



**Doris Duke Charitable Foundation
DORIS DUKE JAZZ ENSEMBLES PROJECT
Program Evaluation**

**Final Report
Extract**

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Report prepared by
EmcArts Inc.



EmcArts Inc.

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INTRODUCTION & HISTORY OF THE PROJECT

The Doris Duke Jazz Ensembles Project (DDJEP) was launched in 1999 as one component of the Doris Duke Charitable Foundation's larger three-pronged Jazz Initiative, with a goal of providing vital resources and financial support to jazz commissioning and ensembles in the composition and presentation of their work.

As stated on the Doris Duke Charitable Foundation (DDCF) website, the larger mission of the Duke Jazz Initiative was "to support jazz presenters, jazz artists and ensembles, and media projects that increased the opportunities for the creation, presentation, and distribution of jazz nationwide." The Jazz Initiative itself spanned five years, from 1999 to 2003, and distributed 10 grants totaling \$14.2 million during its tenure. The Initiative had three components:

- ◆ **JazzNet**, administered by the Nonprofit Finance Fund (NFF), which offered multiyear artistic programming, administrative, and matching endowment support to 14 regional jazz presenters and ultimately awarded \$8.5 million
- ◆ the ongoing **Doris Duke Jazz Ensembles Project (DDJEP)**
- ◆ **Media**, designed to promote jazz and encourage newer and younger audiences for jazz, supported through four grants totaling \$4.45 million. Funded projects included jazz programming for NPR and PBS' *Jazz* series by Ken Burns.

Since the larger Jazz Initiative's conclusion in 2003, DDCF has extended its support to the jazz field via two other continuing programs, the Presenting Institutions Initiative, which provides performing arts centers and other presenters with funding, and the Doris Duke Jazz Ensembles Project. The DDJEP, which has been implemented and administered by Chamber Music America (CMA) since its inception in 1999, will soon be entering the final year of its second four-year grant period. As one of the few national programs devoted to funding jazz, the DDCF, CMA, and others in the field regard DDJEP as being crucial to the sustainability of the under-served jazz ensemble field as a whole.

The original DDJEP was developed in direct response to the loss of NEA grant funding beginning in late 1994 that, for the previous two decades, had been specifically geared to individual jazz and chamber music artists. CMA proposed to fill that void by creating a similar program with one central goal in mind:

- ◆ to create a five-year national jazz project that would provide direct funding for jazz musicians and ensembles

Related aims that supported this overriding goal were to increase visibility and strengthen communications in order to market the programs to the jazz field and to better integrate jazz-specific interests into CMA's existing programs. During 1997 and 1998, DDCF was approached by CMA to underwrite the program that would become DDJEP. The first pilot year, 1999, was used to design and set up the primary program element for commissioning new jazz work. The first grant cycle spanned from 2000 to 2004, and it was followed by a second re-granting program from 2004 to 2008.



Since the cancellation of NEA grants to individual artists, DDJEP has become one of the few granting programs that artists can apply for without having 501(c)3 status.

During DDJEP's pilot year, 1999, CMA's Executive Director was Dean K. Stein. In June 2000, the first year of DDJEP's first grant cycle, Margaret M. Lioi came on board as CMA's new Chief Executive Officer, the position she still holds today. Lisa Stewart served as Jazz Program Specialist from 1999 to 2001, a position taken on in 2002 and held for two years by Thomas Bellino. Victoria Roth, a longtime CMA staff member, served as Senior Program Director from 2000 to 2001 and as the contact person for Special Projects in 2002. Susan Dadian has been CMA's Director of Programs and has managed the DDJEP since 2002. The Program Officer for jazz position was held by Alfred C. Pryor in 2004 and by William W. Pace from 2005 to Summer 2007.

Project Elements

For most of the past nine years, the funding of jazz ensembles to commission longer new works, aptly named The New Works: Creation and Presentation Program, has comprised the core of DDJEP. Since 2005, DDJEP has expanded to include five major program elements:

- ◆ **The New Works: Creation and Presentation Program**
- ◆ **The New Works: Encore Program**, inaugurated in 2006
- ◆ **The CMA/FACE French-American Jazz Exchange Program**, inaugurated in 2006
- ◆ **The Residency Partnership Program**, inaugurated in 2005
- ◆ **The NEA Jazz Masters Program**, inaugurated in 2006

Because the Jazz Masters Program component is administered by the NEA, with additional support from DDCF, and is geared toward slightly different aims, this report will focus its evaluation on the other four components, which are directly linked to contemporary jazz ensembles and the commissioned works.

CMA has also made supplementary free professional development workshops available to CMA jazz members through its **Jazz Plus/CMA Plus** programs and through one-on-one consultations with CMA staff.

Details of the Project Elements

The New Works: Creation and Presentation Program

According to the New Works: Creation and Presentation Program application guidelines created and distributed by CMA, eligible applicants must be U.S.-based "established jazz ensembles" comprised of a group of two to 10 ongoing members, including a composer/performer, who have "a documented performance history" of a minimum of 10 public performances in the past two years. Applicants also must be CMA Organization-level members at the time of application, and grantees must maintain that status during the span of the grant period. (Until 2003, however, applicants' CMA membership fees were underwritten by DDCF. The annual fee at this level in 2004 was \$115, and increased to \$125



in 2006.) The grants distribute funds not only to the composer, but to each individual member of the ensemble. (For example, in the 2007 New Works guidelines, grants of up to \$15,000 are available, covering a \$6,000 composer fee and an ensemble fee of \$1,000 per member, not including the composer.)

From FY 2000 to FY 2007, the program has provided \$1,185,600 for New Works: Creation and Presentation grantees, between \$10,000 and \$14,000 per project for 11 to 16 projects per year. The result has been the composition and performance of 105 longer works by jazz artists nationwide. (The term “longer works” remained open to interpretation for DDJEP’s first granting period – guidelines specify only that the piece must be of “substantial length”; beginning in 2005, the guidelines clarify that “substantial length” refers to works “comprising multiple sections or movements.”) Since the program’s start, only one musician has been unable to fulfill the central grant requirement of completing a composition.

Table 1

New Works: Creation and Presentation Grants Per Year							
Project Phase	Year	# of Applicants	# of Different States Represented	# of Grantees	Total Amount of Grants	Total Amount of Other*	TOTAL
Pilot	FY 2000	78	16	12	\$140,100	\$36,000	\$176,100
	FY 2001	117	17	11	\$135,250	\$33,000	\$168,250
Grant 1	FY 2002	132	18	12	\$135,700	\$18,000	\$153,700
	FY 2003	115	18	14	\$152,000	\$12,650	\$164,650
	FY 2004	161	21	16	\$165,550	\$21,350	\$186,900
Grant 2	FY 2005	146	25	15	\$160,000	\$7,400	\$167,400
	FY 2006	143	14	14	\$152,000	\$0	\$152,000
	FY 2007	164	19 + 1 International	12	\$145,000	\$0	\$145,000
	FY 2008						
TOTAL		1056	38	106	\$1,185,600	\$128,400	\$1,314,000

* These figures refer to additional funding available to New Works grantees for optional community- or education-based outreach projects in underserved communities; these additional grants were discontinued after the first DDJEP granting period due to a dearth of applicants.

The New Works: Encore Program

Created in 2005, the Encore Program was designed with an eye toward expanding the audiences for jazz ensemble grantees, by awarding grants for additional performances of compositions commissioned through the New Works: Creation and Presentation Program. To qualify for Encore Program funding, this same commissioned work must be performed in its original instrumentation by the composer and the commissioned ensemble in concert settings (e.g., as part of a presenter or festival’s program or series) or through community-based audience development activities (e.g., broadcasts and clinics). Lead applicants to the Encore Program may either be New Works: Creation and Presentation ensemble grantees or presenters/festivals. Applicant eligibility for ensembles follows the same prerequisites as the Creation and Presentation Program.

In the two years since its inception, the Encore Program has distributed 44 grants totaling between \$4,000 and \$10,000 apiece, 12 in 2006 totaling \$106,478, 13 in 2007 totaling \$94,750, and 19 in 2008 totaling \$143,661. In 2006, the program had 54 applicants from 17 states, and in 2007, it received 37 applicants from 12 states. For 2008, 26 applications from 9 states were reviewed at the panel meeting on November 28, 2007.



The CMA/FACE French-American Jazz Exchange Program (FAJE)

Created by CMA, the French Embassy, and the French American Cultural Exchange (FACE) in 2006, and funded by FACE and DDCF, the CMA/FACE French-American Jazz Exchange Program was intended to foster collaborations between French and American jazz artists. The grant provides up to \$10,000 in funds per project. Public performance is a requirement of the grant and, according to CMA's guidelines, "projects may include, but are not limited to, composition, touring, recording, and audience development activities." Projects must be collaborative activities between French and American jazz ensembles and musicians. (Lead applicants can be based out of either country, but French applicants must apply with one or more members of an American ensemble, and American applicants must apply with one or more members of a French ensemble.)

Grants made to American artists are administered by CMA, and those made to French artists are administered by FACE. In 2006, FAJE's inaugural year, out of 89 applicants, nine grants totaling over \$67,000 were awarded, five to American artists, four to French artists. (One American grant for \$5,800 was later cancelled.) The 2006 grants ranged from \$5,800 to \$8,950 each, with \$37,800 total awarded by CMA that year (including the cancelled grant). In 2007, out of 55 applicants, 13 grants totaling \$68,000 were awarded to six American and seven French jazz artists. The grants ranged from \$4,000 to \$7,500 apiece, with \$31,500 total awarded by CMA that year. For 2008, 43 applications, 33 from the United States and 10 from France, were reviewed at the panel meeting in Paris on December 14, 2007. Of the entire 2008 FAJE applicant pool, 30% of the applicants came from New York City.

The Residency Partnership Program

CMA's Residency Partnership Program began in 1978 and encourages collaboration by ensembles and presenters/festivals with community partners – libraries, hospitals, schools, community centers – to expand audiences for chamber music by fostering its performance beyond traditional concert-hall venues. The program is jointly funded by the NEA, DDCF, the JPMorgan Chase Foundation, and the CMA Residency Endowment Fund. As a result, some CMA jazz residencies are funded outside of DDJEP. The Residency Program funds projects of varying duration: short-term projects (three days minimum, with at least three residency activities); extended projects (up to a year, with at least 10 activities); and multiyear residencies (up to three years, with 12 annual activities minimum). Unlike the New Works: Encore Program, applicants to the Residency Program need not be previous grantees of the New Works: Creation and Presentation Program or of any other DDJEP grant to establish eligibility. However, like both New Works grants, the Residency Program requires that ensembles be comprised of a static roster of musicians with a well-documented performance history.

In 2004, as part of the terms of the second DDJEP grant period, DDCF planned to allocate approximately \$100,000 specifically to the jazz component of the Residency Program. Although the Residency Program has been available to jazz musicians and ensembles since DDJEP's inception, no data tracking jazz-based residencies prior to 2005 were provided to EmcArts.



Between 2005 and 2007, CMA awarded 80 Residency Program grants. Nineteen (23.8%) were jazz project grants, totaling \$164,055. Of these 19, 10 grants of between \$4,235 and \$12,000 each, totaling just over \$75,000, were funded by DDCF.

In FY 2005, CMA awarded 30 Residency grants of \$3,000 to \$12,000 apiece for projects in 18 states. Of the 30 grantees, five (16.7%) were jazz residencies; three of these five were funded by DDCF with grants ranging from \$6,000 to \$10,570 each. In FY 2006, 31 grants of between \$3,200 and \$15,000 each were given for residencies in 19 states, 10 (32.3%) for jazz projects; four of the 10 jazz projects were funded by DDCF grants ranging from \$5,000 to \$8,000 apiece. In FY 2007, CMA distributed 19 grants ranging from \$4,000 to \$15,000 for residencies in 13 states, four (21.2%) for jazz projects; three of the four were funded by DDCF grants between \$4,235 and \$12,000.

None of the 19 jazz residencies have been multiyear projects; collectively, eight of them have been short-term projects and 11 have been extended ones. Of the 10 DDCF-funded jazz residencies, four have been short-term projects, and six have been extended projects.

Jazz Plus/CMA Plus and Other Professional Development

Free workshops in two series that focus on marketing, recording, and other business skills related to chamber music are available to jazz members: Jazz Plus and CMA Plus. These seminars (colloquially called “First Tuesdays”) are held on the first Tuesday of every month, September through May, at Saint Peter’s Church in New York City. Recent seminar topics have included grant proposal writing, Web networking, and CD packaging.

Seminars geared to CMA grant programs are also held periodically at CMA headquarters in New York and at CMA’s annual National Conference each January, as well as at regional booking conferences (Western Arts Alliance Conference, Midwest Arts Conference, and Performing Arts Exchange, among others) and CMA’s Education Residency Institute, a training seminar for presenters, artist educators, and community-outreach partners. CMA program staff is also available to CMA members for professional development consultations by phone, by appointment, or at any CMA-attended conference.

EVALUATION METHODOLOGY

In order for the evaluation to bring benefit to DDCF and to CMA prior to the next CMA grant submission (scheduled for March 2008), EmcArts conducted an evaluation running from September 2007 to January 2008.

The evaluation methods, described below, were designed to assess the quality and value of the elements of DDJEP, to allow EmcArts to analyze the Project’s significance and usefulness for grant applicants and recipients, as well as the wider jazz field.

Fundamental Evaluative Questions

EmcArts’ evaluation of DDJEP was driven by the following underlying investigative questions:



1. How effectively and strategically has the program been designed and implemented?
2. What is the nature and extent of the jazz ensemble field's participation in the different program components (by form, geography, ethnicity)? What are the perceived barriers to application in any/all of the program strands?
3. Are the commissions proving to be of significance to the field, and to presenters? Have they led to further performances of the new work, and/or for the funded ensembles?
4. How well aligned is the program, in design and execution, with current major issues in the jazz field? How might the program change to have greater positive impact for jazz ensembles?
5. How have the different strands of DDJEP been marketed and how effective have these techniques been in reaching the full range of the field?
6. Is CMA an effective manager and re-granting agent for DDJEP? How well does the program align with CMA's mission, other programs and developing membership? Has it proven in any way detrimental to CMA?

Building upon these and other evaluative questions devised by DDCF Arts Program staff, we established a series of Lines of Inquiry (LOIs) that informed our various methodologies.

Evaluation Instruments and Models

As part of establishing the evaluation framework, EmcArts developed and used the following analytical models, tailored specifically to DDJEP:

- ◆ A data and document review, including previous evaluation reports of other components of the Jazz Initiative (e.g. JazzNet), program applications and grantee reports, program statistics, promotional materials, current DDCF and CMA websites, and CMA grant reports and planning materials
- ◆ The creation of a Theory of Change for DDJEP (See Appendix A.)
- ◆ Interviews with former and current CMA board and staff, key CMA members in jazz and other fields, grant panelists, other consultants associated with the program, key staff of other jazz organizations and DDCF intermediaries, and jazz presenters and musicians, including grantees
- ◆ Surveys of jazz ensemble grantees, jazz ensemble grant applicants, presenter grantees, presenter grant applicants, and non-grantee, non-applicant presenters

The five online surveys focused on two central groups involved in DDJEP – jazz ensembles and jazz presenters – to gain a clearer understanding of the larger landscape of the jazz field as well as their specific experiences and participation in the program.

SUMMARY OF PRINCIPAL FINDINGS

This section of EmcArts' final report summarizes the main findings from the evaluation work. Further details of each will be found in the body of the report. Data has been extracted and analyzed using the results from the five surveys of jazz ensembles and presenters (applicants and grantees as well as non-grantee, non-applicant presenters) and



interviews with 20 program stakeholders. Learning from these surveys and interviews has been complemented by document review, discussions with DDCF and CMA, and the construction of the Theory of Change for DDJEP as a whole.

Program Context and General Comments about DDJEP

- ◆ Interviewees relate the concerns they have with DDJEP to larger contextual issues in the field, including:
 - The larger field is experiencing a huge imbalance of supply and demand – a wealth of musicians and a dearth of active, growing, diverse audiences.
 - Despite some degree of recent success in jazz education (via conservatories), a systematic expansion of education to increase public awareness and understanding of jazz and its history remains a pressing need.
 - The jazz field suffers from a genuine absence of unity, leadership, mentorship, and long-term professional development resources and opportunities at all levels.
 - The range of jazz presenter venues is evolving from being limited to small, traditional clubs in urban areas and commercial festivals, and expanding to larger non-profit venues and concert halls; jazz artists are grappling with this new hybrid environment and how to be effective in the “grants scene.”
 - Jazz ensembles, for both artistic and economic reasons, are fluid and ever-changing.
 - Harsh economic realities mean that most jazz artists work with multiple managers and agents rather than having exclusive representation.
- ◆ Particularly in light of the limited funding available to composers, especially jazz artists, interviewees assert that DDJEP has “hit the mark” with “its conscious support of jazz artists and composers.” To the knowledge of the interviewee pool, among the range of funding programs, simply nothing else like DDJEP exists. Consequently, DDJEP is viewed as a “shot in the arm.”
- ◆ The built-in performance components of the commissioning grant are seen as positive because the requirement helps ensure that presentations of these new works will actually take place. Performer interviewees also praise the fact that both New Works programs are set up to compensate individual ensemble members (“sidemen”), not only the composer, for performances that, in many cases, would not have happened without grant support.
- ◆ The program’s track record is also lauded, awarding grants to a significant number of artists of varying styles and levels. Most interviewees feel that DDJEP funding streams should continue to be accessible to artists at all stages of their careers, from emerging to mid-career to masters.
- ◆ Perhaps most importantly, some interviewees feel strongly that the main grants are very oriented toward the standard classical chamber music performing ensemble, and more recognition is needed that the jazz field and its ensembles are in a constant state of “flux.”



- ◆ Interviewees offer no consistent feedback about whether the range of grant amounts in DDJEP is optimal. No one thinks that the grant amounts are too negligible to be worthwhile. That said, some suggest increasing the amounts as well as the number of required performances, others suggest increasing the number of grants given.
- ◆ Several interviewees stress that the application process itself can be challenging for many jazz artists. Grant-writing is a relatively new skill for many of these artists, especially older musicians; many artists need additional coaching. Similarly, the creation of a work sample can be a challenge; younger musicians, interviewees argue, are simply more aware of and more adept at the technological options and at putting “the package” together.
- ◆ Another area for improvement is in the marketing of the program, both to potential applicants and to the wider field. The program is well known among composers, but not necessarily as visible as it could be among the fuller range of jazz musicians and presenters.

The New Works: Creation and Presentation Program

- ◆ From 2000 to 2007, the New Works: Creation and Presentation Program annual applicant pool has increased significantly, from 70 applicants in 2000 to 163 in 2007, averaging about 132 applicants per year over the period.
- ◆ Over the same time span, applicants have represented 38 different states, but the majority has consistently resided in New York, California, New Jersey, and Massachusetts.
- ◆ From 2000 to 2007, the New Works: Creation and Presentation Program grantees have represented 12 different states. Grantees from New York comprise the largest number each year and, most years, they make up over 50% of the grantee pool. This distribution of grantees by state broadly follows that of the applicant pool over the eight years, confirming that the selection process has no discernible bias by location.
- ◆ Survey results show that jazz ensemble grantees have tended to play in more ensemble groups since 2000 than have jazz ensemble applicants. The data also suggest that ensemble grantees tend to be larger than applicants: A higher percentage of ensemble grantees have more than 6 members, with 29% of them being comprised of 7 to 10 members (compared to only 17% of ensemble applicants).
- ◆ In terms of overall tenure together, noticeably more ensemble grantees tend to stay together for a longer duration of time than ensemble applicants: 69% of surveyed grantees have stayed together for more than six years versus 53% of applicants.
- ◆ The most notable aspect of the responses on ensembles’ jazz style is that both grantees and applicants used the “other” category almost ubiquitously to describe their music – 61 out of 67 applicants, and all the 23 grantees (including some that wrote in more than one “other” style). Many also indicated one or more of the given style categories. Clearly, jazz artists are resistant to strict categorizations and labels.



- ◆ Overall, ensemble grantees have tended to do better financially than applicants who did not receive DDJEP grants. 53% of surveyed ensemble grantees experienced some increase in paid gigs in the past three years, 36% with their number of paid gigs rising by less than 50% and 17% with increases of more than 50%.
- ◆ 79% of ensemble grantees give the amount of funding provided by DDJEP a positive endorsement: the majority of ensemble grantees (51%) report that the financial support provided by the DDJEP grant was adequate, 28% strongly agree, and only 15% feel the amount was inadequate.
- ◆ In terms of the financial impact of the grants for grantees, it appears that positive effects can be gleaned in the short term, that is, during the grant term. In the long term, however, DDJEP grants have less sustainable financial impact on grantees.
- ◆ Of grantees that did receive funding from sources other than CMA, 48% did not receive any grants larger than \$500, supporting the interviewee assertions that describe the funding available to the jazz field as very limited.
- ◆ The overall evaluation of DDJEP by both ensemble applicants and grantees is very positive in the surveys. Most applicants (86%) feel that the available programs are important, and 97% of ensemble grantees feel this way as well.
- ◆ One of the most widely praised aspects of the commissioning program is its lack of creative restrictions, which gives jazz artists the freedom and support to do their work in an open environment and which yields new works by a wide cross-section of artists. In enabling jazz composers who have traditionally operated within the more standard club “gig” scene to expand their capacities to a longer work, these commissioning grants “fill a void to directly support ensembles” and allow composers to “fulfill a dream.”
- ◆ The program is also recognized for its success in getting composers to develop their creative visions by writing the music out; the built-in performance component reassures jazz composers that it is worthwhile to take the time to create a sustainable written and audio record of their works.
- ◆ The requirement that most interviewees feel “holds this program back” is the stipulation that ensembles be comprised of a static core of musicians with a well-documented performance history. Multiple interviewees and survey respondents observe that the fluidity of ensemble membership and structure in jazz is inherent to the genre’s beauty and nature and to its creative process. Moreover, they argue that a “formalized” ensemble structure is an economic inhibitor in jazz, a field that does not support ensembles in the same way that the classical field does.
- ◆ Now that the program has been in effect for nearly nine years, audio CDs of the over 100 commissioned longer works have been archived at CMA. Some interviewees believe more should be done to advertise the existence of this library of commissioned compositions and make it easily accessible to the wider field. Doing so would foster jazz artists playing each other’s work, and the community, in turn, would have a chance to hear the pieces multiple times by different musicians in a variety of arrangements and contexts.



The New Works: Encore Program

- ◆ This program has been described by interviewees as a “vital” and welcome “grant/subsidy” that makes performing a new jazz work, often by lesser known artists, more palatable to presenters. Interviewees are unanimous in their belief that pairing the commissioned New Works piece with tour support is vital; the Encore Program is effective and strategic precisely because it is practical and flexible, taking into account the ways the presenting field works with and relates to jazz.
- ◆ Presenter interviewees underscore the Encore Program’s overall achievement in taking one step toward bridging the gap between musicians and performance venues with the observation that many presenters are cautious about booking new jazz artists and often do not program jazz because they are uncertain about drawing a jazz audience. Interviewees also assert that the Encore Program really supports the “non-mainstream” segment of jazz venues that frequently need this funding to keep functioning.
- ◆ Surveyed presenters that received CMA grants report a positive trend in the number of jazz ensembles presented over the past three years, in contrast to unfunded applicants and non-applicant presenters. In terms of organizational tenure, a slightly greater number of presenter grantees appear to be younger organizations.
- ◆ The program requirement that grant recipients use the same instrumentation and arrangement, with the same number of ensemble musicians as the New Works commissioned piece, is largely viewed as a creative limitation in jazz, where constant rearrangement of a piece is an intrinsic part of the genre.
- ◆ There is no widespread agreement about the absence of a “listening” component during the Encore Program panel review process. This policy ensures that all submissions are treated equally as previous New Works grantees, but means that the evaluation hinges on the strength of the written application and the coherence of the proposed budget rather than on the artistic excellence of the commissioned music.
- ◆ Overall survey findings suggest that DDJEP is well promoted enough for presenters to be aware of it, but that many need either more information or more convincing to spark their interest in presenting a DDJEP-funded jazz ensemble.
- ◆ Presenter interviewees and presenter and ensemble respondents to the surveys are united in asserting that, while the Encore Program is a step in the right direction, more needs to be done to better connect jazz artists to the presenting field. Several interviewees mention that a program stimulating performance that is *not* directly tied to the CMA New Works commissions would be a valuable addition to the field.

The CMA/FACE French-American Jazz Exchange Program (FAJE)

- ◆ The overriding impression from interviewees is that the FAJE program taps into the desire of jazz artists to collaborate across international lines, but remains something of an anomaly within the larger DDJEP. Several interviewees question whether the program really fits into CMA’s mission, and such comments point to the overall perception that FAJE is not well-integrated with the other DDJEP elements.



- ◆ Interviewees say the idea of an international collaborative jazz program is good in principle, but several wonder if the FAJE is “forcing relationships” in practice. Overall, their comments about the “global exchange” aspect are positive, but most also remark on the limits of the program design. They suggest that the program has potential, but needs to be bigger and more visible in order for the collaborative “dirt roads” between the two countries to become paved.

The Residency Partnership Program

- ◆ The Residency Program does not appear to be widely known in the jazz field. In part, this may be because the jazz-specific funding within the Residency Program, which began in 2005, is relatively new and more time is needed for it to gain a presence in the larger field. One other cause for its lack of visibility is that information about the Residency Program is not categorized specifically under “jazz” in CMA’s promotional materials.
- ◆ Residency projects based in an ensemble’s home town or city are currently eligible for funding, but because this possibility is not mentioned in the Program guidelines, most applicants may not be aware of it.
- ◆ Interviewees call for the strengthening and promotion of long-term relationships across the jazz field. To this end, the Residency Program would benefit from expanding its scope to promote more, longer jazz-residency projects. There is a strong case for adding “developing long-term residency projects” to the list of topics CMA covers in its professional development offerings.
- ◆ The Residency Program, like both New Works Programs, requires that ensembles be comprised of a core of musicians with a well-documented performance history. Should CMA expand its scope to promote longer jazz residencies, by virtue of the increased likelihood of scheduling difficulties for a larger ensemble, this strict definition of “ensembles” may be limiting to prospective Residency applicants.

Professional Development

- ◆ Interviewees describe adequate career development that is well promoted and relevant to jazz as the missing piece in DDJEP. The “First Tuesdays” events at St. Peter’s in New York City are appreciated and well attended, but are not widely accessible and not a sufficient response to the need.
- ◆ Nearly all interviewees express the view that the ongoing success of DDJEP depends in part on CMA’s ability to build upon and expand its current professional development options. Among the most important topics put forward are:
 - Audience Development
 - Jazz Education and Engagement
 - Touring and Touring Networks
 - Developing Business-Related Capacities in Jazz Artists
 - Understanding of and Increased Use of Technology by Jazz Artists



Overview of DDJEP Applicants and Grantees

Applicants for New Works Creation and Presentation Program

From 2000 to 2007, the New Works: Creation and Presentation Program annual applicant pool has increased significantly, from 70 applicants in 2000 to 163 in 2007, averaging about 132 applicants per year over the period.

Over the same time span, applicants have represented 38 different states, but the majority has consistently resided in New York, California, New Jersey, and Massachusetts.

Grantees for New Works Creation and Presentation Program

Over the same time span, the New Works: Creation and Presentation Program grantees have represented 12 different states. New York grantees comprise the largest number each year, and most years, they make up over 50% of the grantee pool. (See Table 2 below.) Of those from New York State, for seven out of eight years, 50–60% have come from New York City.

Table 2

New Works: Creation and Presentation Program Grantees, by State, 2000-2007																
State	FY 2000		FY 2001		FY 2002		FY 2003		FY 2004		FY 2005		FY 2006		FY 2007	
	#	%	#	%	#	%	#	%	#	%	#	%	#	%	#	%
NY	6	50%	7	64%	6	50%	6	43%	9	56%	11	73%	10	71%	7	58%
NJ	2	17%			2	17%	3	21%			1	7%	2	14%		
PA	1	8%			1	8%	1	7%	1	6%			1	7%		
MD	1	8%														
CA	1	8%	1	9%			1	7%	2	13%					2	17%
FL	1	8%							1	6%	1	7%				
IL			1	9%			1	7%			1	7%	1	7%	1	8%
MA			1	9%			1	7%	1	6%	1	7%			1	8%
WA			1	9%	1	8%										
MI					2	17%			1	6%						
TX							1	7%							1	8%
CT									1	6%						

This distribution of grantees by state also broadly follows that of the applicant pool over the eight years, confirming that there is no discernible bias by location in the grantee selection process. (See Table 3 on page 13.)



Table 3

New Works: Creation and Presentation Program Applicant and Grantees, by State, Average from 2000-2007		
State	Average % of Applicants, 2000-2007	Average % of Grantees, 2000-2007
NY	57.5%	58.5%
CA	9.9%	6.6%
NJ	6.4%	9.4%
MA	4.8%	4.7%
Total	78.6%	79.2%

THE LANDSCAPE OF THE JAZZ FIELD

The views related in the interviews conducted by EmcArts, presented in greater depth in the “Interview Findings” section beginning on page 26, seem to collectively mirror the jazz field’s fragmentary and improvisational nature, which at present may be its most dominant feature. In order to create a better understanding of the landscape of the jazz field as a whole, this brief section provides a context for the more specific “Survey Findings” and “Interview Findings” sections that follow, by highlighting the recurrent, general sub-themes raised in the disparate interview conversations. Those sub-themes, in turn, give an indication of what the challenges to DDJEP going forward may be:

- ◆ **The larger field is experiencing a huge imbalance of supply and demand – a wealth of musicians and a dearth of active, growing, diverse audiences.** Audience development in all age groups was cited as the most important field issue. As one interviewee notes, “All boats rise when the audience grows.”
- ◆ **Despite some degree of success in jazz education (via conservatories) in recent years, a systematic expansion of education to increase public awareness and understanding of jazz and its history remains a pressing need.** Some interviewees contend that the jazz consumer public is in a downward spiral and claim that everything that is “not jazz” is selling in the festival and concert circuit. Others maintain that the very term “jazz” is often misunderstood, yielding different definitions among and between artists, presenters, listeners, or other stakeholder groups. The upshot appears to be that the larger music-going public is relatively uneducated about jazz and does not have enough familiarity with the form or contemporary jazz artists to feel committed to them and to become regular performance attendees. Given the absence of a strong connection between the jazz field and an active audience across all age groups, jazz education needs initiatives that resonate with two different groups: one component that is geared toward young listeners and young players, and another targeting adults that “gets them into jazz” and enables them to feel comfortable and knowledgeable enough with its “vernacular” to continue exploring it and listening to it. Interviewees who focused on youth education also clarified that education at occasional school assemblies was not enough; programs that teach the teachers who teach jazz on an extended, day-to-day basis will spark kids’ interest more effectively.



- ◆ **The jazz field suffers from a genuine absence of unity, leadership, mentorship, and long-term professional development resources and opportunities at all levels.** Jazz presenters, for example, currently do not function as a network. Similarly, the field lacks grassroots national organizations that work to demonstrate jazz's larger importance and relevance to the contemporary American music landscape. Since the National Jazz Service Organization – created in the late 1980s by the NEA – folded in 1994, no unifying group has existed on that national scale. (Several interviewees mentioned the National Dance Project and National Performance Network by way of contrast, though most noted that the particular systems used in those instances would not work as effectively with jazz.) The causes to which interviewees attributed this vacuum vary widely. Some point to the historical tendency of the jazz field to thrive by operating outside of the mainstream and see this propensity as a double-edged sword.
- ◆ **The range of jazz presenter venues is expanding from small, traditional clubs in urban areas and commercial festivals to include larger non-profit venues and concert halls, requiring artists to negotiate the “grants scene.”** The consensus among interviewees is that one venue type is not preferable to the other, and, in fact, jazz artists want and need access to both in order to flourish. However, as the survey and interview findings suggest, this cultural shift – from the commercial club scene showcasing an improvisational musical genre that literally came out of the streets to the larger, more traditional and formal non-profit concert-hall arena – is relatively new, and causes its share of cultural discomfort for jazz artists. For example, moving into the “grants scene” necessitates learning about and navigating the grant-writing process, which requires different, and for many jazz artists, new, skill sets than the commercial club scene. To some, this shift also raises questions about how effectively jazz artists are able to straddle these worlds without sanitizing the form or abandoning its roots.
- ◆ **Jazz ensembles, for both artistic and economic reasons, are fluid and ever-changing.** Historically, improvisation and fluidity have always been a part of the nature of the jazz art form, and frequent shifts in ensemble membership reflect that. Unlike the long-term continuity of ensembles in the classical world, most jazz artists are part of multiple ensembles and, in the short term, ensemble members come and go, participating in various ensemble activities as their schedules and commitments permit. This mutability also mirrors the field's economic landscape, in which most jazz artists operate, out of necessity, as freelancers with multiple ensembles.
- ◆ **Harsh economic realities mean that most jazz artists work with multiple managers and agents rather than having exclusive representation.** Consequently, the field lacks consistency and organization in scheduling and in negotiating fees and availability.
- ◆ **Similar to jazz ensembles, the definition of jazz is itself fluid and, as a musical genre, jazz is resistant to narrow categorizations.** Characterizations of jazz and its wide range of sub-genres vary among and between all stakeholder groups – artists, critics, presenters, and audiences – an assertion supported by both the survey and interview findings that follow.



SURVEY FINDINGS

Using databases garnered from CMA, EmcArts conducted five surveys, extracting information from two groups: jazz ensembles and jazz presenters. One survey was geared to DDJEP jazz ensemble grantees, the second to DDJEP jazz ensemble applicants (who did not receive grants), the third to DDJEP jazz presenter grantees, the fourth to DDJEP jazz presenter applicants (who did not receive grants), and the fifth to non-grantee, non-applicant presenters.

For the first survey, EmcArts solicited 110 ensemble grantees, and 43 responded, yielding a 39% response rate. For the second survey of ensemble applicants, EmcArts solicited 528 and received 120 responses, a response rate of 23%. The two surveys of presenter applicants and presenter grantees each had 50% response rates: 15 out of 30 solicited presenter applicants participated, and 9 out of 18 presenter grantees responded. For the final survey of non-grantee, non-applicant presenters, 99 were solicited and 22 responded, producing a 22% response rate.

Please note that the ensemble surveys do not isolate grantees and applicants by specific grant type (New Works: Creation and Presentation, New Works: Encore, French-American Jazz Exchange, and/or Residency Partnership). However, because the Creation and Presentation Program comprised the mainstay of DDJEP until 2005, we can assume that most of the data that specifically relate to grantees or applicants prior to 2005 largely represent Creation and Presentation Program grantees and applicants.

Jazz Ensembles

Location

The geographical distribution of jazz ensemble survey respondents is largely similar to the comparable data for the full set of CMA New Works: Creation and Presentation grantees and applicants (from CMA records). This correlation confirms that EmcArts' jazz-ensemble survey sample is broadly representative of the program's overall engagement with the field of jazz ensembles.

As with the full set of New Works: Creation and Presentation grantees and applicants, about 58% of whom are from New York (see Table 3 on page 13), the surveyed jazz ensembles, both applicants (50%) and grantees (62%), predominantly reside in New York. Of the surveyed ensembles from New York State, the vast majority – 91.5% of New York State applicants and 73.1% of New York State grantees – are located in New York City. California residents are the next highest percentage of surveyed ensembles, comprising 14% of surveyed applicants and 12% of surveyed grantees. (See Table 4 on page 16 for the full list of responding DDJEP jazz applicants and grantees, by state.)



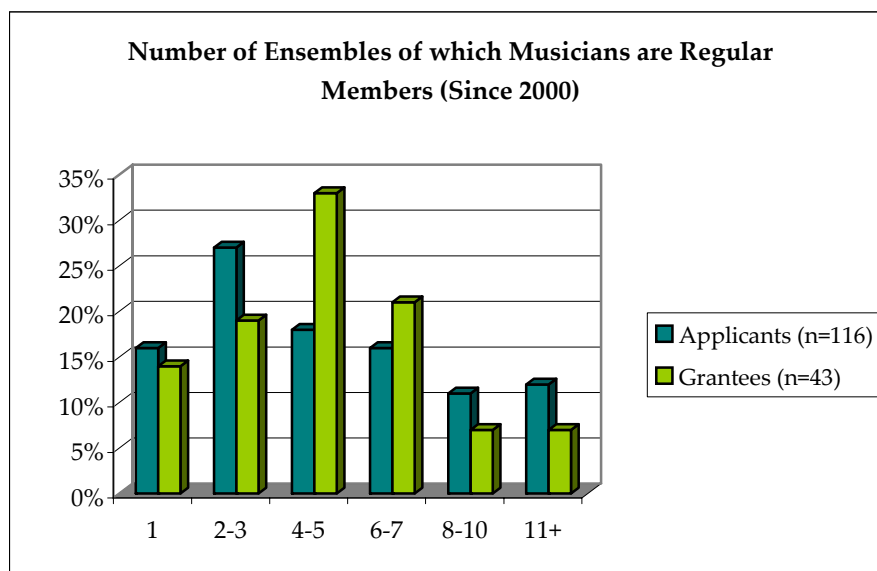
Table 4

Responding DDJEP Applicant and Grantees, by State		
State	% of Applicants	% of Grantees
NY	50%	62%
CA	14%	12%
NJ	5%	5%
PA	5%	0%
MA	3%	2%
WA	3%	5%
FL	3%	0%
MD	3%	0%
IL	2%	5%
CT	2%	0%
Other (MI, TX, MN, ME, OR, VT, TN, and MT)	6% (1% or <1% per state listed)	5% MI; 2% TX; 0% for other states listed
International	3% (France); 1% (Germany)	2% (France)

Ensemble Members, Size, and Tenure

Survey results show that jazz ensemble grantees have tended to play in more ensemble groups since 2000 than have jazz ensemble applicants. Less than half the applicants surveyed (45%) have been in between 2 and 5 ensembles, whereas more than half the surveyed grantees have been in between 4 and 7 ensembles. (See Figure 1 below.)

Figure 1



The majority of both grantees (69%) and applicants (81%) are comprised of between 3 and 6 members in their core ensembles. However, overall, the data suggest that ensemble grantees



tend to be larger than applicants: A higher percentage of ensemble grantees have more than 6 members, with 29% of them being comprised of 7 to 10 members (compared to only 17% of ensemble applicants with between 7 and 10+ members). (See Figure 2 below.)

Figure 2

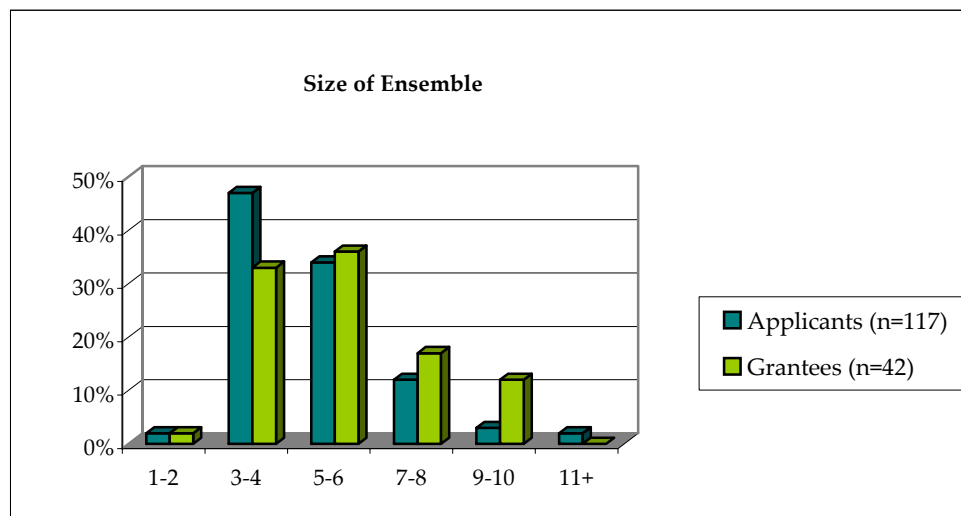
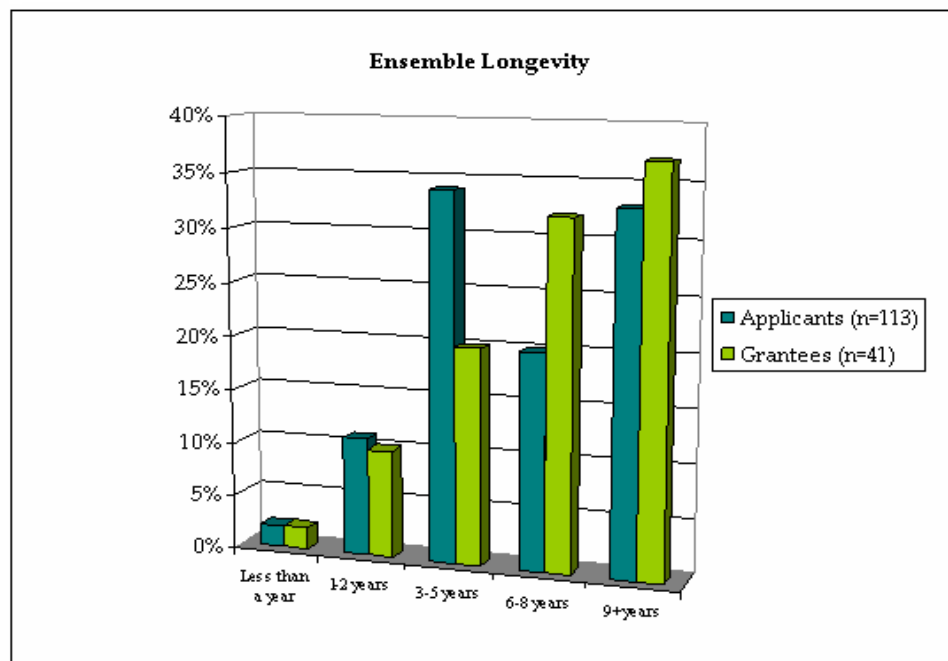


Figure 3



Most ensembles – both applicants and grantees – have been together for at least six years. (Of the surveyed applicants, 20% have existed for between six and eight years and 33% for more than nine. Of the surveyed grantees, 32% have existed for between six and eight years



and 37% for more than nine.) However, in terms of overall tenure together, noticeably more ensemble grantees tend to stay together for a longer duration of time than ensemble applicants: 69% of surveyed grantees have stayed together for more than six years versus 53% of applicants. (See Figure 3 above, on page 17.)

Ensemble Jazz Style

When asked to characterize their “jazz style,” ensembles surveyed had the option of choosing from a list of 10 styles, but they could also opt to select “other” (either in addition to, or to the exclusion of, choosing a specific dominant jazz style) and write in one or more jazz styles of their choice. The most notable aspect of these responses is that both grantees and applicants used the “other” category almost ubiquitously to describe their music – 61 out of 67 applicant respondents, and all 23 grantee respondents (including some that wrote in more than one “other” style). Many also indicated one or more of the given style categories.

Clearly, jazz artists are resistant to strict categorizations and labels, indicating that jazz is not a music genre that can or should be closely categorized. Both applicants and grantees indicate that their “other” jazz is comprised of a combination of different styles, most frequently “world fusion,” but also including “progressive/modern jazz,” “improvisational jazz,” “chamber jazz,” and “urban jazz.” Of those ensembles who did choose one of the 10 specific jazz styles from the survey question, the most common choices are “avant garde” (55.2% of applicants and 39.1% of grantees) and “straight ahead” (43.3% of applicants and 61% of grantees).

Ensemble Economic Trends

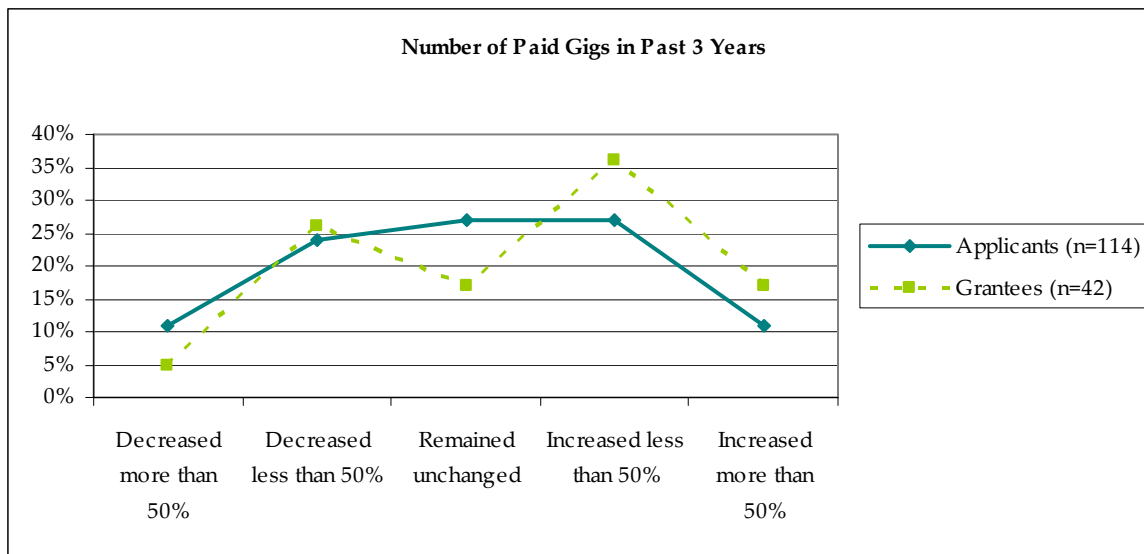
Of the surveyed ensemble applicants, 38% have experienced any increase in paid gigs at all during the past three years. (Only 11% had their number of paid gigs increase by more than 50%, and 27% saw an increase of less than 50%.) For 27%, the number of gigs during the past three years remained unchanged, and 35% have experienced decreases in number of paid gigs.

By contrast, 53% of surveyed ensemble grantees experienced some increase in paid gigs in the past three years, 36% with their number of paid gigs rising by less than 50% and 17% with increases of more than 50%. For 17% of grantees, the number of paid gigs has remained static, and 31% have experienced decreases in the number of paid gigs.

Overall, ensemble grantee recipients have tended to do better financially than applicants who did not receive DDJEP grants. (See Figure 4 on page 19.) It is also worth noting that the post-grant financial landscape of grantees may even be rosier than the survey data suggest, because the survey does not distinguish grantees based on the year the grant was received. (In other words, the survey question asks about the most recent three years of grantees’ financial status; however, logically, those with grants from earlier years may well have experienced a bump in the number of paid gigs, which the data here would not reflect.)



Figure 4



Ensemble Ethnic Composition

The percentage breakdowns by ethnicity for both ensemble applicants and grantees follow roughly the same pattern for both groups. Most ensembles – 99% of all applicants and 88% of all grantees – have at least one Caucasian member. Roughly half of all ensembles – 49% of all applicant ensembles and 55% of all grantees – have at least one African-American member. Of all applicant ensembles, 22% have at least one Hispanic/Latino member and 19% have at least one Asian-American member. These percentages roughly correspond to those in the grantee pool: Of all grantees, 31% have at least one Hispanic/Latino member and 24% have at least one Asian-American member.

Overall, the ensemble grantee pool appears to be slightly more ethnically diverse than the ensemble applicant pool. For example, 74% of all ensemble applicants have one to four Caucasian members, 36% have one to two African-American members, and only 12% have more than two African-American members. By contrast, 67% of ensemble grantees have one to four Caucasian members, 35% have one to two African-American members, and 21% have more than two African-American members.

Of ensembles with at least one African-American member, grantees are more likely to include more than two African Americans: 43% of grantees with African-American members have more than two, whereas only 25% of applicants with African-American members have more than two.

Ensemble Gender Composition

For both ensemble applicants and grantees, the majority of groups are all male: Of ensemble applicants, 67 out of 116 (58%) are all-male groups, and of ensemble grantees, 25 out of 42 (60%) are all male. Unsurprisingly, no ensembles are all female. For ensemble applicants, 49 out of 116 total respondents (42%) include at least one female member, but of these 49



ensembles, more than half of them (53%) have *only* one female member. Similarly, 17 out of 42 ensemble grantees (40%) include at least one female member, but of these 17, more than three-quarters of them (76%) have *only* one female member.

DDJEP Ensemble Grantee Funding Information

The most notable finding on this topic is that 79% of ensemble grantees give the amount of funding provided by DDJEP a positive endorsement: the majority of ensemble grantees (51%) report that the financial support provided by the DDJEP grant was adequate, 28% strongly agree, and only 15% feel the amount was inadequate.

The majority of ensemble grantees (67%) also state that they would strongly recommend applying for a DDJEP grant to other jazz musicians, 26% agree, and only 8% are neutral on this subject.

In terms of evaluating the financial impact of the grants for grantees, it appears that positive effects can be gleaned in the short term, that is, during the grant period (one to two years, depending on whether the ensemble received an Encore grant):

- ◆ 73% of grantees agree that their ensemble income was higher during the grant year
- ◆ 62% agree that their ensembles played more gigs during the grant year
- ◆ 52% agree that their ensembles attracted more interest from presenters that year

In the long term, however DDJEP grants have less sustainable impact on grantees:

- ◆ 36% of grantees agree that their ensemble's income was higher in the years following the grant (44% respond as neutral, and 21% disagree)
- ◆ 47% agree that their ensemble attracted more interest and inquiries from presenters in the years following the grant (46% respond as neutral, 8% disagree)
- ◆ 43% agree that their own career opportunities increased in subsequent years (52% respond as neutral, 6% disagree)

Ensemble Funding Outside of DDJEP

Ensemble Applicants

Seventy-one applicants (63%) report that their ensemble has applied for funding outside of DDJEP in the past three years. Of those that did receive outside funding, 81% (46) received grants from one to three different funders within the past three years, 11% from four to six funders, 4% from seven to 10 funders, and 5% from more than 10 funders.

Of 77 ensemble applicant responses, 30 (39%) received one to two grants of \$500 or more, 18 (23%) received three or four grants of \$500 or more, 20 (26%) received grants of less than \$500, and 12% received no grants at all.

Ensemble Grantees

Of 38 respondents, 21 grantees (55%) have applied for funding outside of DDJEP in the past three years.



Of the 16 ensembles that report receiving outside funding, 11 (69%) received funds from one to three funders, 1 (6%) received funds from four to six institutions, 2 (13%) received funds from seven to ten funders, and 2 (7%) received grants from more than ten organizations.

Of those that did receive funding from outside sources, 48% did not receive any grants larger than \$500, which supports interviewee assertions that describe the funding available to the jazz field as very limited. Thirty-two percent received one to two grants of \$500 or more, 7% received three or four grants of \$500 or more, 3% received five to six grants of \$500 or more, 3% received seven to eight grants of \$500 or more, and 7% received more than ten gifts of over \$500.

Significance of the DDJEP Initiative

The overall evaluation of the program by both ensemble applicants and grantees is very positive. Most applicants (86%) feel that the available programs are important, and 97% of ensemble grantees feel this way as well. Both groups also rank the program elements in the same order of importance: the New Works: Creation and Presentation Program is seen as the most important, followed by the Encore, Residency, and FAJE Programs.

Jazz Presenters

Location

The survey results for non-grantee non-applicant presenters mimic the geographical results for ensembles in that seven out of 21 (33%) are located in New York, two (10%) come from California, another two (10%) from Pennsylvania, and 1 (5%) from Massachusetts. The comparable percentages for presenter applicants and grantees by state do not follow any strong identifiable patterns or commonalities. Of 15 presenter applicants, 4 (27%) are located in Ohio, and 2 (13%) are from Michigan, with the remaining 9 coming from 9 other individual states (60% total, or roughly 6.7% each) across the U.S. Of 9 presenter grantees, 2 (22%) come from Michigan, 2 (22%) are from Florida, and the remaining 5 are from 5 other individual states (56% total, or just over 11% each) across the U.S. These findings represent a relatively small sampling overall, however, so that little by way of general trends can be extrapolated from these percentage spreads.

Presentation of Jazz Ensembles

The number of jazz ensembles that each group of participants has presented since 2000 varies between groups. The majority (54%) of presenter applicants report that they have presented over 61 jazz ensembles since 2000. The majority of presenter grantees (55%) report presenting over 41 ensembles. However, non-grantee, non-applicant presenters report presenting only between one and 20 ensembles.

In terms of jazz ensemble presentation for this season, a similar pattern exists: 69% of presenter applicants indicate that they are presenting over 10 jazz ensembles this season, 33% of grantees are presenting either five to six or over 10. Of non-grantee, non-applicant presenters, 43% are presenting one to two ensembles and 24% are presenting five to six.



Presenters that received CMA grants report a positive trend in the number of jazz ensembles presented over the past three years. Of presenter grantees, 44% report that the number of ensembles presented has increased by less than 50%, and 33% state that the number of ensembles presented has increased more than 50%. For presenter applicants, 43% state that the number of ensembles has remained unchanged, and for another 43%, it has decreased more than 50%. The number of jazz ensembles presented has remained unchanged for the majority (71%) of non-grantee, non-applicant presenters.

Overall, presenter grantees tend to present a higher number of jazz ensembles compared to their applicant and non-grantee, non-applicant counterparts. (See Figures 5 and 6 on this page and Figure 7 on page 23).

Figure 5

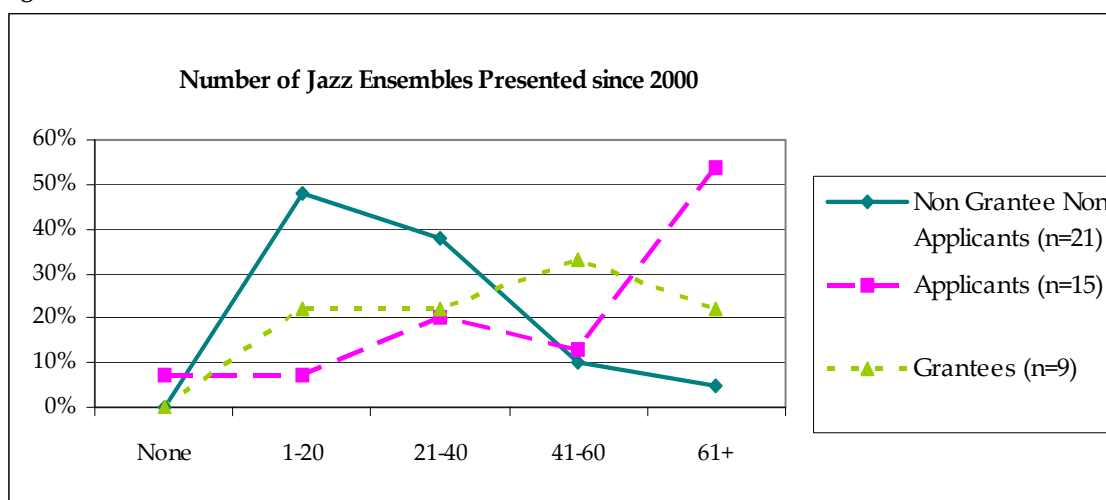


Figure 6

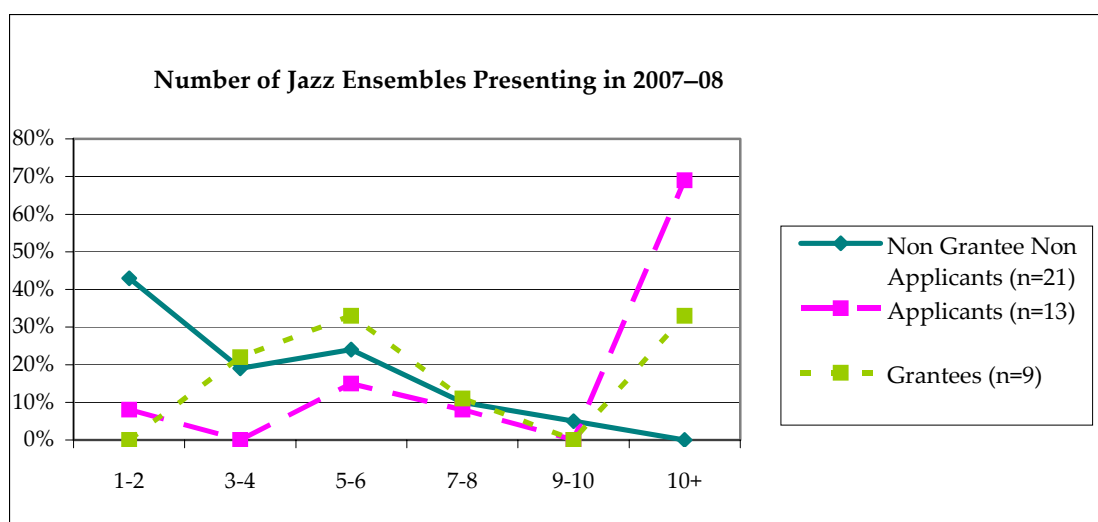
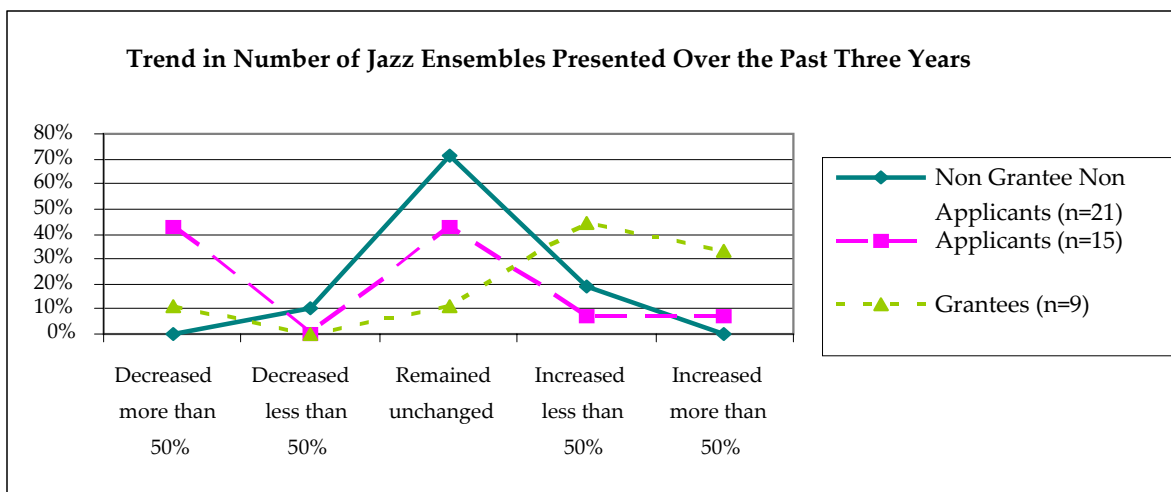




Figure 7



Presenter Organization Information

All three groups of presenting organizations surveyed are similar in terms of type of jazz presented: grantees present straight ahead jazz, avant garde jazz, and Latin jazz most frequently; presenter applicants present straight ahead jazz, traditional jazz, and Latino jazz more often, and non-grantee, non-applicant presenters offer traditional jazz, straight ahead jazz, and blues most frequently.

In terms of organizational tenure, a slightly greater number of presenter grantees appear to be younger groups. Of presenter grantees, 22% have existed for 10 or fewer years, 44% for 11 to 20 years, and 33% for over 20 years. For presenter applicants, 20% have existed for 10 years or less, 13% for 11 to 20 years, and 67% for over 20 years. For non-grantee, non-applicant presenters, 14% have existed for 6 to 10 years, 14% for 11 to 20 years, and 71% for over 20 years.

Presenter Knowledge of DDJEP

The overall findings here suggest that DDJEP is well promoted enough for presenters to be aware of it, but that many need either more information or more convincing to spark their interest in presenting a DDJEP-funded jazz ensemble. More specifically, the overwhelming majority (86%) of non-grantee, non-applicant presenting organizations indicate that they are aware of DDJEP. However, only 16% of these organizations state that they have presented a grant recipient. Less than a quarter (23%) of these presenters indicate that they would be interested in presenting these recipients. Half report that they are unsure if they would be interested in presenting a DDJEP grant recipient; this particular finding can be interpreted as both negative and positive; on one hand, it reveals that the overall interest in DDJEP artists by presenters in the larger field needs to be strengthened a great deal, but it also may be that more information and promotion of DDJEP activities in and of themselves may tip the scales.



Presenter Funding

Presenter Applicants

Most of the presenter applicants each year applied for the Encore Program, followed by the Jazz Masters Program, and the Residency Program. Most presenter applicants report feeling neutral regarding the application experience and there was an even split between those that felt that there were benefits to applying and those that did not (43%).

The majority of presenter applicants (86%) state that they applied for funding outside of CMA in the past three years. Of those that applied for outside funding, 62% received funding from one to six different funders, and 54% received funding from four or fewer funders. Of those that received grants, 39% received three to four grants of over \$500, and 23% received over 10 grants of that size.

Presenter Grantees

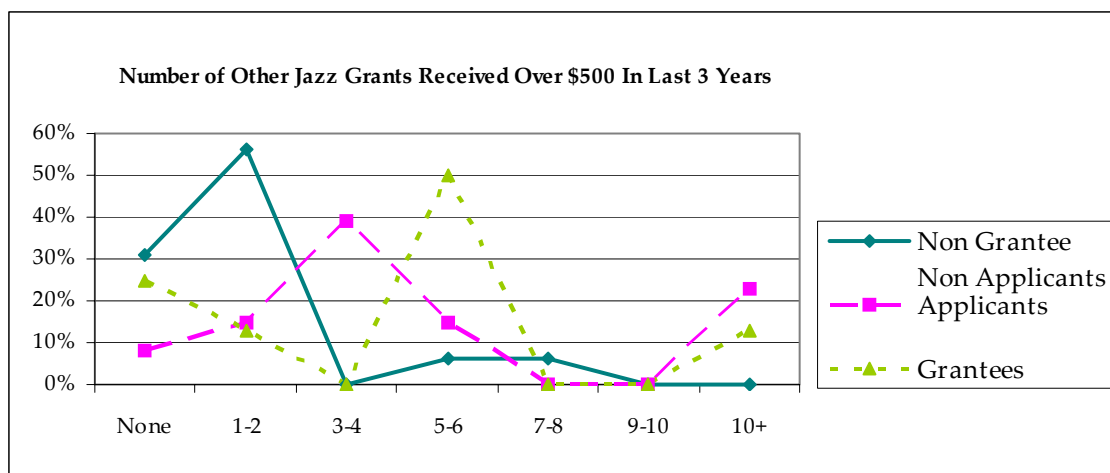
Only 11% of presenter grantees applied for funding prior to June 2004. Of respondents, 46% applied to the New Works grant in 2006–07. Presenters who received funding from CMA feel positively regarding the application process. At least 70% of respondents from 2005–06 feel either positively or very positively. Of respondents, half received their grant for the Encore Program in 2006–07.

The majority of presenter applicants (78%) state that they applied for funding outside of CMA during the past three years. Of those that applied for outside funding, 84% received funding from one to six different funders. Of those that received grants, 50% received five to six grants of over \$500.

Non-grantee, Non-applicant Presenters

Of the non-grantee, non-applicant presenting organizations that applied for jazz funding in the past three years (40%), the majority of these (91%) received one to three grants, and 56% of those received one to two grants of over \$500. (See Figure 8 below.)

Figure 8





Overall, not much more than 10% of non-grantee, non-applicant presenting organizations have received 5 or more grants of \$500 or more; 87% report receiving two or fewer grants of \$500 or more. (See Figure 8 on page 24.)

Grant Impacts on Presenter Grantees

In terms of the evaluating impact of the grants for presenter grantees, it appears that a range of positive effects can be gleaned in both the short term (i.e., during the grant period), and over the longer term:

- ◆ 100% of presenter grantees agree that the financial support provided to their organizations by the CMA grant was adequate to the work.
- ◆ 55% say they presented more jazz ensembles/artists during the grant year
- ◆ 44% agree that their net income from jazz was higher that year as a result of the grant
- ◆ 77% say they made more inquiries about other jazz ensembles/artists during the grant year
- ◆ 63% say they presented more jazz ensembles/artists in the years following the grant
- ◆ 43% say their net income from jazz was higher in the years following the grant
- ◆ 88% agree that they made more inquiries about other jazz ensembles/artists in the years following the grant

Other positive grant impacts cited are assistance exposing the local community to new/unknown music, assistance building relationships, increased visibility and credibility, assistance setting priorities about who and what would get presented, and creating memorable experiences for audiences.

Expanded credibility/awareness/visibility for the presenter, increased programming diversity, and increased awareness of the musician/ensemble pool are cited as the three most important benefits of being a presenter grant recipient.

Regarding suggestions on how to improve DDJEP, 29% of presenter grantee respondents suggest clearer guidelines and eligibility requirements, 14% recommend more grants, 14% recommend connections to other sources of funding, 14% suggest support for festival presenters, 14% suggest organizational support, and 14% recommend funding more Latino artists.

Significance of the DDJEP Initiative

The overall evaluation of DDJEP and its importance varies somewhat among the three presenter groups. All presenter grantees (100%) report that this initiative is “very important.” The majority of presenter applicants (64%) also feel that it is “very important,” 29% feel it is “somewhat important,” while 7% feel that it is “somewhat unimportant.” Only a quarter (25%) of non-grantee, non-applicant presenters feel that this initiative is “very important,” less than half (45%) feel that it is “somewhat important,” 25% are neutral, and 5% feel it is “somewhat unimportant.”

The opinions about the individual importance of each DDJEP grant also differ for each presenter group. Presenter grantees indicate that the New Works: Creation and Presentation program is most important; applicants view the New Works: Encore Program as most



important, and interestingly, non-grantee, non-applicant presenters feel that the Residency Program is most important.

INTERVIEW FINDINGS

EmcArts conducted 20 interviews with key CMA staff, Board members, grantees, musicians, presenters and other figures in the jazz field, including some who were also participants in the two DDCF jazz field conversations in June and October 2007.

General Comments about DDJEP

DDJEP as a “Shot in the Arm” to the Jazz Field

Particularly in light of the limited funding available to composers, especially jazz artists, interviewees assert that DDJEP has “hit the mark” with “its conscious support of jazz artists and composers.” To the knowledge of the interviewee pool, among the range of funding programs, simply nothing else like DDJEP exists. Consequently, DDJEP is viewed as a “shot in the arm.” Interviewees’ praise of the program also repeatedly points back to the jazz field as a hugely under-resourced area. One composer and CMA Board member notes that the “funding is a drop of water in a desert – but we’re very happy to have that drop.” These views are echoed by a jazz consultant, who comments that “...[DDJEP is] a small program, but, oh my God... It’s really an indicator of how impoverished the field and artists are that this \$5K or \$10K means so much to the artist – it gives promotional opportunities as well as economic buoyancy. We need 10 programs like this.”

The built-in performance components of the commissioning grant are seen as positive because the requirement helps ensure that presentations of these new works will actually take place. Performer interviewees also praise the fact that both New Works programs are set up to compensate individual ensemble members (“sidemen”), not only the composer, for performances that, in many cases, would not have happened without grant support.

Likewise, many interviewees applaud that the panelists who review applications are well paid because “it’s a lot of work” and “needs to be taken seriously.” Interviewees also voice appreciation that CMA works hard to create diverse panels that collectively represent various regions of the United States.

The program’s track record is also lauded, awarding grants to a significant number of artists of varying styles and levels. Most interviewees feel that DDJEP funding streams should continue to be accessible to artists at all stages of their careers, from emerging to mid-career to masters.

Suggestions, Observations, and Challenges

Perhaps most importantly, some interviewees feel strongly that the main grants are very oriented toward the standard classical chamber music performing ensemble, and more recognition is needed that the jazz field and its ensembles are in a constant state of “flux.”



Interviewees offer no consistent feedback about whether the range of grant amounts is optimal. No one thinks that the grant amounts are too negligible to be worthwhile. That said, some suggest increasing the amounts as well as the number of required performances, others suggest increasing the number of grants given (perhaps to 20 per year), and one interviewee feels that smaller amounts should be given to more grantees. Many agree, however, that caution should be exercised with regard to increasing the number of grants; at present, being a recipient – especially of a New Works grant – is seen as an honor that really means something in the wider field, and that should not be diminished by casting the net too broadly.

Several interviewees also feel that it needs to be acknowledged that the application process itself can be challenging for many jazz artists. Grant-writing especially is a relatively new skill for many of these artists, especially the older musicians; it requires the capacity to use “written language to best describe what these artists do on their instruments through music,” and many artists need additional coaching. Similarly, the creation of a work sample can be a challenge; younger musicians, interviewees argue, are simply more aware of and more adept at the technological options and at putting “the package” together.

Another suggested area for improvement is in the marketing of the program, both to potential applicants and to the wider field. The program is well known among composers, but not necessarily among the fuller range of jazz musicians. One interviewee comments that while DDJEP is “a great program,” the buzz about it is “flat,” suggesting that it may not be getting the visibility it should.

The New Works: Creation and Presentation Program

Program Successes and Achievements: “Filling a Void”

One of the most widely praised aspects of this commissioning program is its lack of creative restrictions, which gives jazz artists the freedom and support to do their work in an open environment and which yields new works by a diverse cross-section of artists. In enabling jazz composers who have traditionally operated within the more standard club “gig” scene to expand their capacities to a longer work, perhaps for a larger ensemble, these commissioning grants “fill a void to directly support ensembles” and allow composers to “fulfill a dream.” One interviewee also comments that it helps some composers “expand” their creative scope “to bridge the gap between jazz and classical” music.

The program is also recognized for its success in getting composers to develop their creative visions by writing the music out, something many will not always do if they are uncertain that a piece will be performed; the built-in performance component reassures jazz composers that it is worthwhile to take the time to create a sustainable written and audio record of their works.

Suggestions, Observations, and Challenges

The requirement that most interviewees feel “holds this program back” is the stipulation that ensembles be comprised of a core of musicians with a well-documented performance history. Multiple interviewees observe that the fluidity of ensemble membership and



structure in jazz is inherent to the genre's beauty and nature and to its creative process. Moreover, they argue that a "formalized" ensemble structure is an economic inhibitor in jazz, a field that does not support ensembles in the same way that the classical field does. As one composer and grant panelist puts it, "The days of the Modern Jazz Quartet model are long over. It doesn't exist in jazz anymore. Most of us work for 10 to 15 ensembles; it's pure economics, and we have to honor that." Another interviewee acknowledges that "it's good to encourage [formal] ensembles," but cautions that "the jazz field requires pick-up musicians. Don't penalize the artists for the way their field works."

The above suggestion by interviewees – to relax the stringent rules about the size and structure of the ensemble and allow more flexibility – is reiterated in the open-ended survey responses. Among ensemble applicant and grantee respondents, this exact change is the most common suggestion for improving DDJEP programs to be of greater value to the jazz field. The reasons cited are the same as those mentioned by interviewees: creativity, the nature of the jazz genre, and economics. As one musician grantee notes, "I, for one, enjoy having different people interpret my compositions." Another says, "Unlike classical music, jazz/improv thrives on its adaptability to new contexts...as well as the need of composers to write for many different contexts, as opposed to just one ensemble forever." A third reframes this issue in terms of how the restriction limits the grantee pool: "Younger composers who deserve support, but don't have an ensemble old enough to apply, lose out on a great opportunity." Finally, a musician applicant succinctly emphasizes the economic realities in this way: "The requirement of a working ensemble with steady members is very restrictive in the jazz world, where often in order to have a cohesive group, the bandleader is forced to take personal financial losses to do so. It is extremely difficult to keep good players because most jazz musicians make their living by freelancing, not by being in a steady group."

Now that the program has been in effect for nearly nine years and audio CDs of the over 100 new longer works, which are a requirement of the grant, have been archived at CMA, one musician interviewee believes that more could be done to advertise the existence of this library of commissioned compositions and make it easily accessible to the wider field. At present, once the grant ends, all record of them remains only "in the vault" at CMA and/or in the composer's possession, limiting the possibility that they will get heard by more audiences through their rearrangement and reinterpretation by other jazz artists. The interviewee argues that creating such records could help ensure sustainability that is necessary to "validate" the next potential hero of jazz. For example, jazz artists would have greater access to works by others musicians and would be more likely to play each other's work, and the community, in turn, would have a chance to hear pieces multiples times by different musicians in a variety of arrangements and contexts. A contrasting example given was the legacy of Duke Ellington's work, which has been well preserved and continues to be heard and known, precisely because it was accessible to other musicians.

The New Works: Encore Program

Program Successes and Achievements

The Encore Program has been described by a few interviewees as a "vital" and welcome "grant/subsidy" that makes performing a new jazz work, often by lesser known artists, more



palatable to presenters. As one interviewee says, “jazz needs this spawning ground” in order for the form to grow and evolve. Interviewees are unanimous in their belief that pairing the commissioned New Works piece with tour support is vital; the Encore Program is effective and strategic precisely because it is practical and flexible, taking into account the ways the presenting field works with and relates to jazz. Also appreciated by several interviewees is the simplicity of the grant application, which “doesn’t make you justify your existence” as an artist or presenter, and the fact that applicants can match their grants with support from NEA or other programs.

Presenter interviewees underscore the Encore Program’s overall achievement in taking one step toward bridging the gap between musicians and performance venues with the observation that many presenters are cautious about booking new jazz artists and often do not program jazz because they are uncertain about drawing a jazz audience. Interviewees also assert that the Encore Program really supports the “non-mainstream” segment of jazz venues – those without government funding or money coming in from selling liquor the way jazz clubs do – that frequently need this funding to keep functioning.

Suggestions, Observations, and Challenges

While one interviewee concedes that the program requirement that grant recipients use the same instrumentation and arrangement with the same number of ensemble musicians as the New Works commissioned piece “doesn’t hurt the music,” this constraint is largely viewed as a creative limitation, particularly in jazz, where constant rearrangement of a piece is an intrinsic part of the genre. One interviewee calls this prerequisite “completely antithetical to jazz,” a rule that actually stymies the very thing the program is trying to promote: the capacity of the commissioned pieces to “have legs” through reinterpretation by other artists.

There is some disagreement among interviewees about the absence of a “listening” component during the Encore Program panel review process. On one hand, this ensures that all pieces are treated “equally” as previously funded New Works grantees, but one interviewee comments that eliminating evaluation on the merits of the compositions makes the program’s review criteria unclear to applicants and also may inadvertently discourage grantees who are less widely known, at least within CMA, from applying. Additionally, different panels are used for the Encore Program than for the New Works grants; thus, Encore Program panelists have never heard New Works grantees’ music samples, not even as part of the original New Works panel review. In practice, this means that, unless the Encore panelists are familiar with the applicant’s music and/or with the piece commissioned by the New Works grant, those receiving Encore Program grants are essentially evaluated on the basis of how well they can put together a written application with a coherent budget, not on the basis of the artistic excellence of the commissioned music.

Presenter interviewees are united in asserting that, while the Encore Program is a step in the right direction, more needs to be done to better connect jazz artists to the presenting field. Among the ideas suggested to further this goal are: presenter training sessions at the CMA and APAP conferences that would enable them to learn more about the artist and music; the creation of a presenters’ touring program, a DDCF concert series promoting “young talent” in “big” venues like Carnegie Hall and Lincoln Center; and new partnerships that span across other forms, such as modern dance, to build audiences. Several interviewees mention



that a program stimulating performance that is *not* directly tied to the CMA New Works commissions – one that, for example, offers support to presenters for jazz ensemble programming – would be a valuable addition to the field, but housing such a jazz-specific program within CMA might cause additional tensions with non-jazz CMA members.

These general calls for strengthening relationships between artists and presenters are echoed resoundingly in the open-ended survey responses. Among ensemble-applicant, ensemble-grantee, and presenter-grantee respondents, the number-one response to “needs in the field that CMA should consider funding (in addition to the five Program elements already funded)” is support for performance and touring opportunities.

Applications used for ensembles should be revised for clarity in several ways:

- ◆ **To simplify some of the language being used.** For example, in the most recent Encore Program application, rather than asking artists/ensembles “what audience-development activities are you planning?”, the question might have been clearer to musicians if it just asked, “above and beyond the main gig(s), what kinds of local activities are you planning to do (e.g. clinics, open rehearsals, visits to schools, etc.)?”.
- ◆ **To solicit greater specificity from musicians with regard to describing their projects and plans.** For example, although some Encore applicants request funding for one gig on one night and others request it for a full week’s worth of gigs at a venue, no clear and natural place on the application asks the number of gigs being played at a venue to be specified. This matter becomes of particular importance as it relates to evaluating the size of the proposed budgets: as it stands now, unless the application narrative specifies the number of gigs, applicant budgets intended to underwrite multiple shows appear inflated. Also, in the date area, the date being asked for is the gig date, not the date of application, but many applicants make this mistake, so the labeling should be clarified.
- ◆ **To make it clear what requested information pertains only to presenter applicants and what requested information pertains only to ensemble applicants.** For the Encore Program, applications can be submitted by either presenters or ensembles; currently, the same application is used for both. In the future, CMA should consider different applications for each applicant type.

The CMA/FACE French-American Jazz Exchange Program (FAJE)

The overriding viewpoint among interviewees appears to be that the FAJE Program is a “nice program” that taps into the desire of jazz artists to collaborate across international lines. One interviewee comments that “There’s no lack of artists who want to play together...”

That said, the main interviewee commentary on FAJE consists of off-handed observations – for example, its description by one person as “a funny little program” – that reveal FAJE as an anomaly within the larger DDJEP. Several interviewees have questions about whether the program “really fits into CMA’s mission,” and such comments point to the overall perception that FAJE is not well-integrated with the other DDJEP elements. Interviewees say the idea of an international collaborative jazz program is good in principle, but several wonder if the FAJE is “forcing relationships” in practice.



Overall, interviewee comments about the “global exchange” aspect are positive, but most also remark on the limits of the program design. First and foremost, while the FAJE will provide modest funding for these collaborations once the artists have established a relationship, the Program itself does not actually facilitate these artist pairings. One interviewee further notes that the sizes of the grants are not large enough to truly foster international partnerships; a second voice echoes this with the sentiment that a “required” international collaboration, which can be “a burden,” “only works for some artists,” so it is questionable how well the program “really exchanges ideas.” Another feels the funding is unbalanced – with more money needed on the American side, as FACE got additional funding in France – and the program has potential, but needs to be “bigger” and “more visible” in order for these collaborative “dirt roads” between the countries to become paved.

It also appears that performance opportunities may not be equal on both sides of the Atlantic. A few interviewees speculate that the options for exporting American jazz may be more plentiful because the jazz audience in France is more diverse; in the U.S., jazz audiences tend to be white, older, middle-class; in Europe, jazz audiences are comprised of a wider spread of demographics.

The Residency Partnership Program

Virtually none of the interviewee commentary was specific to the Residency Program. One reason for this may be because, in the scheme of the DDJEP’s nine-year tenure, the jazz-specific funding within the Residency Program, which began in 2005, is relatively new and more time is needed for it to gain a presence in the larger field. One other cause for its lack of visibility may be that, unlike the two New Works grants, information about the Residency Program is not categorized specifically under “jazz” in CMA’s promotional materials. For example, a perusal of the CMA website reveals a full range of information about the Residency Program as it pertains to the entire chamber-music field, under a “Residency” link embedded within CMA’s “Programs” page. However, the “Jazz” link in the same “Programs” section, which is logically the place jazz artists are most likely to look, includes information on all the other CMA jazz programs, but no mention of the Residency Program.

Similarly, local projects – those located in an ensemble’s home town or city – are eligible for funding within the Residency Program. However, because this possibility is not specifically mentioned in the CMA guidelines, this fact may not be well known among applicants unless they contact CMA directly for clarification.

The more general interviewee call to strengthen and promote long-term relationships across the jazz field – between artists and schools, artists and presenters, and so on – suggests that the Residency Program might also benefit from expanding its scope to promote more and longer jazz-residency projects. There is a strong case for adding “developing long-term residency projects” to the list of topics CMA covers in its professional-development offerings.

With regard to expanding the residencies, it is worth noting that, like both New Works grants, the Residency Program requires that ensembles be comprised of a core of musicians with a documented performance history. Should CMA expand the scope as suggested to promote more and longer jazz residencies, this strict definition of “ensembles” may be even



more limiting to Residency applicants than it is currently to New Works applicants. Given that the economic landscape of jazz necessitates that musicians play in multiple ensembles, it seems safe to speculate that the longer the residency project, the more difficult the logistics in committing an unchanging roster of ensemble members to doing the activities. Ultimately, the increased likelihood of scheduling difficulties for a larger ensemble for a longer residency project might give the Program a slight bias that favors smaller ensembles.

Professional Development

The dominant interviewee opinion about DDJEP and professional development is that adequate career development that is well promoted and relevant to jazz is the “missing piece” of DDJEP’s “suite.” This overall response suggests that while the “First Tuesdays” events at St. Peter’s in New York City are appreciated and well attended, these workshops are, as with the grant programs, one drop of water in a vast, arid desert for the jazz field.

Many acknowledge at the same time that the absence of adequate lines of communication between the different constituencies of the jazz field is rather “systemic,” due to fewer networks, meetings, and other stable systems to “get the word out” than other musical genres may have. Interviewees portray people in the jazz field – artists, presenters, and managers – as desperate for small, meaningful interchanges, but also consistently lament an absence of anywhere for these groups to turn. The upshot is that promoting professional development by word of mouth, while “valid and vital,” is not enough; while CMA, as one organization, cannot possibly fill the entire communications void on its own, by virtue of its role as DDJEP administrator, CMA is well positioned to try to forge these ties in the field.

The most important field discussion topics are as follows, in order of priority:

- ◆ **Audience Development.** In one way or another, most interviewees assert that if the DDJEP commissioning programs can be leveraged to develop jazz audiences, then they are the right programs for DDCF to fund. If, however, the New Works programs do not expand beyond the creation and launching of new commissions, then DDCF’s funds would impact the jazz field and its sustainability more deeply by focusing more on audience development.
- ◆ **Jazz Education and Engagement.** As stated previously, more education in the field is needed in two areas: 1) greater jazz exposure to youth and in the training of young jazz players and 2) expansion of adults’ knowledge of jazz, enough to encourage them to explore it on their own. An educational sub-theme is promoting mentorship. The sense of isolation among jazz artists is palpable, and while such mentoring relationships can develop organically, few established masters are currently being tapped to help inspire and train younger artists.
- ◆ **Touring and Touring Networks.** Given the need for strengthened relationships between artists and presenters to promote touring, it would be useful for CMA to offer professional development workshops – perhaps led by a representative of an outside presenter organization – that could offer insights into the presenter perspective and that could facilitate making those jazz artist-presenter connections.



- ◆ **Developing Business-Related Capacities in Jazz Artists.** As noted previously, given the changes and economic challenges in the jazz field, anything that promotes the skills that make up the “business side” of jazz will be a welcome resource in the wider field.
- ◆ **Understanding of and Increased Use of Technology by Jazz Artists.** Currently, jazz is a small physical community with no organized, field-wide presence online. Interviewees agree that “you can’t promote it if it isn’t heard,” so the question is how to harness promoting the music with available technology – whether it be YouTube, Second Life, and/or other Web 2.0 functionalities – in an organized way. Similarly, the jazz field needs to catch up the rest of the music world in terms of digital presence and availability; it needs online networks, chatrooms, blogs, marketing spaces, and other virtual meeting places, MySpace pages for jazz aficionados of all kinds, as well as forums that help connect artists and presenters to funding opportunities, lists of who is playing where, and field news.



APPENDIX A – THEORY OF CHANGE

Doris Duke Jazz Ensembles Project Theory of Change

Final working version for Program Evaluation, November 2007

The goal of the Doris Duke Jazz Ensembles Project is to provide vital resources and support to jazz artists and ensembles in the creation and presentation of their work.

We have some theories about how this overarching program goal can be achieved, and those theories lead us to a defined set of program activities.....

Our theories are built upon a number of underlying assumptions about the environment for jazz ensembles:

- ◆ Jazz has uniquely American roots as an art form. As one of the musical fields whose development is most closely associated with the American musical character, it merits continuing investment and particular care in its nurturing.
- ◆ There are very few institutional funders of national scope that support the jazz field, and no single service organization that fully serves the interests of the field. As a result, the jazz field is particularly starved of resources.
- ◆ Jazz ensembles are typically freelance, with a core membership but otherwise high turnover in players. Lacking institutional heft, their stability typically rests on the continuous production of new works and the securing of performances to bring those new works to the public.
- ◆ Outside of the jazz club tradition, jazz ensembles have not yet been widely adopted by the presenting community or by many urban and rural communities; they have thus reached only a limited market for their work.

1. The first aspect of our theory is that **the provision of new human and financial resources to selected jazz ensembles and presenters will significantly help their artistic vitality and sustainability.**

- So, we will fund a multi-year program of grants and professional development to jazz ensembles and presenters.
- The program will be designed, as far as possible, to produce lasting impact on the vitality and sustainability of grantees.

2. The second aspect of our theory is that **the provision of these resources will have a ripple effect on the vitality and sustainability of the jazz ensemble field as a whole.**

- So, we will provide the funding to a national intermediary organization that will be able to promote the program widely, attract the attention of the field, and influence its behavior over time.



- We will encourage the national intermediary to leverage the funds to attract the interest of other supporters, in order to increase the reach of the program or catalyze other funding and support programs for the field.
 - We will enable the program to reach a sufficient number of jazz ensembles and presenters annually that, over time, a critical mass of the field will have been involved and benefited from program support.
3. The third aspect of our theory is that **vitality and sustainability for many jazz ensembles depend primarily upon the creation of new work and new performance opportunities.**
- So, the program will place a primary emphasis on funding commissions and supporting performances by jazz ensembles.
 - The program will also emphasize funding the development of new venues and locations for jazz performance:
 - By including recognized, well-established jazz musicians in the roster of available artists for underwriting, it will provide financial incentives to presenters
 - By otherwise including only jazz ensembles funded by the program for new work, it will amplify the support for funded ensembles
 - To further build the market for jazz ensembles, the program will place a secondary emphasis on funding residencies that will introduce jazz to communities and provide opportunities to deepen audience understanding of the medium; this aspect of the program will not be restricted to funded ensembles.
4. The fourth aspect of our theory is that **funding new work and building the market for jazz ensembles will only be effective, and sustainable in the longer term, if the professional capacity of jazz artists grows to keep pace with these new opportunities.**
- So, the program will include significant new professional development opportunities for all leaders of jazz ensembles (funded or not), to strengthen their capacity to manage their careers, promote their ensembles' work, and build their presence in the wider arts field.