

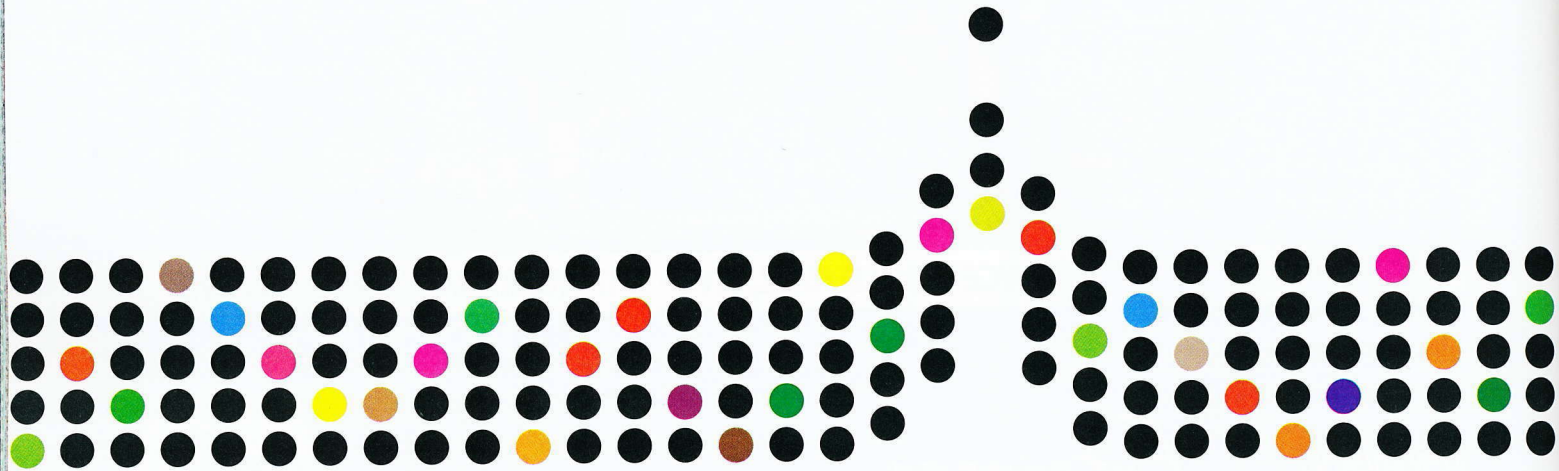


The Jazz Education Network presents

Jazz Audiences Initiative

*A research project of the
Jazz Arts Group*

JazzEdNet.org/JazzAudiencesInitiative



How can a 21st-century
jazz community
coalesce?

BY LARRY BLUMENFELD

CONNECT the

Neither frigid temperatures nor threat of a blizzard could dissuade some 1,400 people from darting back and forth between three clubs in Manhattan's West Village on opening night of the 2011 Winter Jazzfest. The next night, more than 2,500 attended. They came for a marathon featuring more than 70 bands diverse enough in sound, approach and instrumentation to defy easy categorization. Many audience members were industry professionals gathered for the annual Association of Performing Arts Presenters conference. There was a healthy contingent of young musicians, too – the sort that, better than anyone, can build a buzz around an artist or band.

Writing in *The New York Times*, critic Ben Ratliff praised the music, bemoaned the long lines and made this statement: "There is an audience for jazz, you know. Off the books, it's bigger than you think. Sometimes the culture around it feels spread out and invisible, like pollen in the air."

Those APAP members in the clubs were scouting for more than talent. They sought answers. Two days later, at

the conference's conclusion, 125 of them filled the Hilton New York ballroom for the Jazz Forum: *Tomorrow's Jazz Audience: Where Are They?*

Ratliff's characterization resonates because it suggests the true nature of today's jazz audience. It applies equally well to the music's sources of support. Maybe those who present, promote and promulgate jazz are like pollen collectors without a hive. So jazz ends up atomized; its community wants to come together and share but lacks a wide and welcoming enough entrance point.

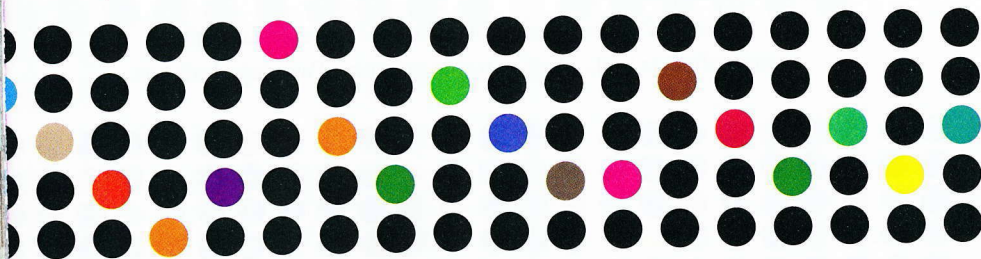
The APAP jazz track filled a void created by the bankruptcy in 2008 of the International Association of Jazz Educators, which had among its 8,000 members a healthy contingent of music-industry executives and presenters, and a convention jazz-track of its own. What began that year at APAP with informal penthouse meetings had by 2010 grown into jazz-focused workshops and a town-hall-style forum. By 2011, dedicated task forces reported on discrete initiatives.

At APAP|NYC 2012, *Local to Global: JazzConnect*, the most ambitious APAP jazz track to date, is both an

DOTS

"We in jazz have a tradition of not sharing, of going it alone"

MARTY ASHBY,
EXECUTIVE PRODUCER OF MCG JAZZ



expansive entrance point and a focused channel for development and discussion. It spills out across five days with a two-fold goal: to build an infrastructure geared toward effective and efficient promulgation; and to devise a language and framework for advocacy and branding.

Jazz gets its own track at APAP not simply because it is elemental to the performing arts landscape, but also due to its singular promise for growth and distinctly confounding challenges. One of these challenges relates to data. A few years ago, hands were wrung over jazz's numbers within *Arts Participation 2008*, a National Endowment for the Arts survey: The survey prompted *Wall Street Journal* columnist Terry Teachout to declare, "The audience for jazz in America is both shrinking and aging." The NEA numbers

didn't tell the whole picture, however. They missed the pollen, so to speak. The Jazz Audiences Initiative, a 21-month research project hosted by the Jazz Arts Group of Columbus, Ohio, offers one powerful corrective, and will report on its findings on Monday, January 9, at APAP|NYC 2012.

"We were trying to get around the methodological barriers in order to seed a dialogue beyond decline, which is a false assumption anyway," said Rebecca Ratzkin, a consultant with WolfBrown, who administered the study. Looking less at demographics and more at consumption patterns, the study used cluster analysis to discover a more nuanced picture. The conclusions – which perhaps suggest altered business plans, Ratzkin said – include these: Jazz buyers strongly prefer smaller,

more informal settings for live jazz; tastes in music, especially jazz, are socially transmitted (often sparked by young musicians such as those at Winter Jazzfest); consumption of jazz is artist-driven.

Another research initiative represented at APAP this year is *Artist Revenue Streams*, a multi-stage project by the Future of Music Coalition to assess artists' income sources in a changing music business. FMC's Jean Cook told NPR jazz blogger Patrick Jarenwattananon that the jazz community is often disjointed, difficult to reach. And she wondered: "What if you were able to challenge the music industry and policymakers to understand that what is good for Beyoncé may not be good for Betty Carter, and have numbers to back it up?"

Even the best data needs to be shared by a well-connected community predisposed to working as a group. "Yet we in jazz have a tradition of not sharing, of going it alone," said Marty Ashby, executive producer of MCG Jazz, within Manchester Craftsmen's Guild. At a Friday, January 6 panel, he'll unveil *Jazz Commons*, the online platform he has developed during the last three years. Click onto a particular concert in the MCGJazz calendar, and the next click takes you to a detailed artist history. Or an in-depth look into the ticket sales of that show and related shows, right down to zip codes and demographics. He envisions an interactive shared platform. "Technology has long been a big part of our conversations around a 21st-century jazz community," he said. "This is a way to make it work."

The APAP jazz track was designed to encourage dialogue and stimulate new networks, said Mario Garcia Durham, president and CEO of APAP. "Our conference supports several distinct genres – theater



South/ MW
Fall 2012

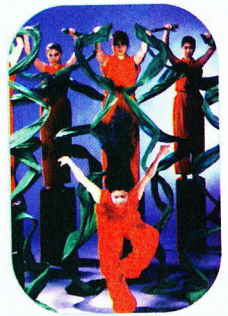
Kamstar
Artist Management



TAIKOPROJECT



new work!



Lily Cai
Chinese Dance



Femme Fatale
Music, Movies,
& Mayhem
Movie/ stage magic.
Fabulous songs.

**Americas
Hall I
Booth 661
the purple
booth on the
corner**

Kamstar.com
415.776.5522
arts@kamstar.com



Cinema ♥
Sweethearts



America's great Brass
Civil War, Cowboy,
& Sousa.



Highland Way
Scotland/Ireland

Strings of Fire



South American
music & song

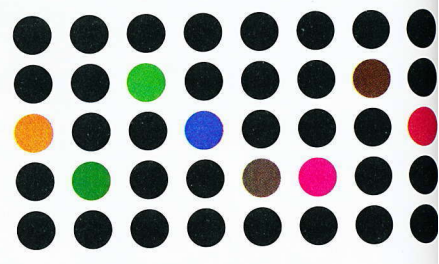


Golden Bough.
Celebrate Ireland **new!**
& America Bound

and more...



Spirit of Nature
China's music



and dance, for instance – within its over-arching mission to represent the field,” said Durham. “Jazz, which is a national treasure, nevertheless requires this support to sustain its place in the national identity.”

The Jazz Forward Coalition, a consortium of industry leaders seeking to enhance the vitality and cultural relevance of jazz, is an example of the outgrowth to which Durham refers. Peter Gordon, head of Thirsty Ear Recordings and a founding board member of the American Association of Independent Music, is among its founders. “Jazz has unique qualities as an art form,” he said, “but as an industry and a community there are strategies that can be applied from other art forms.” Gordon thinks that the status of jazz as a cultural treasure sometimes deflects focus from its potential as a driver of the cultural economy. And that jazz’s dissolute identity can make it “invisible in plain sight.”

Some of this has to do simply with words and their meanings. Christy Farnsbauch, who directs JAI, said, “We had a hypothesis about the NEA survey that language was a problem. People don’t always describe what they hear in similar terms, especially when it comes to jazz.”

As Gordon said, “We need to turn jazz from a four-letter-word into a philosophy. Then we can begin to connect the dots and achieve some definition as a group. If we do that, the jazz community becomes a powerhouse.”

ONLY CONNECT

A special feature of this year's conference is **JazzConnect: Building Jazz Culture** – Local to Global, a series of special sessions on jazz. The series begins with a free and open-to-the-public day-long crash course about the industry, continues with seven dedicated discussions for registered participants and culminates in the NEA Jazz Masters Concert at Jazz at Lincoln Center.

JazzTimes DIY Crash Course

APAP|NYC and *JazzTimes* magazine collaborate on a series of free workshops and presentations geared to emerging and established jazz artists, as well as jazz professionals. The aim of the program is to provide practical and tangible information about navigating professionally in an increasingly challenging economic landscape. In addition to four workshops on sales, promotion, booking and organization, artists and professionals will present inspirational stories about their work. The JazzTimes DIY Crash Course will also be a great networking opportunity for jazz artists and professionals. You do not need to be registered to attend this daylong workshop. 10 a.m.- 4:30 p.m., Thursday, January 5, Hilton, Concourse A

Schedule of Sessions:

10 a.m.

● **Vijay Iyler**

10:15 a.m. WORKSHOP (60 minutes)

● **Music for Sale:**

New Models for Selling Your Music

With Borders and other traditional retail outlets shutting their doors, channels for distribution of recorded music have changed dramatically. Many online music services for sales and airplay are available beyond iTunes. This workshop discusses strategies for the emerging artist to navigate this new and always evolving sales landscape.

Moderator: John Newcott (WBGO)

Panelists:

Phillip Bailey (Concord Jazz)
Erol Cichowski (IODA)
Forrest Faubion (Allegro Media)
Bret Sjerven (Sunnyside)
Marc Free, Posi Tone

11:30 a.m.

● **Jason Crane (The Jazz Session) on podcasts**

11:45 a.m. WORKSHOP (60 minutes)

● **Breaking through the Clutter: Social media for publicity, promotion and profit?**

As traditional print and broadcast media become more and more obsolete, as the record store has all but died, as digital retailers and editorial websites have increased in power and influence, a new culture of readers and consumers has emerged—a group that goes first and foremost to the internet for all of its information and entertainment needs. This session will look at these cultures and how they interact with each other in real time. Topics will include Facebook, Twitter, YouTube, Pandora, Last.fm and ways social media is used to spread the word on music and other topics.

Moderator: Dmitri Vietze (rock paper scissors)

Panelists:

Kevin Calabro (Calabro Music Media)
Dick Huey (Toolshed Marketing)
Josh Jackson (The Checkout)

12:45 p.m. **BREAK**

1:45 p.m.

● **Fay Victor**

2 p.m. WORKSHOP (60 minutes)

● **New Models for Jazz Performance and Touring: Going beyond the traditional club and festival circuit**

The days of a jazz club in every city are over, and large venues are only looking for big names, but there are all sorts of new performing opportunities available to emerging artists, both in New York City and across the country. Presenters and booking agents share what they know from the frontlines.

Moderator: Jim Macnie

Panelists:

Mark Christman (Ars Nova Workshop)
Jeanna Disney (International Music Network)
Brice Rosenbloom (BOOM Collective)
Meghan Stabile (Revive Music Group)
Myles Weinstein (Unlimited Myles)

3:15 p.m.

● **Steven Bernstein**

3:25 p.m. WORKSHOP (60 minutes)

● **The Jazz Artist as Small Business Owner and Manager**

As musicians add fundraising, promotion, producing, recording, distribution, management and booking to their skill sets, individuals are becoming organizations. Some thrive on collective output and multiple platforms. What are the benefits and challenges to incorporating, becoming a non-profit entity, seeking fiscal sponsorship, and taking on self-management/promotion?

Moderator: Sara Donnelly (Arts Consultant)

Panelists:

Ben Allison

Taylor Ho Bynum

Dianne Debicella (Fractured Atlas)

Marcus Strickand (Strick Muze)

4:30 p.m. **SOLO SPOT Matt Wilson**

APAP|NYC and JazzConnect Track

The conference features seven jazz discussions throughout the four days of the conference. You must be registered for the conference to attend these sessions.

JazzConnect 1

● **Building Jazz Culture - Local to Global**

9 a.m.-noon, Friday, January 6
Hilton, Sutton North

How do you build and support a thriving cultural community? What are the possibilities using jazz to do this? Where are the obstacles preventing effective growth and community building? What are the successes? How can jazz improve branding and advocacy? What are infrastructure opportunities from other industries to learn from? Join in the opening session of the JazzConnect track developed to explore these questions over seven sessions with dynamic and inspiring leaders, speakers, and visionaries.

Bill Strickland, founder and president CEO of Manchester Bidwell Corporation will kick off the discussion. He will be followed by a fast-paced pecha kucha-inspired presentation with 10 industry experts illuminating big dreams and big ideas. Each presenter will approach the question: "How does your work contribute to a thriving cultural community?"

Presenters:

Michael Bracy, Co-founder and President of the Board, Future of Music Coalition

Tom Silverman, CEO Tommy Boy Records, Board

member A2IM, Merlin, SoundExchange
Terri Pontremoli, Jazz Producer/Tri-C Jazz Festival
Randall Kline, Executive Artistic Director, SF Jazz, San Francisco, CA
Karen Kennedy, Founder, 24/7 Artists Management, Newark, NJ
Omrao Brown, Owner/Operator, Bohemian Caverns; Founder, ShineOnMe Productions, Washington, DC
Adam Klein, CEO eMusic

Adrian Ellis, executive director, Jazz at Lincoln Center/Arts Consultant, will moderate this discussion to gather ideas and create momentum to be explored through the rest of the JazzConnect sessions.

JazzConnect 2

● **Crowdfunding for Jazz Projects**

3-4:30 p.m., Saturday, January 7
Hilton, Concourse E

Fan-funding platforms such as Kickstarter and IndiGoGo are gaining traction as more jazz artists and organizations create campaigns around project financing and awareness. Hear from recent jazz crowd-funders that have come away with much more than an online passing of the hat.

Moderator: Sara Donnelly

Conversation Holders:

Adam Schatz, Search & Restore, NYC;

Rio Sakairi, JazzGallery, NYC;

Steve Swell, trombonist/composer; NYC

Joanna Steele, Fractured Atlas, NYC


Deborah Steinglass, Jazz Gallery NYC

JazzConnect 3

● **Building Thriving Cultural Communities through Programming and Education: Pathways to Jazz**

8-10 a.m., Sunday, January 8
Sheraton, Conference J

Looking for new ideas and ways to invest, engage, and cultivate your community? Do you want to explore American Culture from an arts perspective? Have you considered jazz as a pathway to that? Whether you are building new audiences or have a history of jazz presentations, there are numerous innovative ways to contribute to a thriving cultural community through this art form. With connections to the foundations of American culture, and extensions into today's world, jazz can be explored and translated into numerous community engagement initiatives that extend beyond the performance. Join this dynamic



group of panelists representing a variety of perspectives, in a discussion designed for programming and education directors, presenters and artist managers. We will explore best practices, case studies and a number of ideas to answer the questions above.

Moderator: Erika Floreska, Arts Leader, former Director of Education, Jazz at Lincoln Center.

Panelists:

Randy Vogel, Mesa Performing Arts Center;
Matt Wilson, Drummer and Educator
Gail Boyd, Artist Manager
LaFrae Sci, Drummer and Educator
Ellis Finger, Williams Center for the Art, Lafayette College

JazzConnect 4

● **Platforms that Move Jazz Forward**

3-4:30 p.m., Sunday, January 8

Sheraton, Conference C

Looking for platforms and tools to help define, connect and provide structure? Want to define the workforce and audiences? Want community? Let Marty Ashby, executive producer of MCG Jazz and administrator for the Jazz Commons, and Jean Cook, director of the Future of Music Coalition show you some tools to help put those pieces in place. The Jazz Commons, a database that pulls together presenter, promoter, artist and audience information in one-stop learning center for jazz, and Money for Musicians, a multi-method research project to assess how musicians' revenue streams are changing in this new music landscape, are examples of what the arts community, both within and outside Jazz, can do when sharing resources.

Participant:

Michael Ricci, All About Jazz (Publisher).

JazzConnect 5

● **What Jazz Can Teach Us About Winning Audiences?**

8-10 a.m., Monday, January 9

Sheraton, Conference J

Christy Farnbauch and Bob Breithaupt from the Jazz Arts Group will share findings from a newly released, groundbreaking study of jazz audiences. While the Jazz Audiences Initiative focused on learning more about the attitudes and behaviors of current and potential jazz ticket buyers across the U.S., presenters of all genres will come away with new insights for winning audiences. Christy and Bob will also share an update from a series of workshops at the 2012 Jazz Education Network (JEN) Conference on *Developing Tomorrow's Jazz Audiences Today*.

JazzConnect 6

● **NEA Jazz Masters & Jazz Futures: Paying Forward**

11 AM-12 PM, Monday, January 9
Hilton, Mercury Ballroom

Mentoring is alive and well in the jazz community. NEA Jazz Masters share the spotlight with artists who represent the future of the music. The panel will discuss the importance of mentoring as well as the unique multi-generational character of jazz.

Moderator: Bob Blumenthal, journalist and writer

Panelists:

George Wein, entrepreneur/pianist/NEA Jazz Master
Gerald Wilson, composer/band leader/NEA Jazz Master
Dafnis Prieto, drummer/composer/educator
Ambrose Akinmusire, trumpeter

JazzConnect 7

● **Building Jazz Culture - Taking Action**

2-4 p.m., Tuesday January 10

Jazz at Lincoln Center, Frederick P. Rose Hall, Rehearsal Room

60th and Broadway, Time Warner Center, 5th Floor

So where do we go from here? This town hall forum will take the top-level concepts from each of prior JazzConnect sessions for a dynamic culmination to create an action agenda for 2012. What are the elements necessary and the obstacles to overcome to develop a vibrant jazz culture? What are the effective advocacy tools to enhance and build jazz's image? What other industries can help grow our cultural footprint? Come join the discussion!

Moderator:

Peter Gordon, MUSIC INDUSTRY LEADER, JAZZFORWARD COALITION CO-FOUNDER, will lead this closing session with moderators from earlier JazzConnect offerings.

7:30-10 p.m.

● **APAP SPECIAL EVENT
NEA Jazz Masters
Awards Concert**

Jazz at Lincoln Center, Frederick P. Rose Hall, Rehearsal Room

60th and Broadway, Time Warner Center, 5th Floor