

National **Jazz** Alliance

National Jazz Plan The future 2009-2013 September 2009

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Jazz and improvised music are vital and creative forces critical to the cultural life of Australia.

VISION

Our aim is to better develop a vibrant, creatively high quality and financially viable sector for Australian music in this genre.

Organisational Goals

Support the continuation of the high artistic standards being practised in this field, primarily by extending audience development and engagement by:

- Raising the profile of jazz and improvised music to:
- Develop and expand sustainable performance and other artistic opportunities
- Build industry capacity through nurturing and supporting operational infrastructure, which supports growth opportunities for artists, organisations, administration and management. This includes developing and exploring new revenue streams
- Creating a vehicle to lead the development of these objectives

1. Develop and expand sustainable performance and other artistic opportunities

Increase performance opportunities by increasing the demand for jazz and improvised music through:

- Providing showcase opportunities for major artists at premier arts Festivals or high profile venues.
- Nurturing of a national and international touring circuit.
- Supporting venues and presenting organisations to further develop infrastructure, marketing, programming, atmosphere, audience experience.
- Encouraging the development of new venues for jazz.
- Encouraging the development of jazz programming streams in existing venues.
- Building audiences through improved communications and marketing.
- Develop partnerships to ensure that jazz is included in new initiatives that promoting music.

Artistic and artist opportunities:

- Work towards improving pay levels for a fee benchmarked against the subsidised art music sector.
- Mentoring and support in business skills as well as in artistic endeavours.
- Training.
- Facilitating cross artform collaborations.

2. Building sector capacity

- Infrastructure development, working towards best practice operations in all facets of the sector.
- Support to provide growth opportunities for artists, administrators and others necessary for supporting and growing the infrastructure available for jazz and improvising musicians .
- Encouraging the development of business skills.
- Reviewing potential for business hubs to support artists.
- Developing and nurturing network of agencies specialising in improvised jazz.
- Increasing administrative resources to include marketing/publicity/fundraising and producing.
- Developing existing and explore new revenue streams in the not for profit and philanthropic sector.
- Developing existing and exploring new revenue streams in the commercial arena.
- Exploring ways to leverage money and resources already existing in the sector.
- Develop and act on a fundraising strategy.
- Partnerships between funding bodies and local organisations.
- Patrons and profile/public support to be harnessed.
- Explore tax based options to support career sustainability.

3. Raise profile of improvised and jazz music

- Improving communications amongst stakeholders which includes media, community, audiences, funding bodies, philanthropy etc.
- Audience development, engagement and education.
- Engagement and visibility in wider music and or entertainment industry.
- Marketing and or publicity online and with traditional media.
- Advocacy and lobbying.

4. Creation of a vehicle to lead the development of these objectives

- Develop framework for a formal organisation to lead this plan.
- Create infrastructure to support this organisation reach its objectives.
- Working in a more inclusive open manner for the benefit of the jazz and improvised music community.

Executive Summary

The National Jazz Alliance was created in 2008 to develop a unified voice and strategy for jazz and improvised music (JAIM) in Australia. It is working towards a coordinated approach to developing the sector.

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.

The first phase involved research being undertaken with stakeholders and other performing arts organisations primarily in Australia, to inform the development of a national plan.

This research has highlighted that there is a commitment around the country to work on a national basis in an inclusive, open manner for the benefit of the jazz and improvised music community.

This draft was produced and distributed throughout the community for feedback. Information that the plan was available online at <http://nationaljazzalliance.com.au/> was sent to all major jazz organisations in the country, media and interviewees for distribution. The draft was also made available by email.

A forum was held in Brisbane to test the contents of the initial report in May 2009 with representation by musicians, funding bodies, administrators and media from WA, NSW, Queensland, Victoria and Tasmania.

A national plan has now been developed. This plan informs the future of this alliance. A national forum is to be held at Wangaratta in November 2009 to confirm priorities and the way forward to put this plan into action.

Phase one and two have been funded by the Australia Council, who is supportive of the concept of a national unified body for this sector. A funding application has been lodged to carry out the goals of the National Jazz Alliance.

Methodology

This plan focuses on the jazz and improvised music scene in Australia typified by the music presented by the organisations on the working committee. Accordingly the research undertaken has primarily been focussed with artists, organisations and stakeholders practising in this realm.

The following findings and recommendations arise from issues discussed on interviews, from online communications, national forums and research from existing reports and publications.

Key Findings

1. There is confusion in the wider community regarding the definition and perception jazz.
2. There is a lack of dedicated, publicly accessible venues around the country.
3. Most JAIM related events and or artists place insufficient resources on marketing, publicity and audience development.
4. There are limited career opportunities/succession planning strategies, with the majority of employment available in administration or management being at part time pay for full time roles.
5. This sector is heavily reliant on volunteer hours for essential operational work and runs the usual risks involved with volunteers such as prioritisation of voluntary work against paid work or other commitments.
6. There was general consensus that a unified voice has the most potential to influence positive change in this sector.
7. There is a lack of meaningful communication between organisations around the country.
8. Organisations and ensembles with administration and or management generally tend to be more successful overall than individual musicians or bands in all areas from performance opportunities through to fund raising
9. Investment in business infrastructures will provide the basis for future growth of performance and other artistic opportunities.
10. Organisations and artists that have influential “champions/patrons” are more effective at lobbying and fundraising.

Key Recommendations

1. The establishment of a national body to support and promote JAIM to existing and potential key stakeholders. (See Appendix A for suggestions on organisational structure.)
2. Augment support to State organisations with regard to operating performing arts organisations with sound business skills which position them for increased growth.
3. Review career paths, viability of current administrative and management support and succession strategies across the sector.
4. Learning through communication and information exchanges throughout the country.

5. Explore and develop revenue raising opportunities for organisations and artists.
6. Explore and develop resource sharing and leveraging opportunities.
7. Work with successful existing schemes, or adapt if required rather than duplicating what is already in place.
8. Develop relevant partnerships, and in some cases explore looking outside the jazz sector.
9. Explore the viability of dedicated venues and where possible instigate their creation.
10. Provision of services or assistance with practical skills for artists which could range from PR, marketing, bookkeeping, touring, funding applications etc.
11. Development of existing and establishment of new distribution and performance channels for artists.
12. More actively engaging with champions and patrons for this artform
13. National plan established with achievable short term goals interspersed with longer term strategy.
14. Set up national body to ensure communications on a national basis. Structure is a membership based organisation with an Executive board (decision making), supplemented by working committees and or advisory groups. (See Appendix A for more detail.)

This report comprises a synthesis from the comments of people interviewed and online, responses (Appendix C), the ideas of the committee (Appendix B) and existing reports and recommendations. These closely align with the research undertaken to date, the findings and recommendations of *A Permanent Underground*¹ (Appendix D) and reference to other existing material relating to Australian jazz

¹ The Permanent Underground: Australian Contemporary Jazz in the New Millennium, Peter Rechniewski, Published by Currency House Inc, Platform Papers 16: April 2008

CONTEXT

Defining jazz

One aspect of the definition of jazz which can be agreed upon, is that jazz can be many different things. An extract from Wikipedia (Appendix E) and article from The Age (Appendix F) offers a few ideas.

For this reason it can be challenging to market, due to the range of perceptions bought up by the word jazz.

Australian history

Jazz in the format of the big band, swing style classified as dance music was once popular music and formed an important part of ABC programming in the 1930s. 1982 saw the end of the ABC dance and show bands era. This is similar to the global trend, Germany for example had a big band at the radio station of virtually every major city. Today there are only three remaining, the WDR Big Band in Koln, the NDR Big Band in Hamburg and the HR Big Band in Frankfurt.

“This tradition has largely died out around the world. This is partly due to a change in the nature of jazz. Since the bebop era, jazz has evolved predominantly as small group music. It also became less of a dance music form, leading to a drop in its popularity. Symphony orchestras became bigger and more consolidated, making it easier for them to build management structures to access funding and promotion. Symphony orchestras were also historically the music of the dominant culture of our society, i.e., not frowned upon! Jazz groups became smaller and more disparate. In an economic sense this has made things tougher for jazz musicians.”²

It could be argued that the lack of structure and unity has disadvantaged this sector, if viewed in comparison with the more established and organized Western musical traditions of classical music and opera.

² Extract from Sandy Evans, Peggy Glanville Hicks annual address, 2008

Funding snapshot

Major Symphony Orchestras had similar stature in the 1930's with the more jazz inspired ABC big bands. Since then, this equity has diminished. In 2008 State symphonic orchestras received sums from over \$4 million to nearly \$7 million each. The annual base funding figures for all music funding in the major performing arts board category is \$58,831,951³.

The total jazz sector in 2008⁴ received less than 1% of this amount of funding and there are no jazz organisations in the major performing arts category.

If we loosely categorise the current funding for jazz service and promotion⁵ organisations, funding as at 07/08 was around \$239,556 for the following organisations, Sydney Improvised Music Association, Jazz Queensland, Jazz SA, Jazz WA, Melbourne Jazz Co-op and Jazzgroove Association⁶.

Additional funding was also provided for the re-development of a national jazz website, with ongoing website funding drawing to a conclusion. Support of \$45,000 was also given to develop a national jazz plan, hold a forum and relaunch the website.

This plan has resulted in the initial recommendation that a unified approach, with national jazz coordination is required to grow this sector. A funding application to further develop the national plan was lodged in June 2009. It is a goal of the national plan that the development of central coordination will be regarded as strategic infrastructure which might attract triennial support, similar to that of the Australian Music Industry Network.

The Australia Council has allocated triennial support of \$335K to the Australian Music Industry Network (AMIN) for contemporary music service organisations. Bearing in mind the above figures in the short term it would not be unrealistic to seek parity to this funding with dedicated funds of \$100k pa over a triennial period to assist in the development of a similar national infrastructure capacity for JAIM.

New initiatives and organisations supporting contemporary music

There are a significant amount of new developments taking place within the music sector in Australia. The need for a dedicated organisation to advocate on behalf of this sector is important to ensure that jazz and improvised music are not overlooked when these initiatives are developed.

Examples of some of these new initiatives are:

The Federal Government initiatives for contemporary music⁷ listed goals:

³ These figures are only based on Australia Council funding grants figures for 2007-08 financial report. Please note at the time of writing this plan the 2008-09 figures are not yet released publicly.

⁴ Appendix G contains figures up to 2008-09 courtesy of the Music Board of the Australia Council.

⁵ This excludes individual ensemble and organisations ie the Australian Art Orchestra and West Australian Youth Jazz Orchestra and the Wangaratta International Festival of Jazz

⁶ See Appendix G for more details on funding. Data supplied by the Australia Council for 2006/07 – 2008/09.

⁷ Extracted from the Department of Water, Heritage, Environment and the Arts website <http://www.arts.gov.au/music>

“The Australian Government is committed to supporting the continued development of Australian contemporary music through:

- developing a strategic long-term plan to enhance ongoing cooperation within the industry
- investigating ways to promote private capital investment in the music industry, such as private sector microfinance
- ensuring Australian acts have the opportunity to support international performers on tour in Australia
- investing \$17 million in a Creative Industries Innovation Centre to incubate innovative small and medium sized Australian creative businesses, including those in the music industry.

Australia-wide initiatives

The Australian Government is also working with state and territory governments through the Cultural Ministers Council’s Contemporary Music Development Working Group to:

- fund a pilot business skills training and mentoring program for music managers
- boost music industry exports through a more coordinated and consistent approach to international marketing.
- address barriers to live music performance and encourage the growth of live music precincts in cities throughout Australia
- develop an Indigenous contemporary music strategy to provide coordinated support for Indigenous artists and music industry professionals.”

The Australia Council has been supporting and in some cases developing projects to benefit the contemporary music sector.

Examples of this are⁸:

- AMIN, the Australian Music Industry Network, awarded triennial funding of \$335K per annum for national work in the contemporary music sector.
- The Youth Orchestras Australia Network secured a project grant for \$214,230⁹.
- The Australian Music Centre (AMC) funded \$440,000.
- The Music Council of Australia (MCA). Receives triennial funding for services and lobbying of Australian music.
- A specialist contemporary music project (3 years funding), Sound Travellers was set up to run a national touring grants program for sound art/electronic, improvised jazz and contemporary classical music in 2008. \$510k over three years.
- A music development officer role hosted by The Australian Network for Art and Technology for sound art has been in place for the past 3 years. \$40K per annum.

⁸ NB not all new music programs are listed within this report. Focus is on nationally funded initiatives. Please refer directly to the Australia Council or the Department of Environment, Water, Heritage and the Arts for more detailed information on current contemporary music initiatives.

⁹ Music May 2008 closing date, http://www.australiacouncil.gov.au/grants/amr/music/music_-_july_2008_closing_dates

- The promotion of contemporary music on an international platform through the new triennial project Live on Stage responding to the current global interest and demand in rock/pop and Indigenous music from Australia and also the growth of a strong and vibrant live music scene.
- A specialist Producer – Export Music Services role based at APRA/AMCOS has also been supported.

Specific initiatives relevant to the jazz sector include:

- Funding a national website since 2004
- 2008 funding to research a national coordinator role.
- The Sound Travellers national contemporary music touring project - 2008-2010, which works with sound art, contemporary classical and improvised jazz. (One third of its funding is directed to the improvised jazz sector.)

The MCA has jazz representation, however the role holder is not a full time professional musician nor engaged in arts administration/management. The AMC has confirmed that it would like to provide more support for jazz musicians in the future, however this is currently not a high priority area.

A number of organisations focus on supporting other contemporary genres of music. It is for this reason that it is necessary to have a specialist jazz forum/network, to specifically focus and champion this sector. Examples of some service organisations which are funded at a State level and promote the support and development of contemporary music are Music NSW, Q-music, WAM, New Music Network, TURA, Ausmusic SA, TASmusic, Music NT, Jazz WA, Jazz Queensland and Jazz SA¹⁰.

A National network

There has been a national jazz network. This ended around 2001 when the National jazz coordinator role was discontinued. Currently only Western Australia, South Australia and Queensland have specifically State based jazz organisations.

Without dwelling on the past, it appears that a lack of unity and goodwill for the outcomes produced by the former national coordinator assisted in the demise of this position.

Whilst there is some caution due to the historical circumstances there is general agreement that a national network could offer benefits to the whole sector. There is goodwill and recognition of the potential importance of a national plan and the need for a strong national voice.

A unified approach with support from a wide cross section to include all sectors within the jazz/improvised world is essential to ensure the success of the national alliance. This was deemed of high importance throughout this research process.

It should be noted that some organisations feel that they are already following best

¹⁰ This is not a fully comprehensive list, rather it provides examples.

practice which opens up possibilities for leadership roles which are able to mentor, support and share these for the benefit of the national community.

Whilst there are many musicians playing at a professional level in the JAIM sector, the majority of administrators and managers operate on a part time basis, with the exception of the Australian Art Orchestra¹¹. The lack of support for administration, management, presentation and promotion creates the invidious position whereby it is hard to attract and retain good staff. There is no discernible career path and limited employment opportunities exist within this sector. This is further compounded by the current limited revenue opportunities from box office, merchandise and other activities.

A large proportion of the work carried out relies on the goodwill of people employed outside the sector who put in voluntary hours, or people who work multiple jobs. This puts the sector as a whole in an at risk position, relying heavily on goodwill. The implications of conflicting demands and paid versus voluntary work is also an issue. This hinders the progress and operational professionalism of the JAIM sector.

The resources of most organisations are already stretched, therefore to move forward it would be of great benefit to have a national coordinator role, similar to the currently funded¹² Sound Art position, or the role which is being created by the Australian Music Industry Network to work alongside the existing State based organisations.

¹¹ The AAO has two full time staff.

¹² This role receives Australia Council funding.

ENVIRONMENTAL SNAPSHOT

A directory of venues, festivals and jazz related service organizations is currently being compiled.

Funding

It is particularly important for the JAIM sector to be visible and engaged with key funding stakeholders at a time when the Federal Minister for Arts is working on an election promise to improve the contemporary music sector¹³. In the past this sector has not proven itself to be as sophisticated at lobbying and fundraising as others. As the music sector becomes more competitive and organized at working on national levels, it is extremely important to achieve cut through and have a strong basis from which to lobby and ensure JAIM is not forgotten.

The State trend in 2008-09 has been for general cuts across the Board for budgets and in some cases staff recruitment freezing. Again, this emphasizes the need to be strategic and relevant. There is also the necessity to have strong business models which is increasingly becoming a focus of Government funding.

Performance opportunities

Dedicated jazz venues are few and far between. Two examples are Bennetts Lane in Melbourne established in 1993 and the recently opened Ellington Jazz Club in Perth.

This contributes to the problems of regular performance opportunities in legal spaces and national touring. There are informal touring networks in place, but no formal circuit.

When touring, most bands in all genres of music do not break even, particularly when door deals are in place. In this regard JAIM is consistent with other music sectors touring throughout Australia. Apart from high profile artists, it is quite common for band leaders to supplement tour costs.

A national touring database for venues, called VROOM is in existence. This site has recently been launched on a national basis. Some concerns raised regarding this site is that it is self maintained by venues and is skewed towards rock/indie artists. In the past tour organizers for jazz and improvised music have not found the site met their needs. A possibility does exist to work more closely with VROOM.

Many band leaders who have not organized tours start from scratch when organizing their own tour. There is considerable duplication of work. In the rock/pop contemporary music sector the existing State service organisations provide significantly more support for artists across the board. Examples of this are Q-music, WAMI and Music NSW. A suggested support model which could be used by the JAIM sector has been developed by Ceres Solutions (See Appendix H).

Within the JAIM sector, audiences do not seem to be growing at the same pace as the output of musicians from Universities and other areas. This obviously hinders

¹³ Information on page 7 from Department of Water, Heritage, Environment and the Arts

performance opportunities as the economic viability of presenting JAIM's is not attractive.

Audiences, marketing and communications

There has been little investment in marketing, publicity and other schemes that engage and grow audiences in these sectors. This is possibly due to the part time, semi professional manner in which jazz and improvised music have operated. Organisations that are developed and generate reasonable performance income usually have marketing, publicity and even fundraising staff and budgets to match.

Without this capacity for the artists to be visible to a wider community, to hear the music, to understand its role within the Australian cultural context, it is difficult to establish a presence and a platform to engage and develop audiences.

In this area classical and pop music are much more sophisticated with star performers or conductors, such as Richard Tognetti or Vladimir Ashkenazi, not to mention the pop industry, would Nirvana have sold as many records without Kurt Cobain? It is often the acknowledgment of these artists as leading creative people that generates media interest of all forms, as well as opening doors for philanthropy and sponsorship.

Does the lack of capacity around even the documentary process hinder these genres? Even the most basic pop bands create videos, classical music tends to push for documentaries and recordings of concerts. Is this a missing link, which is visible in all other artforms, more important than is perceived by jazz musicians? Should more importance be placed on the discussion, development, education and promotion of jazz so that links between artists, the art, and the audience can be encouraged and enhanced?

Certainly to appreciate the jazz landscape some reference points would be helpful for audiences. Jazz and improvised music can be challenging musical artforms, yet no more so than contemporary or classical works. There are very few opportunities to learn about the music, hear about the creation of work, to be welcomed as an audience member, or to feel part of a group. Even the signing of CD's after a performance seems to be anathema to most jazz musicians, yet it is an established fact that signing CD's increases their sales, it also offers another opportunity for an audience member to make a connection and take away a reminder.

The question is, why doesn't this engagement happen at even a basic level? Is it modesty or arrogance? The ultimate question is, if artists don't want to engage with the wider community or try to connect should they receive public funding? Or are there artists out there who want to make the connection, but are not sure how to do it? Whole industries exist around presentation, promotion and branding and for some it could be that they just want a helping hand.

Research from interviews suggest that the JAIM sector understands these issues. However to date they have not been embraced as priority areas. There appears to be an interest, and opportunities are available on an ad hoc basis. The advent of digital TV should open up more possibilities.

Audience development

The discipline of audience development has been growing over the years. The need to develop strategies to grow and retain audiences has become an important issue for all arts organisations.

Implementation of audience development strategies does require some consideration and resources. However it should be noted that there are opportunities to engage with audiences that are relatively low cost, such as online mailing lists, the plethora of social networking software widely available on the web. Not to mention old fashioned methods such as meeting your audience and saying hello and CD signings.

Other arms of audience development require research. Whilst it is understood that this sector has scarce resources, there are opportunities to enter into partnerships with research organisations such as Universities, be available for student research projects or to utilise free questionnaire software which is readily available online. These possibilities should be explored.

The lack of data in this sector also impacts on potential sponsorship/revenue, with limited capacity to demonstrate what kind of audiences attend and thus target the correct partners.

Lack of knowledge about audiences, both existing and potential can be a barrier to future growth of this sector. This is particularly the case when other musical genres are using more sophisticated audience relationship building methods which include developing donors and influential supporters as part of their overall marketing strategies.

Media profile is also an area for potential audience development. Issues around media are raised on the following page.

Inter arts

There is general interest and support for inter arts work. This could provide opportunities for JAIM musicians both artistically and in terms of additional revenue sources.

Media

There is a general consensus that less column inches are being dedicated to the arts and consequently to jazz. An analysis of column inches for the music sector was undertaken by Music Council of Australia¹⁴. This confirms a lack of musical reviews across the board around the country.

Within this context it is worth considering that an effective lobbying voice might impress upon arts editors that consistent, credible coverage of jazz should be seen as a priority, as is the case with classical music. However bearing in mind the changing fortunes of print media, the resources allocated to this pursuit should be considered in terms of possible real outcomes.

Perhaps options to consider, bearing in mind the rise of digital mediums is online editorial rather than print pages for the major papers. Perhaps a JAIM blogging profile connected to a national paper might be an achievable outcome? A series of photos or a video in Video news could also be considered. These type of features are run by Fairfax and News Limited. The Jazz Australia website could be a primary focal point for media interaction.

It should be noted that excellent blogs such as Ausjazz.net are being run by journalists such as Roger Mitchell who writes for the Sunday Herald Sun in Melbourne. Eric Pozza, Canberra Jazz blogsite. The Jazz Australia Website also commissions reviews and blogs. There are no specific jazz magazines in paper print. In comparison the UK has four. Australia has one print journal, Extempore that celebrates writing and creativity and primarily features jazz and improvised music. This is published twice a year.

With the advent of digital television, there appears to be opportunities for improved television presence. This increase in content required should lead to more music programs on free to air television. JAIM should be encouraged to have their performances filmed with these new potential outlets in mind. Not to mention the growing importance of video footage for digital promotions.

The perspective from the media is that artists often provide poor quality press releases, marketing/media material and that they do not put sufficient investment into images, information on tracks, timing, follow up etc. What sort of investment would be required to raise JAIM to an equal footing to a pop video clip? To take advantage of this, JAIM musicians and organisations may need to invest in good quality footage or try to work together to leverage opportunities and amortise costs.

Dig Jazz, from ABC is a digital station streaming music and stories that feature jazz from the ABC. Unfortunately within community radio it appears that the trend is away from purely jazz based stations. Eastside radio and 99.3 have both broadened their content.

Underground venues have been extremely effective in using online promotions. However it should be noted that this does not promote raising the profile of this sector to the general public and unfortunately cannot consistently increase media coverage, due to their need to remain under the radar.

¹⁴ Dr Graham Strahle (music writer, critic), Last updated: 8 October 2007
http://www.mca.org.au/web/component/option,com_kb/task,article/article,67/

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Key Performance Indicators

1. Develop and expand sustainable performance and other artistic opportunities

Key Activities	Key deliverables/milestones	Timeframe
Providing showcase opportunities for major artists at key arts Festivals or at high profile venues	Ensure that a strong contemporary jazz component is included in at least one major Festival (that is not a specialist jazz Festival) or a crossover project involving jazz musicians is included	2010 research of potential partners and projects underway 2011 negotiated partnerships strategy underway
Exploring the potential for each major centre to have a major international jazz festival. Exploring the potential for each medium centre to have a medium international jazz festival.	Research and viability undertaken in consultation with each State. Defining of role a national body can undertake to facilitate research and resulting actions. Research and viability undertaken in consultation with each location. Defining of role a national body can undertake to facilitate research and resulting actions. Working committee as required for State and regional specialists	2010/2011 Research and analysis undertaken on major and medium centre Festivals. 2011 Report prepared in consultation with States or regional centres. 2011/2012 National role defined and implementation timeline produced. 2011/12 research carried out State by State for potential viability. 2013 National role defined and implementation timeline produced.

Key Activities	Key deliverables/milestones	Timeframe
Nurturing a national touring circuit	Develop or work with a partner, for example Sound Travellers to produce a viable national circuit which includes at least 4/5 States and Territories	2010 touring circuit framework in place 2011 Tours and or partnerships commence
Nurturing of an international touring circuit Viability of international touring destinations ie Europe, US and Asia, with priority areas agreed upon.	Research viability of international touring circuit. Develop a strategy for international touring with a view to an international circuit.	2011 research undertaken and report on international touring circuit produced 2012 Strategy developed with timeline.
Supporting venues and presenting organisations to further develop infrastructure, marketing, programming, atmosphere, audience experience	Working with organisations to identify best practice operations, undertaking a skills audit and prioritising skills gaps where they exist. Identify organisations currently providing training and or expertise in these areas Develop timeline, plan and budget	End 2010 skills audit undertaken End 2010 identification of existing programs or expertise which can be accessed to cover these areas 2011 complete timeline, plan and budget

Key Activities	Key deliverables/milestones	Timeframe
Encouraging the development of new venues for jazz and improvised music.	<p>Work with each State to identify potential in both the commercial and Government subsidised sectors for viable venues presenting jazz.</p> <p>Formation of working parties in each State to provide concrete recommendations for each major city, with a “how to” plan.</p> <p>Definition of National Jazz Alliance role in facilitation progress.</p>	<p>2010/2011 produce report on status of venues around the Country.</p> <p>2011 formation of working parties.</p> <p>2011 define role of national alliance.</p> <p>Potential outcome, within each 3 year period work towards supporting States and Territories to gain the outcome of opening 1-2 new venues presenting jazz and improvised music in each State & Territory per annum</p>
Encouraging the development of jazz programming streams in existing venues	<p>Research current programming and identify opportunities.</p> <p>Increase the number of programs presenting jazz</p>	<p>2010/2011 research and analysis completed.</p> <p>2011 onwards - 1-2 new programming streams for presenting jazz and improvised music in each State & Territory per annum</p>

Key Activities	Key deliverables/milestones	Timeframe
<p>Building audiences through improved communications and marketing</p>	<p>Compilation of audience numbers statistics for 2009</p> <p>Review of current practice</p> <p>Develop strategies for increasing audience numbers – relevant to each location in consultation or in conjunction with local organisations. This will include traditional and new marketing and publicity channels.</p> <p>Increasing subscriptions on Jazz Australia website.</p> <p>Develop working parties/committees for audience development, marketing and communications.</p>	<p>2010 - Compiling statistics from 2009 to be used as a benchmark year</p> <p>2010 – review complete.</p> <p>2011 develop strategies for audience development with local agencies. Focus on major cities in first year, with a goal to increase audience numbers per year by 5% from 2011 onwards</p> <p>2010/11 onwards Implementation of strategies and rollout to regional areas.</p> <p>Increase subscribers to Jazz Australia newsletter by 20% per annum.</p> <p>2010 working party in place.</p>
<p>Audience development through increasing profiling opportunities on merchandise and other revenue sales</p>	<p>Research and analysis of other potential profiling opportunities.</p> <p>Strategy prepared and implementation begun.</p>	<p>2010 research and analysis undertaken</p> <p>2011 strategy produced.</p> <p>2011/2012 Implementation underway.</p>

Key Activities	Key deliverables/milestones	Timeframe
Ensuring that jazz and improvised music is on the agenda for new music initiatives in Government, philanthropic and private sector	<p>Research and identify new music initiatives.</p> <p>Research and identify potential targets in Government, philanthropy and private sector to champion this sector.</p> <p>Inclusion of jazz on the agenda for at least one major initiative per year</p>	<p>2010 identify initiatives and targets.</p> <p>2011 onwards, facilitating the inclusion of jazz in at least one new initiative per annum</p>
Developing partnerships to ensure that jazz is included in new initiatives that promote music	<p>Research and identify potential partnerships both within the arts sector and beyond.</p> <p>Facilitate the inclusion of jazz in at least one new initiative and or partnership per annum</p>	<p>2010 identify partnerships.</p> <p>2011 onwards - inclusion of jazz in at least one new initiative or partnership per annum</p>
Work towards improving pay levels for a fee benchmarked against the subsidised art music sector	<p>Collate data on benchmarks for each State</p> <p>Set up working committee for further research and preparation of strategy</p> <p>Increase pay levels to standard agreed</p>	<p>2010 data collated</p> <p>2011 working committee underway</p> <p>2011 strategy prepared</p> <p>2012 onwards work towards these benchmarks</p>
Mentoring to expand artistic opportunities	<p>Research existing opportunities</p> <p>Develop strategy to improve and facilitate mentoring relationships</p> <p>Facilitate mentoring relationships on a national level</p>	<p>2010 research undertaken</p> <p>2011 strategy produced</p> <p>2012 mentoring program underway</p>

Key Activities	Key deliverables/milestones	Timeframe
Developing or tailor existing training opportunities for artistic development	Research existing programs for artistic development Effect relevant training opportunities for artists	2010 research programs 2011 develop partnerships or training opportunities program
Facilitating cross art form collaborations	Develop strategy to facilitate cross art form collaborations, this could include other musical genres	2010-2011 strategy developed 2011 at least one collaboration underway

2. Building sector capacity through infrastructure development, working towards best practice operations in all facets of the sector

Key Activities	Key deliverables/milestones	Timeframe
Business development – develop strategy through review of existing infrastructure and development of strategic plan	National audit of existing services, venues and organizations including comparisons with best practice in other performing arts organisations Working committee convened. Development of strategic plan Action points and priorities confirmed Strategy implementation	2009/2010 national audit undertaken and then ongoing 2010 working committee convened. 2010/11 plan to be completed 2011 action points and priorities agreed 2012 implementation of action points from plan.
Working towards increasing administrative resources to include the following business development in the infrastructure mix – financial, fundraising, strategic planning, marketing, publicity and branding skills	Analysis of existing resources as per above audit. Working party convened (as above) Develop plan Increase in administrative resources and exploration of sharing or pooling resources	2010 – analysis of resources 2010 working party convened 2011 plan developed 2011-2013 increase funding by appropriate levels as identified in the analysis to support and build administrative capacity and put in place mechanisms to leverage existing resources.

Key Activities	Key deliverables/milestones	Timeframe
<p>Providing opportunities for artists, administrators and managers to develop business skills through mentoring schemes, attendance at workshops, summits and other professional development opportunities</p>	<p>Research opportunities available</p> <p>Provide information to the community on schemes and funding services online.</p> <p>Facilitate training opportunities</p>	<p>2010 undertake research</p> <p>2010 onwards - provide information to the community</p> <p>2011 facilitate at least one training opportunity</p>
<p>Develop, tailor or work in partnership with existing training/education opportunities for business development</p>	<p>Research existing programs for business development</p> <p>Provide information to community on relevant training opportunities</p> <p>Develop partnerships</p>	<p>2010 research programs</p> <p>2010 mechanism for dissemination of information in place</p> <p>2011 and ongoing - develop partnerships or training opportunities program</p>
<p>Reviewing potential for business hubs to provide infrastructure models throughout the country, which provides mentoring/training opportunities not only for artists but also for arts administrators. See Appendix H</p>	<p>Research and review undertaken</p> <p>Committee put in place to facilitate.</p> <p>Results of review and direction agreed and implementation underway</p>	<p>2010 review undertaken and report produced with recommendations</p> <p>2011 committee in place</p> <p>2012 undertake actions arising</p>

Key Activities	Key deliverables/milestones	Timeframe
<p>Developing and or nurturing existing network of agencies and organizations supporting jazz and improvised music</p>	<p>Research viability of the development of these agencies and organisations, identifying and learning from past failures.</p> <p>Implement working committee with local knowledge.</p> <p>Clarification of National jazz alliance role in each project</p> <p>If viable, identify strategies to create new presenting organisations in Hobart, Canberra and possibly Victoria.</p> <p>Provide communications infrastructure</p> <p>Produce strategies relevant to these agencies for supporting the network</p>	<p>2010 research and review undertaken.</p> <p>2011 working committee in place.</p> <p>2011 onwards clarification of NJA role</p> <p>2011 onwards identify strategies to create or assist organisations.</p> <p>2012 communications infrastructure in place</p> <p>2010 strategies outlined and agreed</p> <p>2011 onwards - strategies rolled out</p>
<p>Developing existing and exploring new revenue streams</p> <ul style="list-style-type: none"> - developing and acting on a fundraising strategy - Identifying patrons, sponsors, philanthropic organizations - Partnerships between funding bodies and local organizations - Patrons and profile/public support to be harnessed - Explore tax based options to support career sustainability 	<p>Develop fundraising strategy with research as detailed</p> <p>Identify patrons, sponsors, philanthropic organisations</p> <p>Fundraising committee in place.</p> <p>Identification of potential projects</p> <p>Fundraising targets in place</p> <p>National strategy completed.</p>	<p>2010 – fundraising research undertaken</p> <p>2010/11 – fundraising consultation and committee in place</p> <p>2010/2011 projects identified.</p> <p>2011 – targets agreed</p> <p>2011/12 – implementation of fundraising strategy</p>

Key Activities	Key deliverables/milestones	Timeframe
Developing existing and exploring new revenue streams in the commercial arena <ul style="list-style-type: none"> - Exploring online/digital distribution and sale of tickets online - Explore commercial partnerships - Advertising revenue on website 	Research commercial revenue streams Research digital distribution in all forms Identify potential partners and allies Revenue targets in place Advertising rates in place and sales plan agreed for website	2010 – research undertaken 2010/11 – practical work underway for revenue targets. 2009/10 Rates in place. Sales plan in place.
Explore ways to leverage money and resources existing in this sector.	Audit of organisations with relation to resources and fundraising strategies Work with the network to identify ways of working together. Develop plan and implementation	2010 – research undertaken 2011 – liaisons with national organisations for ideas on potential partnerships 2011/12 – development of plan 2012 implementation of plan

3. Raising the profile of jazz and improvised music through:

Key Activities	Key deliverables/milestones	Timeframe
<p>Providing an easily accessible entry point through the Jazz Australia website to sourcing artists and performance information</p>	<p>Improving communications through: Launch of revised Jazz Australia website Production of weekly newsletter to drive visitation to site Ensuring that Jazz Australia is primary point of contact for jazz and improvised music in Australia Increase in site visitation by at least 10% per annum</p>	<p>October 2009 November 2009 onwards – funding dependent October/November 2010 subscriber drive. 2009 Subscriber drive underway 2011 measured against competitors as leader</p>
<p>Developing a branding and communications strategy to improve communications amongst stakeholders which includes media, community, audiences, funding bodies, philanthropy and others</p>	<p>Research undertaken Development of communications strategy Working committee in place. Development of database Implementation of strategy Subscriber drive undertaken.</p>	<p>2010 research completed 2011 strategy produced 2011 committee in place 2010/11 database updated – continual process. 2010 onwards - implementation underway. 2009 and annual subscriber drive.</p>

Key Activities	Key deliverables/milestones	Timeframe
<p>Developing marketing and publicity strategies with both traditional media and new social networks</p>	<p>Development of marketing and publicity strategy. This includes researching filming and or digital recording for DVD archives and inclusion of jazz in television and other forms of media.</p>	<p>2010 research and development undertaken 2011 strategy produced 2011 – expertise in this area resourced. 2012 implementation underway</p>
<p>Developing a strategy and relevant programs for audience development, engagement and education. These could include:</p> <ul style="list-style-type: none"> • Gathering data • More unified and professional approach to marketing/publicity • Research undertaken with a partner eg University project¹⁵ • Use of data to increase audience reach and understand what motivates audiences to attend 	<p>Development of audience development, engagement and education strategy.</p> <p>Implementation of strategies underway with targets agreed</p> <p>Aim to increased attendance by 5% each year in the not for profit sector.</p>	<p>2010 strategy produced and research undertaken with input from each State re relevant specialists issues and commonality.</p> <p>2011 implementation underway</p>

¹⁵ Conservatorium of Music was undertaking research in 2008/09

Key Activities	Key deliverables/milestones	Timeframe
<p>Engagement and visibility in wider music and or entertainment industry through attending relevant industry events</p>	<p>Research and target key events</p> <p>Inclusion in music forums as speakers, participants for showcases etc.</p> <p>Attendance at industry events throughout the country</p> <p>Invitations for jazz musicians/management to speak at industry events</p> <p>Begin to forge links with international networks</p> <p>Communicate these opportunities to the JAIM sector.</p>	<p>2010 research completed and key events targeted</p> <p>2010 – 2012 increase in profile and participation in events</p> <p>2010 communication of opportunities included in newsletters.</p>
<p>Advocacy and lobbying to existing and potential stakeholders</p> <p>Recruitment of committee who have high level political, industry and “A” list connections.</p>	<p>Development of advocacy and lobbying strategy – defining stakeholders</p> <p>Committee sourced.</p> <p>Committee recruited and Chair appointed.</p> <p>Implementation of strategy</p>	<p>2010/2011 research undertaken and strategy produced</p> <p>2010 committee sourced</p> <p>2011 committee recruited with Chair</p> <p>2011 onwards implementation underway</p>

4. Creation of a vehicle to lead the development of these objectives through:

Key Activities	Key deliverables/milestones	Timeframe
Developing a framework for a formal organization to lead this plan. (In the short term SIMA has offered to auspice)	<p>Framework proposal for Company Limited by guarantee, with not for profit DGR status to be agreed upon</p> <p>Company registered with framework put in place for management and operations</p>	<p>September 2009 framework proposed. November 2009 framework confirmed By March 2010 entity set up</p> <p>By March 2010 entity set up</p>
Putting in place an operational structure to undertake the organizational goals	<p>Operational structure confirmed and put in place this will include:</p> <ul style="list-style-type: none"> - internal communications and meeting plan - capacity for each State to exchange information - capacity for each State to raise national issues - identification of revenue raising mechanisms to fund this body 	By end February 2010
Confirmation of key organizational goals	<p>Key organizational goals confirmed and adopted.</p> <p>Goals prioritised and timelines reviewed for these goals in line with available resources</p>	<p>November 2009</p> <p>Agreement in 2009 with guidelines by February 2010</p>

Key Activities	Key deliverables/milestones	Timeframe
Forming of relevant committees – See Appendix I	Agreement on organizational structures and what committees or action groups are required Framework for operations confirmed.	November 2009 By end February 2010
Putting in place relevant staff	Staff recruited – pending funding	End 2009/beginning 2010

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