making the sale and persuading or influencing the consumer’s decision.

The use of jazz in commercials ten years ago was taboo. It’s simply the flavour of the month. Nothing more nothing less. Ten years ago, every underscore had to sound like the sound track to the movie *The Mission*. Now jazz and 70’s funk rule. Next decade who knows? It’s not rocket science, it’s just the ad business being it’s usual “monkey see monkey do” self.⁵³

I do not believe there is a consensus among advertisers about the use of jazz. Agency creatives are magpies who borrow from other media and art forms with little discrimination.⁵⁴

The use of music in advertising is only reflective of what happens to be acceptable or popular at the time. In the late 1980’s in America, a stylish clothes shop, ‘The Gap’, carried out a two-year advertising campaign called “*Individuals of Style*” which featured

⁵¹ Wright, Max. BMPDDB Advertising Agency. E-mail: Max.Wright@BMPDDB.com

⁵² Stone, Jason. Editor of Xtreme New Commercials. E-mail: jasonstone@btinternet.com

⁵³ Upchurch, Bruce. Music Oasis Inc. E-mail: info@musicoasisweb.com

⁵⁴ Evans, Daniel. Accounts Manager at BMPDDB. Contact Daniel Evans, 12 Bishops Bridge Road, London W2 6AA

jazz celebrities mingling with artists, architects and actors. Gap spokesman Richard Chrisman commented on the campaign:

It's not about jazz. I don't know if jazz has any new importance as a cultural force. I do know that some people who happen to be jazz musicians are very compelling individuals.⁵⁵

In this case jazz was not used for its own sake, jazz musicians, people who had personal flair, were used in order to achieve the type of image that 'The Gap' wanted to project.

With this in mind, it is important to examine the styles of jazz being used in television advertising. Peugeots' commercials use contemporary jazz whereas Nestles' commercials cross all the stylistic boundaries by using contemporary jazz to piano rags. Vaseline and Super Drug have used early 1930's vocal jazz.

Firstly I think you need to be clear about what 'jazz' music is... you will be aware that defining music is very difficult. I would argue that the old Galaxy Chocolate ad. uses Gershwin's "*Rhapsody in Blue*" as a core creative way of conjuring up sophistication, indulgence and luxury in an aspirational way for the mass market – it's accessible jazz with a lot of valuable associations.⁵⁶

Perhaps the most interesting point from this quotation is "it's accessible jazz". By this Reynolds means that this style of jazz is not going to offend anybody.

It (jazz) is often a safe choice. Many advertisers are terrified of the possibility they might offend a potential customer and err towards the neutral and bland. The majority of jazz used in advertising is pretty mainstream.⁵⁷

Another factor influencing the use of jazz in commercials is the fact that jazz is cheaper to acquire than contemporary popular music.⁵⁸ This, again, is in relation to economics and the ceaseless drive in the advertising industry to achieve the best results for the lowest possible expenditure.

Certain anomalies have been uncovered in the course of researching this dissertation. On one side of the coin, people believe that jazz has no value as a commercial

⁵⁵ Chrisman, Richard quoted by John Mc Donough in Down Beat October 1991. P.34 Mather Publications. Illinois.

⁵⁶ Reynolds, Richard. BMPDDB Advertising Agency. E-mail: richard.reynolds@BMPDDB.com

⁵⁷ Evans, Daniel. Op cit.

commodity as is the case in the television industry. Then there are the people in the advertising industry who believe that the fact that jazz is being exploited is of no consequence, that it is just a case of what is “the flavour of the month”. On the other hand, there are people in advertising who believe that jazz holds a certain attractiveness in the eyes of some consumers and that the fact that jazz is being used is a reflection of the increased level of sophistication to which people are rising. Perhaps this dissertation is of no academic value whatsoever. The findings could have been manipulated to prove that jazz does sell products in a world where the consumer can be psychologically tricked into buying items simply because they are associated with jazz. Then again, perhaps this is actually the case.

Psychology is a curious phenomenon. On analysis of television commercials one can see similar patterns recurring. Commercials for washing powders tend to use white backgrounds to associate the product with cleanliness and purity. If the packaging of a product uses certain colours, almost invariably, the background scenery will be of the same colour or colours of that product’s packaging. These tiny elements effect the consumer, usually without the consumer’s awareness. The power of association and suggestiveness is of tremendous value to the advertising industry and jazz is one of the “weapons” that the industry is using.

Perhaps, though this is doubtful, the industry itself is unaware of the psychological impact that jazz has on the consumer. As has been pointed out, people are extremely reluctant to reveal their strategies on the principle of persuasion. There are numerous methods of attracting potential consumers to buy any product or service and even though many methods of persuasion are being employed, the fact remains that the advertising industry uses jazz in conjunction with other sounds and imagery to attract the target market. Sex appeal, sophistication, the elite, sensuality; jazz has an association with all of these and therefore, to a certain degree, has a power of its own in psychologically persuading the consumer that a product or service associated with jazz is worthy of their patronage.

⁵⁸ Evans, Daniel, op cit.

Chapter 3 – Factors Influencing the Future of Jazz on Television.

3.1 Positive Factors

In 1992 Jazz Services began staging concerts throughout the UK. The first year saw 4,810 people attend 94 separate events, an average of 51 people per concert. By 1998, 32,352 people had attended 363 concerts. This is an average of 89 people per concert, which shows that the average attendance figures for jazz concerts have almost doubled within four years.⁵⁹

The Arts are becoming a commercial commodity in England and in 1995 the music industry alone earned an estimated £2.5 billion. This is more than the chemical and motor industries earned.⁶⁰ The government has recognised this and in every decade has increasingly awarding larger grants-in-aid to the arts. Table 9⁶¹ displays the figures since 1970:

Table 9

Year	Parliamentary Grant-in-Aid Since 1970
2000	£237,300,000
1990	£175,772,000
1980	£70,970,000
1970	£9,300,000

The government's commitment to the arts is promising and, even taking inflation into account, the increase in grant-in-aid since the 70's is staggering. The Arts Council of England (ACE) allocated £43,336,682 in grants to music related projects in 1997/98 and of this, jazz related projects received £272,500.⁶² This is not very much in relation to the overall figure, but as recently as 1994, the ACE did not really support jazz properly. The publication of its Green Paper, in 1996, outlined a plan of action to begin funding jazz related projects and with government aid to the Arts Council expected to continually increase, in turn, jazz can only expect to get increasingly larger awards in the future.

⁵⁹ Jazz UK, July/August 1998. P.7

⁶⁰ The Arts Council of England. www.artscouncil.org.uk

⁶¹ *ibid.*

⁶² *ibid.*

For years a terrible stigma has been attached to jazz amongst the fraternity of classical musicians where classical music was thought to be “serious music” and any other type of music was frivolous and of a lesser status and not worthy of any serious study. One of the most recent developments in jazz is its inclusion in the curriculum of The Associated Board of the Royal Schools of Music (ABRSM). It is the author’s opinion that this development has guaranteed that within ten to fifteen years, a substantial revival of interest and acceptance of the music will take place in society. Currently the ABRSM validates jazz piano and ensemble performance to the level of grade 5. The ABRSM has plans to eventually certify many more instruments to the level of grade 8 and to expand the jazz programme to many of eighty-six countries the organisation covers. In the first year of the jazz piano syllabus, just fewer than six hundred students applied to sit in the first of three annual examinations.⁶³ This is an encouraging figure and, in the author’s opinion, as more and more people, especially children, begin to study jazz, the music cannot go anywhere but up in its level of respectability and more importantly, popularity. The effect of this inevitable revival of the popularity of jazz therefore will have to be recognised by the television industry and as the public’s demand for jazz grows, more jazz orientated programmes will be scheduled.

However this will not happen by itself. The following is from an interview with Thelonious Monk Jr. by Michael E. Hill just before the American televised event “*Nissan Presents: A Celebration of America’s Music*”

MEH – Mr. Monk, is jazz at something of a crossroads, possibly a crisis point in terms of its commercial survival?

TM – Crossroad, yes. Crisis point, yes.

MEH – You believe, Mr. Monk, that to flourish in the market place jazz must be flexible, adapt itself to other forms of entertainment. Is that correct.

TM – Without that feature, we’re going to be lost in the 21st century as a viable form. It’ll be like stone cutting – only a few will be able to do it, and the rest will be dreaming of how it was once done.

MEH – Well, now, for this special you’ve mated jazz to television. What has that involved?

TM – We looked at the issues of what makes TV attractive to TV people and what makes jazz attractive to jazz people... First thing, remember the “tele” in television – it’s got to look fabulous. Then it’s important that the visuals make sense in terms of the audio. We’ve gone through a great effort to make the finest recording of jazz on television in the history of television... Then you need faces familiar to the jazz audience and the TV audience at large. And you have to develop a connecting tissue that explains why these people are there. Aretha (Franklin) started out singing gospel and jazz. George Benson started in jazz. It’s important to have Brazilian and Cuban idioms included, giving you variety – TV is about variety.

⁶³ Munday, Philip. E-mail: Philip_Munday@ABRCM>AC>UK

And the show is not static. One has to be careful with jazz, not to let it become static. The camera angles, the look, the sound – they are all important. These are a part of the learning curve. We're learning to get jazz across on television.⁶⁴

This type of forward and innovative thinking by Monk, quite like Tony Henebury's of "Jazz 625", is exactly what is needed in order to aid the revival process of jazz. Monk is not talking about commercialising the music but rather commercialising the way in which the music is presented and maybe using a few recognised individuals to give a further boost to the appeal of jazz. This can in fact be related to the advertising industry's method of using celebrities in the promotion of products. Of course it is important to remain true to the art and it is absolutely essential and also, more importantly, possible to do this. However, if jazz is to undergo this revival, it cannot be viewed in a starry-eyed romantic fashion but must be developed with a rational business mentality.

Another factor that is going to help jazz is the advent of the digital age of television. Already certain cable television providers have some offerings of interest such as America's "Black Entertainment Television".⁶⁵ Though this is not available in the UK, it is the author's opinion that it is only a matter of time before a similar type of channel will become readily available in every British household. In fact since October 1998, British Sky Broadcasting, (BSB), have made the "Jazz Channel", "Jazz 2" and "Big Bands" available through their digital network.⁶⁶ Eventually most of the digital television channels will be available through the rooftop aerial, as is the case already with some of these channels. Jazz most definitely has a future on television provided people work together and not against each other.

⁶⁴ Hill, Michael E. Monk Jr. and All That Jazz. The Washington Post December 28, 1997. Website: www.washingtonpost.com

⁶⁵ Website: www.betnetworks.com

⁶⁶ Jazz UK, September/October 1998. P.13

3.2 Negative Factors

The information discussed in 3.1 certainly provides an encouraging forecast for the future. However, as with every ‘upside’ there is a ‘downside’. One of the most recent developments in terrestrial television was the abolition of Channel 3’s “*News at Ten*” in March 1999. This occurrence has had profound repercussions on the schedules of all of the television networks. Channel 3 have replaced “*News at Ten*” with output consisting mainly of entertainment, films and drama and in turn the other terrestrial television stations have followed suit.

The BBC has been publicly attacked by one of its most respected presenters for dumbing down its TV output. Question Time host David Dimbleby says he is so sick of “banal” and “ghastly” shows that he now prefers radio...Serious programmes, such as documentaries have been pushed to the sidelines...and are on very late...Question Time itself goes out at 11 pm, which is ridiculous. They (schedule planners) are chasing ratings and I think that they will have to change – it won’t work.⁶⁷

One has only to examine the television pages of any newspaper to see the kind of programme output to which Dimbleby refers. Television has an enormous impact on the attitudes and social awareness of society, everyone knows of the raging debates on violence on television and the influence of this on viewers. If the networks continue the trend of ‘dumbing down’⁶⁸ their television output, Britain can only expect to produce a nation of culturally sterile individuals. With battle for ratings in full flight, programme output concerning jazz has little chance of being scheduled.

If the record boys and the men who control the festivals put their money and creativity together, the profile of the music could be elevated.⁶⁹

The idea presented above can be looked at in the context of British jazz musicians and the British television industry. Solidarity between the two communities could achieve spectacular results for jazz and perhaps could have avoided the ridiculous “*Jazz 606*” production. There is a certain level of animosity towards the television industry amongst the jazz community and this animosity is frequently aired in jazz publications.

Channel 4 is taking the brave (long overdue?) step of screening a newly commissioned series of profiles to be called “*Jazz Heroes*”⁷⁰

⁶⁷ Timms, J., Quoting David Dimbleby in The Daily Mail April 5th 1999 p. 37.

⁶⁸ A term which denotes the lack of intellectual quality of television programme output.

⁶⁹ Pariah, The. Bird Lives: Building a New Audience for Jazz. Article on All About Jazz. Website: www.allaboutjazz.com/birdlives/bl-29.htm

⁷⁰ Vacher, Peter. Jazz Journal March 1998. P.14

In relation to “*Jazz 606*”:

Good viewing figures might support a more regular commitment to this kind of programming so let’s hunker down and convince the powers-that-be that jazz on TV is an audience builder.⁷¹

In relation to an under-publicised screening of a documentary on Sidney Bechet by the BBC:

Still, this was a very welcome event, reminiscent of past BBC2 Jazz Week triumphs – think of it as a kind of pre-Christmas gift to jazz lovers. Memo to the Beeb: why not tell the jazz world what you’re up to when you plan something like this.⁷²

In relation to “*Jazz 606*”:

British jazz will never get a really fair deal from BBC television... We certainly applaud the inclusion of “*Jazz 606*” in the schedules, but the BBC must build, not only on the spirit that made it possible, but on what it learns from the projects mistakes. Otherwise we’d have to conclude that in the days of “*Jazz 625*” there was a will, in the days of “*Jazz 606*” there’s no way.⁷³

This type of attitude is not healthy if jazz is to even begin to get a “fair deal” from the television industry and in the case where criticism is deserved, as constructive criticism is healthy, perhaps jazz journalists could be more diplomatic in their writings. All of these comments manage to undermine the television industry in one way or another, whether deservedly so or not is beside the point of the fact that the animosity exists.

The author hopes that the positive factors influencing the future of jazz on television outweigh the negative factors. Perhaps there is another Terry Henebury is waiting in the wings somewhere who will collude with one of the television networks soon. Can the ‘ratings war’ between the television companies continue unabated? In the author’s opinion, it cannot. There are far too many intelligent individuals in the television industry who simply will not allow the constant “dumbing down” of programme output to continue. At the launch of the BBC’s 1999 summer schedule, BBC network controller Alan Yentob admitted the Corporation could no longer keep up with ITV in the ratings war. Yentob, (although he did include period dramas as part of the plan) vowed to return to in-depth and quality programme output.⁷⁴

⁷¹ Ibid.

⁷² Ibid.

⁷³ Editorial. Jazz UK. May / June 1998. P.5

⁷⁴ Timms, J., Quoting Alan Yentob in The Daily Mail. April 5th 1999 p.37

A Commercial Commodity?

As has been stated that prior to extensive research, it was the author's opinion that the widespread use of jazz by the advertising industry was, in some way, reflective of a certain mass appeal of the music in the public's opinion. The author believed that the people in the television industry had been ignoring this 'mass appeal' and that the fact that there is so little television output concerning jazz, the issue needed to be addressed, and the reasons as to why this is so, rationalised. In the course of researching this dissertation, evidence to the contrary emerged and therefore reshaped the expected outcome of this project. By avoiding the temptation to manipulate the facts so as to prove his initial beliefs, the author hopes that the question posed by the title of this dissertation can now be answered to some degree.

The use of modern jazz themes to introduce current affairs or interview programmes is interesting since again it would appear, after years of snips from the classical repertoire, to be an inappropriate style. Mozart, Bach et al. always registered serious purposes. The switch to modern jazz was probably at first a mimicry of American chat-show, initially a David Frost innovation. Since then, this kind of music has acquired a cultural familiarity and has become a musical sign that the programme is metropolitan, sophisticated as well as intelligent. The older use of classical borrowings became too sober for programme planners trying to widen their audiences without lowering their emphasis. (Its use is also an indication that jazz has finally been relegated to the cultural elite.)⁷⁵

There appears to be no definitive answer to the question posed by this dissertation. The information provided in the above quotation suggests jazz is exploited when it suits the producers of television programmes to do so and that there is a kind of 'temporary expedient' mentality in the television industry. The same can be said for the advertising industry, when classical music was fashionable it was the premier choice of the producers. However, when classical music became less popular and the influence of the American culture became more predominant through the medium of television, television producers and advertising creatives, 'jumped on the cultural band wagon'. They began to use jazz because it registered the association of sophistication and intelligence in the minds of their target audience/market.

This is all very well and in fact it is good business sense to do so. However there is obviously no conscious appreciation of what the music has done to help programme planners achieve the impression they want projected to the audience. If they realise that jazz has the potential to create such associations in the public's mind, why not repay the jazz community, and the general public, with more programme output concerning jazz? One

may argue that this statement appears to be naive, however in almost every aspect of life many individuals have always tried to 'give something back' to the institutions and people who helped them achieve their aims and goals. Why cannot the television industry do likewise? The answer is simply related to economics.

Jazz can be a commercial commodity when it can be used to promote a programme, service or product. The fact that jazz is used as the theme tune to a programme, or background music in an advertising campaign, conjures images of sophistication and intelligence to the viewer. However, presently jazz is not a commercial commodity when presented as a television music programme as it will not attract the desired ratings that television service providers wish to achieve.

The presentation of jazz could be commercialised in much the same way as Irish traditional music and dance was commercialised with the advent of "River Dance". Until the world premier of "River Dance" at the 1995 Eurovision Song Contest, Irish dancing was restricted to local community halls throughout Ireland, the UK and the USA. The producers of the show recognised the need to make Irish dancing 'sexy', sophisticated and attractive if it was to appeal to a larger audience. They managed to create an atmosphere which dominated the entire show and since 1995 Irish dancing has leapt from small parish halls and onto the world stage filling concert halls throughout the world, including even Asia. In the words of Thelonious Monk Jr. "We're learning to get jazz across on television". In the author's opinion this is absolutely correct. The presentation of jazz on television must become as much of an art form as jazz itself if the music is to have a secure, or indeed any future on terrestrial television.

⁷⁵ Glasgow University Media Group. *More Bad News* Vol. 2 p.232 Routledge &Keegan Paul. London 1980.

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