

**APPENDIX A – Proposed structure to be included in constitution.**

Proposed structure to be agreed upon at November 2009 national forum

NB The points listed below should be checked with a lawyer and or an accountant.

**Structure**

- 1) Not for profit organisation with deductible gift recipient status.
- 2) Company limited by guarantee.

**Directors**

- 3) Directors – public company requires three directors, private company requires two.
- 4) Recommend public company with three directors.
- 5) One director is to be the national coordinator/director (written into constitution that this directorship is relinquished when they are no longer employed by the National Jazz Alliance ie ex officio role).
- 6) Suggestion for other two directors is that the Chair automatically becomes a director.
- 7) The other Director can be either the Vice Chair, Treasurer or public secretary.
- 8) This position should be elected by the Board.
- 9) It is suggested that the officer roles for example, Chair, vice chair are voted on annually.
- 10) The Chair and other member of the executive will work closely with the director/coordinator of the National Jazz Alliance.

**Board composition**

- 11) The Board will comprise the three Directors, a treasurer and public secretary.
- 12) Additional membership should include at least one person from each State and Territory – totalling 8 State/Territories.
- 13) Suggested board numbers are 10-12.
- 14) Board members will have a 2 year term, after which they must resign.
- 15) Board members are eligible to renominate for board membership.
- 16) Board members cannot serve more than 3 consecutive terms.
- 17) Criteria for Board membership to be agreed, however must include a commitment to undertake additional voluntary activity to drive forward the priorities of the alliance.
- 18) These membership criteria apply equally to organisations or individuals.

**Membership**

- 19) All board members must be members of the National Jazz Alliance, or be the nominated representative for a member organisation.
- 20) Members up to 50 are allowed in a public limited company.
- 21) Liability will be limited to whatever the board chooses to be written into the constitution for members.
- 22) Membership numbers to be confirmed, it may not be workable to have 50 members in the first year.
- 23) Membership criteria to be developed and agreed.

- 24) Membership should be paid annually by either an individual or a company.
- 25) Annual subscription of \$250 per Company and \$50 per individual.
- 26) Memberships will be considered lapsed if they are not current paid up memberships of the Alliance.
- 27) If fees lapse, the member relinquishes any voting right or legibility to hold office.
- 28) Members can join upon nomination ie referred by existing members.
- 29) Initial membership is for founding committee which are a working committee consisting of a consortium of jazz organisations from around Australia, was established to develop this project. Founding members are Jazz WA, Melbourne Co-op, Jazz Queensland, Sydney Improvised Music Association, Jazz SA, Jazzgroove and Wangaratta Festival of Jazz
- 30) Each Company organisation shall nominate a representative to work on behalf of the interests of the National Jazz Alliance and to be the main point of communication for any State and/or National matters arising.
- 31) Membership to have a code of conduct ie membership can be cancelled for inappropriate behaviour etc (to be agreed).
- 32) A company will have 2 voting rights and individuals 1.

### **Subscribers**

- 33) Any person of sound mind and good intent towards the NJA is welcome to subscribe to receive communications from the National Jazz Alliance.
- 34) Subscribers will be managed by the national website database.
- 35) Subscribers will not have voting rights.
- 36) Subscribers may apply to become members if they fit the eligibility criteria.

### **Sub-committees**

- 37) The Board may at their discretion activate sub-committees.
- 38) Members of sub-committees need not be members of the National Jazz Alliance.
- 39) However all sub-committees must be chaired by a Board member who will be responsible for reporting back to the Board on activities undertaken.
- 40) All sub-committees will have an outline document which describes the role of the committee and the parameters of operation and a timeframe.

### **Suggestions for Board membership**

- Representation from all States and Territories
- Cross section of individuals/organisations involved who have a particular interest in this sector
- Individuals/organisations with expertise in this sector
- Incorporation of high profile “champions” to this group or solicit their help as patrons or as fundraising or similar working group committee members
- individuals/organisations who will “make time available” to champion and move forward aims and objectives of the organisation.
- Board must consist of people who are willing to engage and be active in the championing of this sector and this entity. If Board members are unable to actively participate a mechanism needs to be in place to replace them with individuals who want to engage with this process.
- Agreement to take national needs as a priority, putting aside those of individual organizations where necessary.
- Membership fees or yearly subscription required from board members.
- Potential for other membership fees or subscriptions on a sliding scale according to benefits offered to be considered in the future.

### **Meetings**

Executive to meet twice by phone and once face to face – designed to be held during national jazz festival where members are likely to be attending ie Melbourne International, Wangaratta etc.

## **APPENDIX B**

### **Original goals outlined by the Founding Committee**

#### **Aim**

Objectives of the programme

1. To coordinate the completion of the National Jazz Plan
2. To work with appropriate partners and commence compilation of a national jazz audit (later to be used as the basis for an on-line jazz directory)
3. To conduct a critical analysis of ABC and SBS role in the broadcasting of jazz and improvised music on both television and radio
4. To prepare the AJDO for the role of on-going advocacy conduct a preliminary survey of principal audience development strategies within Australia and overseas.

#### **Priority Goals**

In collaboration with the national steering committee, draft a National Jazz/Improvised Music Plan for the period 2009-2011, to include strengthening jazz infrastructure, career sustainability for jazz artists and audience development strategies for jazz/improvised music. (goal one)

Work with stakeholders to undertake research into the size of the jazz/improvised music existing services, venues, infrastructure and support available for the jazz/improvised music sector in Australia (a national "audit") to be used as the basis for an online directory. (goal two)

Conduct a (preliminary) survey of principal audience development strategies in Australia and overseas, and provide recommendations to the steering committee in relation to their applicability to the domestic scene, including the ongoing role of national advocacy for jazz/improvised music. (goal three)

Work with the steering committee to manage the redevelopment of the national jazz website in 2008 and co-ordinate a committee to oversee content/management of the site in 2009. (goal four)

#### **Secondary Goals**

Use national jazz website and work with state service presenters to establish a presence on relevant email lists, blogs and web forums as a means of informing the jazz/improvised music and wider communities of current projects and opportunities. (goal five)

Seek links and partnerships with relevant national and overseas organizations to promote Australian jazz/improvised music. (goal six)

Develop a liaison role between jazz/improvised music sector and the Music Board, state funding bodies and the relevant Commonwealth agencies, providing an informed and expert view to each. (goal seven)

Seek other funding partners from state government, other public and private sources to maintain and develop position. (goal eight)





## APPENDIX D

### A Modest Plan, an extract from

The Permanent Underground: Australian Contemporary Jazz in the New Millennium, Peter Rechniewski, Published by Currency House Inc, Platform Papers 16: April 2008 – Extract reprinted courtesy of Currency House Inc

#### A modest plan

In reflecting on these issues, I have concluded that the jazz sector needs a National Jazz Plan (NJP), to guide the actions of the funding bodies and bring some strategic thinking into the work of our organizations. In 2001, a National Strategic Plan for Jazz Development (NSPJD), first drafted in 1998, was released by the National Jazz Co-ordination Office, with the support of the Music Council of Australia. Unfortunately, the National and NSW Jazz Co-ordination programs collapsed soon after; the old plan became the site of a power struggle and went into limbo.

The jazz community must not allow personal agendas or slow consultative processes to destroy another opportunity to take control of its future. A representative group must agree on the basic objectives, work quickly to develop appropriate strategies for implementation and then commence lobbying the relevant government bodies. David Throsby, who has described the process of creating policy documents as either top-down or bottom-up, comments that in creating cultural policy a top-down process 'smacks of a cultural elite telling us what to do'.<sup>[i]</sup> The present strategy is top-down, but in the present context the problem of elitism is unimportant. Having a focus, which is what I believe the NJP outline provides, is crucial. The jazz community must work on the detail and see the process through.

My new NJP is influenced by the old plan, in the development of which I was personally involved. Indeed, I have retained some of its wording.<sup>[ii]</sup> The plan needs to address the three areas that bear directly on the health of the Australian jazz scene—

- Career sustainability and audience development
- Jazz infrastructure
- Jazz culture

—and break the vicious cycle of weak economic power and low cultural status that historically has inhibited its development. The issues that divided the jazz community and sank the original plan have evaporated, and at the recent Australia Council-sponsored jazz forum there was wide support for the creation of a new one.

While the NJP would not be totally dependent on public funding, substantial increases in funding levels would play a key role in achieving its goals. The additional funding, annual or triennial, would be channelled through key organizations and project grants to ensembles and individual musicians, to provide increased performance opportunities and substantially increased fees.

The first important step is the creation of a representative national advocacy body that will take on the responsibility to work on the NJP. At the time of writing such a body is being formed.

## **A New National Jazz Plan**

### **Purpose**

The NJP seeks to raise the national profile of jazz, increase substantially the national jazz audience and thereby increase all forms of income to jazz and enhance career sustainability for an increasing number of jazz musicians.

### **Means**

It will be necessary for all major jazz organizations and the national advocacy body to accept responsibility for, and work collaboratively on, the detailed development of the NJP in order for it to be implemented successfully. Furthermore, commonwealth and state funding bodies, and existing programs accessed by jazz musicians (Playing Australia, Sound Travellers and CMTP etc.) would be invited to make a commitment to support the plan.

### **Key Elements**

Properly resourced and well-administered organizations are the key drivers of increased box office, as well as enhanced public and private funding.

In order that an appropriate response to the needs of the jazz sector as a whole is formulated, it is imperative that funding bodies recognise that low funding levels have obliged jazz organizations to under-resource their administration and maintain a low marketing spend. An increase in financial support is required at the earliest possible opportunity to bolster these areas.

The increases should target presenting organizations, to enable them to carry out the roles they undertake as part of their commitment to the plan. An increase would also allow these organizations to lift their own non-grant income more effectively. A national campaign of audience development is central to the NJP. Such a campaign would seek to raise the profile of jazz in the media and offer support to artists/ensembles and private and public presenting organizations. The campaign would operate at regional and national levels and target the electronic, print and virtual media.

Ideally, and in the first instance, a marketing and promotional specialist would develop a feasible strategy for the entire jazz sector, one that is adaptable to meet differing needs. This might be funded through a project grant to one of the presenting organizations. Crucially, the NJP must address the paucity of adequate venues by calling for the establishment of full-time, dedicated venues in the major centres of Sydney and Melbourne. Elsewhere it may be necessary to establish part-time venues in hotels, theatres or even, perhaps, registered clubs, as appropriate to local conditions.

Such venues would present innovative programs and involve local groups, groups from outside the region and, where affordable, from overseas. The venues would become centres of energy for the development of jazz and its audience, as well as help sustain a touring circuit. By aggregating income from box office and other trading, they will generate considerably more income to be spent on marketing and promotion, as well as artists' fees.

The establishment costs of these venues would be sought from the states and, where possible, from local authorities. Capital funding may be necessary for piano, sound and

other necessary equipment, while subsidies for the program would be sought from the public and private sectors, and from philanthropic foundations.

The NJP should recognise the important role of individual band leaders as entrepreneurs/presenters and facilitate access to project funding, for example, by scheduling staggered closing-dates and ensuring a quick turn-around time for small grants.

A small grant program would support activities such as a series of performances in a concert hall, or club; regional and national touring; recording and/or production of a DVD; commissions and contracting of advisory services to practitioners for matters such as marketing and grant applications.

Such activities would require an immediate injection of funding in order to achieve a significantly greater success rate for applications.

Special support should be directed to emerging artists and a number of large ensembles.

Emerging artists require support to develop a public profile early in their careers. To this end additional project funding should be provided for rehearsals and performances that are either self-entrepreneuried or arranged by an existing presenting organization.

Additional support for large ensembles would recognise the important role of these groups in encouraging original compositions and arrangements, and in enhancing ensemble-playing skills.

An important element in audience development and the establishment of touring circuits will be the creation of new jazz festivals and the development of existing ones.

Support should be given for the creation of new jazz festivals in major jazz centres and to well-organized but under-funded regional events. Priority in the allocation of additional funding should be (i) adequate musicians' fees, (ii) an effective level of marketing and promotional spend and (iii) professional administration (including a paid artistic director or a fee to an artistic sub-committee).

For the long-term development of the full spectrum of needs of a viable jazz community (audiences, performers and administrators), education and communication are pivotal.

Given the strength of tertiary jazz education, support should be provided for projects that target secondary-school students.

The funding, and viability, of a national jazz magazine should be investigated, or perhaps of a quarterly newspaper, to be distributed free of charge at selected outlets, in the manner of RealTime. The possibility of amalgamating such a publication with RealTime might be explored.

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With regard to additional funding, a total of \$1.15m over four years should be sought, \$400,000 in the first year of the plan, and \$250,000 in each of the following three years. The initial figure of \$400,000 reflects (approximately) the amount level allocated by the Australia Council to jazz organizations for 2008. The objective is to raise the amount of

public funding ultimately allocated to jazz to a total of \$2.4m, i.e. double the current amount.

The main thrust of the NJP must be the provision of support for musicians and the development of a larger audience for jazz. As the American critic Gary Giddens puts it, 'Jazz musicians have virtually no access to the machinery of capitalism.'<sup>[iii]</sup> In Australia, at present, they have no more than a small, uncomfortable and precarious seat at the table of subsidised music. They deserve much better.

rrp \$14.95. Currency House Inc. [www.currencyhouse.org.au](http://www.currencyhouse.org.au)

[i] David Throsby, Does Australia Need A Cultural Policy?, Platform Papers No. 7 (Sydney: Currency House, 2006), p. 47.

[ii] On the jazz scene in north-west Britain, see Kathy Dyson's 2004 report for the Arts Council of England, available at [www.artscouncil.org.uk/documents/news/NWJazzdevelopmentreport\\_phpGYSMvw.pdf](http://www.artscouncil.org.uk/documents/news/NWJazzdevelopmentreport_phpGYSMvw.pdf) (accessed 18 February 2008).

[iii] Weather Bird: Jazz at the Dawn of its Second Century (Oxford: OUP, 2004), p. 603.

## APPENDIX E – Defining jazz - definition and debate

Extract from Wikipedia as at 14/3/09 - <http://en.wikipedia.org/wiki/Jazz#Debates>

Jazz can be hard to define because it spans from [Ragtime](#) waltzes to 2000s-era fusion. While many attempts have been made to define jazz from points of view outside jazz, such as using European music history or African music, jazz critic [Joachim Berendt](#) argues that all such attempts are unsatisfactory.<sup>[3]</sup> One way to get around the definitional problems is to define the term "jazz" more broadly. Berendt defines jazz as a "form of art music which originated in the United States through the confrontation of blacks with European music"; he argues that jazz differs from European music in that jazz has a "special relationship to time, defined as 'swing'", "a spontaneity and vitality of musical production in which improvisation plays a role"; and "sonority and manner of phrasing which mirror the individuality of the performing jazz musician".<sup>[3]</sup>

Travis Jackson has also proposed a broader definition of jazz which is able to encompass all of the radically different eras: he states that it is music that includes qualities such as "[swinging](#)", improvising, group interaction, developing an 'individual voice', and being 'open' to different musical possibilities".<sup>[4]</sup> Krin Gabbard claims that "jazz is a construct" or category that, while artificial, still is useful to designate "a number of musics with enough in common to be understood as part of a coherent tradition".<sup>[citation needed]</sup>

While jazz may be difficult to define, [improvisation](#) is clearly one of its key elements. Early [blues](#) was commonly structured around a repetitive [call-and-response](#) pattern, a common element in the [African American](#) oral tradition. A form of folk music which rose in part from work songs and field hollers of rural Blacks, early blues was also highly improvisational. These features are fundamental to the nature of jazz. While in European [classical music](#) elements of interpretation, ornamentation and accompaniment are sometimes left to the performer's discretion, the performer's primary goal is to play a composition as it was written.

In jazz, however, the skilled performer will interpret a tune in very individual ways, never playing the same composition exactly the same way twice. Depending upon the performer's mood and personal experience, interactions with fellow musicians, or even members of the audience, a jazz musician/performer may alter melodies, harmonies or time signature at will. European classical music has been said to be a composer's medium. Jazz, however, is often characterized as the product of democratic creativity, interaction and collaboration, placing equal value on the contributions of composer and performer, 'adroitly weigh[ing] the respective claims of the [composer](#) and the improviser'.<sup>[5]</sup>

In New Orleans and [Dixieland](#) jazz, performers took turns playing the melody, while others improvised countermelodies. By the [swing](#) era, [big bands](#) were coming to rely more on arranged music: [arrangements](#) were either [written](#) or learned by ear and memorized - many early jazz performers could not read music. Individual soloists would improvise within these arrangements. Later, in [bebop](#) the focus shifted back towards small groups and minimal arrangements; the melody (known as the "head") would be stated briefly at the start and end of a piece but the core of the performance would be

the series of improvisations in the middle. Later styles of jazz such as [modal jazz](#) abandoned the strict notion of a [chord progression](#), allowing the individual musicians to improvise even more freely within the context of a given scale or mode.<sup>[6]</sup> The [avant-garde](#) and [free jazz](#) idioms permit, even call for, abandoning chords, scales, and rhythmic meters.

### Debates

There have long been debates in the jazz community over the definition and the boundaries of “jazz.” Although alteration or transformation of jazz by new influences has often been initially criticized as a “debasement,” Andrew Gilbert argues that jazz has the “ability to absorb and transform influences” from diverse musical styles.<sup>[7]</sup> While some enthusiasts of certain types of jazz have argued for narrower definitions which exclude many other types of music also commonly known as “jazz”, jazz musicians themselves are often reluctant to define the music they play. [Duke Ellington](#) summed it up by saying, “It’s all music.” Some critics have even stated that Ellington’s music was not jazz because it was arranged and orchestrated. On the other hand Ellington’s friend [Earl Hines](#)’s twenty solo “transformative versions” of Ellington compositions (on *Earl Hines Plays Duke Ellington* recorded in the 1970s) were described by Ben Ratliff, the *New York Times* jazz critic, as “as good an example of the jazz process as anything out there.”<sup>[8]</sup>

Commercially-oriented or popular music-influenced forms of jazz have both long been criticized, at least since the emergence of Bop. Traditional jazz enthusiasts have dismissed Bop, the 1970s jazz fusion era [and much else] as a period of commercial debasement of the music. According to Bruce Johnson, jazz music has always had a “tension between jazz as a commercial music and an art form”.<sup>[4]</sup> Gilbert notes that as the notion of a canon of jazz is developing, the “achievements of the past” may become “...privileged over the idiosyncratic creativity...” and innovation of current artists. [Village Voice](#) jazz critic [Gary Giddins](#) argues that as the creation and dissemination of jazz is becoming increasingly institutionalized and dominated by major entertainment firms, jazz is facing a “...perilous future of respectability and disinterested acceptance.” David Ake warns that the creation of “norms” in jazz and the establishment of a “jazz tradition” may exclude or sideline other newer, avant-garde forms of jazz.<sup>[4]</sup> Controversy has also arisen over new forms of contemporary jazz created outside the United States and departing significantly from American styles. On one view they represent a vital part of jazz’s current development; on another they are sometimes criticised as a rejection of vital jazz traditions.

**APPENDIX F – Jazz Tribes of Melbourne**

The jazz tribes of Melbourne – Extract from The Age (reference below)

April 27, 2009

**Who plays what with whom and where? Andra Jackson offers a guide to the many jazz scenes during this week's Melbourne International Jazz Festival.**

JAZZ musicians hate labels. But the word "jazz" can be terrifying for the uninitiated. The one thing that aficionados of jazz are agreed on is that jazz involves improvisation, and solo and or ensemble playing. But from that common ground, the jazz scene splinters in many different directions. Some emphasise rhythm and "swing". Others craft moody reinterpretations from the great songbooks. Yet others experiment with harmony, while another tribe might merge rock rhythms with jazz. With the Melbourne International jazz festival in full swing this week, we offer a guide to some of Melbourne's many jazz "tribes".

**TRADITIONAL JAZZ**

KNOWN as trad jazz, this is one of the oldest tribes, and can trace its origins back to the early days of New Orleans jazz well over a century ago. Leading exponents originally were trumpeters King Oliver and, later, Louis Armstrong. It is characterised by ensemble playing, "hot" solos, and infectious rhythms, with banjos and clarinet among its instruments. Melbourne band the Hoodangers borrow heavily from trad jazz but blend in some folk influence and "ham it up" with their spirited approach. They play free at Fed Square, main stage, at 5 o'clock tonight.

**CONTEMPORARY JAZZ**

ALL previous forms of jazz were once contemporary, so this is jazz that is being created or played in the moment. Its followers might take old forms and play them in a new way or they might devise completely new forms and materials. Guitarist John Scofield takes the listener on unpredictable musical journeys that straddle post-bop, funk-edged jazz, and R&B with his altered guitar sounds. Prominent members of this tribe include Melbourne jazz aristocrat and composer Paul Grabowsky, whose new composition *Shirley Avenue* will be performed at the Melbourne Town Hall on Friday, and local saxophonist and composer Julien Wilson, whose explorations are lyrical, expressive, adventuresome, often majestic and sometimes of burning intensity. He plays with his Quintet on Saturday at the Forum, 5.30pm.

**FREE JAZZ**

A RADICAL departure from past styles, cut loose from the conventions of melody, harmony and rhythm. Typically, after playing a quick theme, the soloist does not follow any progression or structure and can go in any unpredictable direction. Saxophonist Ornette Coleman revolutionised jazz with his emphasis on playing what he heard rather than fitting into predetermined chorus-structures and harmonies. Another adherent is American guitarist Nels Cline, who performs in the festival with saxophonist Tim Berne and drummer Jim Black. Cline has been hailed as "keeping the free jazz flag burning". Cline is known for his improvisation work and his use of effects pedals and looping

devices. He plays at the NGV (free) at 6pm Thursday, at the Forum on Friday at 8.30pm (solo, supporting the Laughing Clowns) and at 8.30pm Saturday (in a trio, supporting Bill Frisell).

### **AVANT-GARDE JAZZ**

IN THE 1950s, this style borrowed ideas from the visual arts and dumped rules about pitch, rhythm and development and experimented with atonality. It's more structured than Free Jazz. Carrying it off depends on musicianship and imagination. Leading this tribe is pianist Cecil Taylor — now not playing at the festival because of ill health — whose approach has been called "a liberation from thinking about chords". US pianist and The Bad Plus member Ethan Iverson represents this tribe in the festival with his solo piano avant-garde cocktail hour.

### **WORLD FUSION JAZZ**

THIS tribe takes it queues from musical forms around the world, such as Latin, African, and Middle Eastern music. Frequently only the solos are improvised jazz and the rest of the music follows the form it was written in. While the music remains original, it reflects some of the ethnic influences it has absorbed. Guitarist John McLaughlin's music from the 1970s and the 1990s drew on the traditions of India. Italian saxophonist Carlo Actis Dato's group, the Actis Dato Quartet, who are playing in the festival, fuse jazz, Afro funk rhythms and Middle Eastern music. They perform at BMW Edge tonight at 7.30.

### **PUNK JAZZ**

MEMBERS of this tribe usually find inspiration in free jazz and jazz fusion, punk rock and acts such as Sun Ra. Their origins can be traced back to Frank Zappa, the Velvet Underground, the Stooges and MC5. Their music is raw and edgy. Exponents include John Zorn, James Chance and the Contortions, the Lounge Lizards, and Patti Smith. Reformed local act Laughing Clowns similarly can trace their lineage back to Australia's punk rockers the Saints. Formed in 1978, they boldly blended free jazz, punk, and bluegrass.

*Melbourne International Jazz Festival is on until this Saturday. Full program at [www.melbournejazz.com](http://www.melbournejazz.com)*

*This story was found at:*

*<http://www.theage.com.au/articles/2009/04/26/1240684333898.html>*

## APPENDIX G – AUSTRALIA COUNCIL STATISTICS

- 1) The total funding for project categories for all genres (including Jazz) in 08-09 was \$2,215,452. Out of this figure \$220,020 has been allocated to Jazz. NB this does not include Sound Travellers, or Buzz.
- 2) The total funding for Program and Key Orgs for all genres (including Jazz) in 08-09 was \$3,241,816, and out of this \$537,556 was allocated to Jazz organisations.
- 3) The total funding for Music in 08-09 was \$5,457,268. \$757,576 of this was allocated to Jazz. Again, this figure doesn't include Sound Travellers or Buzz.
- 4) Please note that other funding is available at the Australia Council through other art form Boards, such as Community Partnerships, Aboriginal and Torres Strait Islander Art and Arts Development which means that there may be a differential between these statistics compiled on only Music Board funding.

### APPLICATION STATS FOR JAZZ - Project Categories and Initiatives

#### Application Stats – By Financial Year

Financial Year	Genre	Received	Funded	Success Rate	\$ Funded
2006-07	All Genres	942	213	23%	\$3,074,676
2006-07	Jazz	113	31	27%	\$453,690
2007-08	All Genres	621	178	29%	\$2,410,791
2007-08	Jazz	72	25	35%	\$429,852
2008-09	All Genres	624	148	24%	\$2,215,452
2008-09	Jazz	48	11	23%	\$220,020

#### Application Stats - 2006-09

Year	Genre	Received	Funded	Success Rate	\$ Funded
2006-09	All Genres	2187	539	25%	\$7,700,919
2006-09	Jazz	233	67	29%	\$1,103,562

**% of total \$ funded 2006-09 to Jazz = 14.33%**

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## APPLICATION STATS FOR JAZZ - Program and Key Organisations

### Application Stats - By Financial Year

Financial Year	Genre	Received	Funded	Success Rate	\$ Funded per annum
2006-07	All Genres	40	37	93%	\$2,202,313
2006-07	Jazz	9	9	100%	\$360,231
2007-08	All Genres	41	41	100%	\$3,240,122
2007-08	Jazz	9	9	100%	\$458,842
2008-09	All Genres	50	38	76%	\$3,241,816
2008-09	Jazz	9	9	100%	\$537,556

### Application Stats - 2006-09

Year	Genre	Received	Funded	Success Rate	\$ Funded per annum
2006-09	All Genres	169	152	90%	\$8,684,251
2006-09	Jazz	36	36	100%	\$1,356,629

**% of total \$ funded 2006-09 to Jazz = 15.62%**

**APPENDIX H – A Modular Solution**

**BRIEFING PAPER**

*Contemporary Music Infrastructure*

*A modular solution*

April 2009

## **Background**

*Ceres Solutions* has considerable experience presenting and producing music. This ranges from the Sydney Opera House, Carnivale, Jazz:Now Festival, the places + spaces music series and is complemented by expertise developed as the General Manager of the Song Company, working for the audience development and touring department of the Arts Council of England and as Director of Sound Travellers.

Sound Travellers is a national contemporary music<sup>1</sup> touring project being undertaken in partnership with Performing Lines (specialists in touring Australian performances nationally and internationally since 1990) and funded by the Australia Council<sup>2</sup>. By the end of 2009, Sound Travellers will have supported 29 tours across the Country. Plans are also underway to develop touring infrastructure.

Recently Ceres has also undertaken research for a national jazz plan<sup>3</sup>. A result of this is practical, first hand experience of how the small to medium music sector is currently operating. Ceres is well placed to ascertain the opportunities and threats to these musical genres.

The model developed by Ceres is unique in that it truly acknowledges the necessity for a number of essential elements that must be in play for a healthy contemporary music infrastructure. It has identified that the model of only funding artists on a per tour or per project basis does not encourage a strategic approach to developing overall infrastructure, which would be of benefit to developing growth across the sector.

An example is that many artists recreate the wheel for each tour<sup>4</sup> or recording. Whilst information to facilitate the presentation and promotion of music and the touring process does exist in various forms throughout the different genres of music, it is not packaged in a format which is perceived as readily accessible<sup>5</sup>. Communication of resources available and the provision of industry pertinent information would be a priority of this Contemporary Music Model.

Infrastructure support to build a professional music sector is critical at all levels from basic entry skills<sup>6</sup> through to building capacity to take advantage of opportunities such as increasing audiences, developing relationships with venues and funding bodies, harnessing digital communications and obtaining high level marketing and publicity, with appropriate follow through enabled.

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1 Contemporary music defined by the Australia Council was sound art/electronic, improvised jazz and contemporary classical music

2 Sound Travellers was initially a 2 year project with tours commencing in 2008. Additional funds have been obtained for 2010.

3 Research undertaken for Sound Travellers and the national jazz plan has taken place over the past three years in the form of interviews with artists, venue managers, audience members, music business interest organisations and funding bodies. Draft report published March 2009.

4 Research data from National Jazz plan. Over 70 interviews conducted.

5 Research included artists interviewed during research for Sound Travellers and National Jazz plan

6 Programs geared at entry level do exist around the country and an audit of these and other services available would be valuable.

The issue of how to address infrastructure and touring issues in the music sector are not new. Compared to other performing art forms, music is probably the most challenging in terms of the different genres and interest groups involved, the commercial versus the independents versus community or rock versus jazz versus classical. Communication amongst stakeholders with competing interests has been a challenge. However, the work undertaken by organisations such as Music Council of Australia, the Australian Music Centre and APRA has made headway with these relationships.

### **The Model**

The model Ceres has developed is premised on research undertaken in the contemporary music sector. It is modular and replicable, however genre based research needs to be undertaken to fine tune specific needs for each group<sup>7</sup>. Having said this, many issues and infrastructural and training opportunities are universal, and the creation of hubs to facilitate dialogue and sharing of resources works to this strength.

Due to the replicable modular basis of this plan it could be rolled out in a number of ways, from a pilot focussing on one genre of music to a more complex all embracing industry wide model, with the capacity to mix and match any number of combinations in between.

It should be noted that for some genres agency models already exist. However, this plan is about more than creating an agency network. It aims to develop infrastructure and capabilities across the sector and to strengthen the musical framework both in Australia and abroad. For many musical genres, the reality is that returns are minimal, therefore this model cannot be premised on creating revenue generation alone. The objectives of this plan are to:

- Provide a more efficient, professional infrastructure without the current duplication of skills that is currently prevalent.
- Enrich the usage of the limited resources available through improving communication and sharing of resources where appropriate.
- Provide career structure and advice for artists and arts administrators.
- Develop performance and other revenue generating opportunities for artists.
- Ensure that musical engagement is available to all in Australia.
- Nurture and value the R & D nature of the less mainstream genres

This model takes into consideration infrastructure across the board through:

- Business skills development for both artists and administrators.
- Performance and other revenue raising opportunities.
- Development of touring networks.
- Funding and fundraising with projects in mind such as micro financing.
- Communications across the industry/genres and to the public.
- Audience development and engagement.
- Strategic development and the fostering of projects which support this.

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<sup>7</sup> Agency models already exist for some genres, in these cases the model might be to work with existing organisations and provide additional artist support, and improve communications

### Outline of the model

The basic premise of the model is that all hubs are interconnected and can work with each other or independently as the need arises.

**Central hub** – core co-ordination and communications hub – providing a focal point of contact, ensuring that each of the hubs is aware of what is happening within the network. It would also be the central point for the generation of new projects, research, information etc.

**Music genre hubs** - these would cluster similar musical styles together ie hip hop, indigenous, country and western, jazz, folk etc. However they all feed back to the central hub and also liaise with each other as the need arises. The number of hubs would depend on the scope of the project and could be as large or small as desired.

**Producer - Artist/Management hubs** are the central point of focus for the business and professional development of both artists and administrators. They provide the backbone services of assistance with revenue generating opportunities for artists, expertise in arts administration and marketing and communications. Musical genres could have a Producer hub, or multiple producer hubs, for smaller genres these could be shared.

**Performance and other public engagement opportunities** - deals with areas of public interface such as live performances, touring, online communication and engagement. These are closely linked to the Producer hubs which would generate the presentation, promotion and audience development activity.

In particular, with the take up of Web 2 technologies, the landscape is evolving at an unprecedented rate. It is important to have focussed strategies to develop interaction and engagement with potential communities of supporters and audiences. It is more cost effective to harness these trends with a strategic centralized marketing and communications plan, ensuring that engagement strategies are in place. This is possible through utilising the hub model which acts as a connector and reference point to stimulate engagement and interaction.

**Touring** - the development of touring infrastructure which creates viable circuits around the country for each genre. This model is currently being developed by Sound Travellers to commence a pilot for jazz in 2010. Its approach is different to the existing ad hoc circuits which exist between individual artists and venues. It provides infrastructure support in terms of marketing/publicity resources (which often is a low priority for artists on a tight budget), and works on building ongoing relationships with venues, through the central hub of Sound Travellers which ensures the delivery of high quality artists at regular timeframes (to build audience recognition) and efficient communications for all associated facets of the tour.

The aim of developing a defined touring circuit is based on International research from the UK<sup>8</sup> which indicates that most audiences recognise venues, not specific arts companies or bands (with the exception of those that have reached mass commercial success). Therefore the focus will be on developing the musical artform and building relationships with the venues to increase audience recognition and demand.

International touring development is underway with programs such as Sounds Australia supported by Australia Council, APRA and Austrade. This plan would aim to work with these and any similar programs.

For more information on this model please contact:

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<sup>8</sup> Beth Aplin, [The Henderson Aplin Partnership](#), Ticketing Professionals Conference 2009

## APPENDIX I – IDEAS FOR SUB COMMITTEES

Please note this is a list of potential committees and or working groups. This list is not exhaustive and in reality more or less might be required.

Document for tabling and discussion.

<b>Committee/working party</b>	<b>Timeline</b>	<b>Focus</b>
Festival committee	2010/2011	Focus on State and Territories, with these Festivals to be run on a local level, however a national overview is required.
Opening of new venues in each State and Territory		Focus on State and Territories, with these Festivals to be run on a local level, however a national overview is required.
Audience Development		National overview of how to improve audience numbers through improved communications and marketing.
Improving pay levels		National review and committee setup regarding the implementation process
Business development strategy		Identify ways to improve infrastructure
Increasing administrative resources		Identify ways to increase and leverage administrative resources. Possibly this is one committee consisting of this and business development strategy
Development of jazz network and agencies ie Hobart, Canberra, Victoria		Local focus with national overview. Must be driven from local agencies.
Branding, communication and marketing		National strategy