

NATIONAL CONVERSATIONS
WITH THE
JAZZ FIELD

COMMISSIONED BY
CHAMBER MUSIC AMERICA
WITH GENEROUS SUPPORT FROM THE
DORIS DUKE CHARITABLE FOUNDATION

**NATIONAL CONVERSATIONS
WITH THE
JAZZ FIELD
2011-2012**

Table of Contents

Introduction.....	1
Methodology.....	2
The Current Landscape.....	3
The Local Jazz Community.....	3
The National Jazz Community.....	6
The Economics of Jazz.....	9
The Role of Technology.....	13
A Field of Entrepreneurs.....	15
The Magic Wand: Thinking Beyond Boundaries.....	17
Recommendations for Future Initiatives.....	19
Addendum.....	22
Participants	
Musicians' Survey	
Presenters' Survey	

INTRODUCTION

This study was commissioned by Chamber Music America (CMA) to gather qualitative and quantitative data pertaining to the state of the small ensemble jazz field in the United States in 2011-2012.

In 2008, the country was plunged into the Great Recession; industries from banking and real estate to the arts and education were and continue to be affected. Over these past four years, Chamber Music America has heard from jazz musicians about the struggles of touring their ensembles and the challenges involved with keeping the groups together in the face of diminishing performance engagements and fees, as well as not-for-profit presenters' challenges in maintaining necessary levels of earned and contributed income to support their series and jazz club owners' problems with escalating rent and other overhead costs.

To better understand the local and national environments in which its jazz members function, CMA commissioned this study. Its purpose is to report on the current state of the field, and to provide comparative information using 2008 as a benchmark.

This report does not contain information about CMA's programs and services, nor is it intended to evaluate the effectiveness of CMA as a national service organization. Its findings, however, will be considered as CMA assesses its programs and services for the jazz field and plans for the future.

The study would not have been possible without the generous support of the Doris Duke Charitable Foundation and its extraordinary performing arts staff: Ben Cameron, Program Director; Cheryl Ikemiya, Senior Program Officer; and Lillian Osei-Boateng, Program Associate. We are grateful to the President of the Foundation, Ed Henry, and the Board for their continued commitment to the jazz field and their vision for jazz in the United States.

CMA would like to thank the site hosts in each of the National Conversation cities for their welcoming hospitality: Cornish College for the Arts (Seattle, WA); The Museum of the African Diaspora (San Francisco, CA); The Joyce Foundation (Chicago, IL); and The Landmark Center (St. Paul, MN). New York City conversations were held at CMA's offices, and we thank the staff members for their flexibility and availability when called upon.

A special thanks is extended to the many musicians and presenters who participated in the National Conversations and who are listed in the Addendum to this report.

And finally, Chamber Music America acknowledges the members of its Board of Directors for their vision and unending dedication to the chamber jazz field.

METHODOLOGY

Chamber Music America collected its data through a combination of in-person focus groups and online surveys with musicians, concert presenters, and club owners who self-identified as members of the jazz field.

Focus groups were held in Seattle, WA; San Francisco, CA; Chicago, IL; St. Paul, MN; and New York, NY from March to November 2011. Musicians and presenters attended separate focus groups so that they could speak freely and without constraint about the issues and challenges each segment of the chamber jazz field is facing. Focus groups were generally kept to 12 or fewer people to allow for in-depth engagement of all participants in the 90-minute timeframe. Thirty-seven musicians and 57 presenters attended the focus groups.

At the conclusion of the focus group portion of the study, online surveys were sent to Chamber Music America's email list of musicians and presenters. Anyone who had been a member of CMA from 2007-2012 and for whom CMA has an email address was included in the survey distribution list. The surveys were designed, implemented, and their results compiled by Robert Horowitz of Artsresearch, Inc. The musicians' survey was distributed to 590 jazz musicians who have been members of CMA anytime between 2007—2011; 176 or 29.8% responded. Using the same years as parameters, the presenter survey was distributed to 161 presenters, including those that present only jazz, multi-disciplinary work, festivals, and college/university presenters. Jazz clubs that are not CMA members were also added to the survey distribution list. Forty-four or 27.3% responded.

The survey questions were based on the information that had been gathered during the focus groups. Because the focus groups were conducted in major metropolitan areas, it was important to determine if the same issues and challenges were prevalent throughout the country, including suburban and rural locations. Scheduling difficulties prevented a focus group from being held in a southern city; CMA recognizes the absence of in-person data collection from this part of the country, and this report's limitation in that regard. However, survey data was collected from musicians and presenters living and working in the southern states of Alabama, Florida, Georgia, North Carolina, Texas, and Virginia.

Separate surveys were distributed to musicians and presenters. Copies of the survey instruments are included in the Addendum that follows this report. Respondents were given up to one month to complete the survey.

The focus group protocol was developed by Richard Kessler, Dean of Mannes College, The New School for Music. Mr. Kessler also facilitated the group discussions and compiled the report.

THE CURRENT LANDSCAPE

THE LOCAL JAZZ COMMUNITY

Focus group participants were first asked to describe their local jazz community; while responses varied significantly from city to city and from musicians to presenters, several common themes emerged.

San Francisco musicians described their community as vibrant and strong, having a familiarity with each other's music even if they have not met in person. They acknowledged that their own performance schedules and responsibilities generally prevent them from attending each other's performances, but that those circumstances do not diminish their overall sense of community.

San Francisco presenters, while acknowledging that the community is close-knit and small, recognized that the same musicians played in various configurations in many of the local venues, which caused presenters to go outside the local jazz musician community in order to attract new and different audiences. They lamented the closing of many treasured jazz clubs, which had contributed to a strong sense of community among musicians, club owners, and audiences.

New York City musicians also lamented the loss of venues that had contributed to their sense of a local jazz community. They felt strongly that there was a noticeable shift taking place, not only in the diminishing pool of venues, but in the change of style in the music itself from jazz to contemporary. Musicians agreed that the younger generation—many of whom are being educated in conservatories and schools of music—are versed in new classical music, which has begun to influence jazz. This noticeable style shift is contributing to a fragmented local community.

Presenters in New York City believe that a strong and vital jazz community still exists, although it is less prominent because of the absence of many venues where musicians and audiences used to commune together.

A New York City presenter commented:

I'm sure everyone can remember that there was a time when you could open the Village Voice and there would be at least four pages of ads for jazz clubs... The number of clubs that have gone by the wayside is pretty drastic, and it's certainly an economic thing because anyone who tries to run a music venue knows how hard it is.¹

Seattle presenters spoke of their city as “off the jazz circuit,” and expressed their own surprise at how strong and vibrant the community is. Yet, their definition of “strong community” is one in which the music is innovative and thriving. Presenters agreed that the city holds a great deal of talent, and that there are more venues for jazz than there are in larger cities across the country. However, they also agreed that the community is fragmented in that musicians and presenters do not work together to build their own relationships or those with audiences.

¹Comments throughout the report are taken from Focus Groups and Surveys

Among the Seattle jazz musicians, a great deal of camaraderie existed within the group—everyone knew one another, a situation that did not exist in the other focus group cities. The primary reason for this was the fact that all were or had been faculty members at Cornish College of the Arts. They described the local community as strong, vibrant, and diverse, and underscored the complaint among musicians in other cities that presenters go beyond the city to bring in “names” to attract audiences.

Although musicians acknowledged the number of restaurants and bars where jazz can be heard in their city, they called for more venues “where people can come and listen to music as opposed to coming to eat or socialize.” They theorized that these types of venues would contribute to a sense of a local jazz community and allow the musician members of the Seattle community to remain there and flourish.

A unique situation, described by the Seattle presenters, was the strong high school jazz scene. Seattle high school jazz programs have won national recognition; jazz camps have taken on the level of importance that sports camps enjoy in other communities. The city’s pride in its high schools’ jazz achievements has become part of the “civic fabric” and educational value system. A presenter commented:

Young talent is everywhere. One cool thing that you see here a lot is the students dragging their parents to see the artists; it’s not the parents dragging the students.

If Seattle was noteworthy because of everyone’s familiarity with one another, Chicago was noteworthy for the reverse: musicians acknowledged that they are geographically and racially segregated. They felt that the local jazz community was disconnected as a result.

One of the first things that I recognized when I moved here from New York was the factions: the major factions of south side and north side.

We’re not Jazz at Lincoln Center, we’re not SFJazz, we have 5-10 smaller jazz organizations that are all competing for the same resources. In addition to that, you’ve got the clubs and the artists’ groups and the artists’ factions.

Chicago jazz presenters agreed:

It’s a city that well deserves its historic reputation for being one of the most segregated cities in the country, and that long-term reality and social policy have absolutely impacted the ability of collaborations to happen.

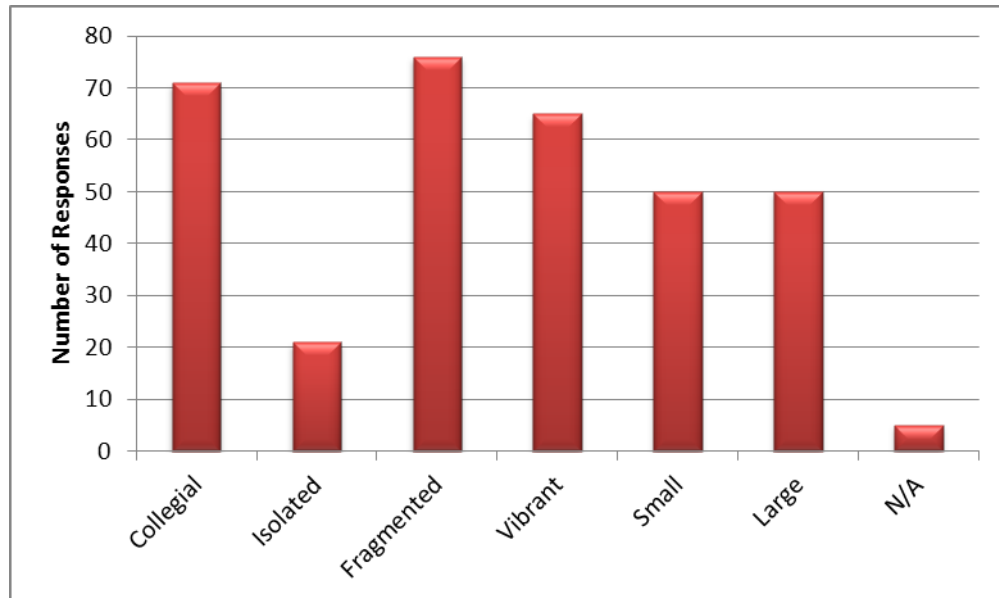
Everyone is very stuck in their own universe and very territorial, And very individual because everybody needs money, everybody wants to get their product out.

In St. Paul, musicians felt supported by each other, but not by local presenters. As with the musicians in Seattle, they explained that local presenters hire jazz artists from outside

St. Paul. While there used to be a “local scene,” the smaller venues have gone out of business—the post-2008 economy is seen as the cause—and the larger ones are experiencing higher operating costs, resulting in the need to engage more “names” to attract audiences.

The national survey results supported the general sense of the focus groups: local jazz communities are fragmented, but within their various sub-groups, the musicians and presenters are supportive of one another.

Musicians’ Local Jazz Community



Nearly half (45.5%) of the jazz musicians surveyed responded that their local community was fragmented, but 81.5% believed that their local communities were also collegial or vibrant.

Written comments further described local communities as segregated, divided along lines of race, geography, age, and style of jazz.

There are just so many types of music being performed...I think that's what makes the disparity; each type has its own community.

There is a split between the improvised music scene and the straight-ahead jazz scene.

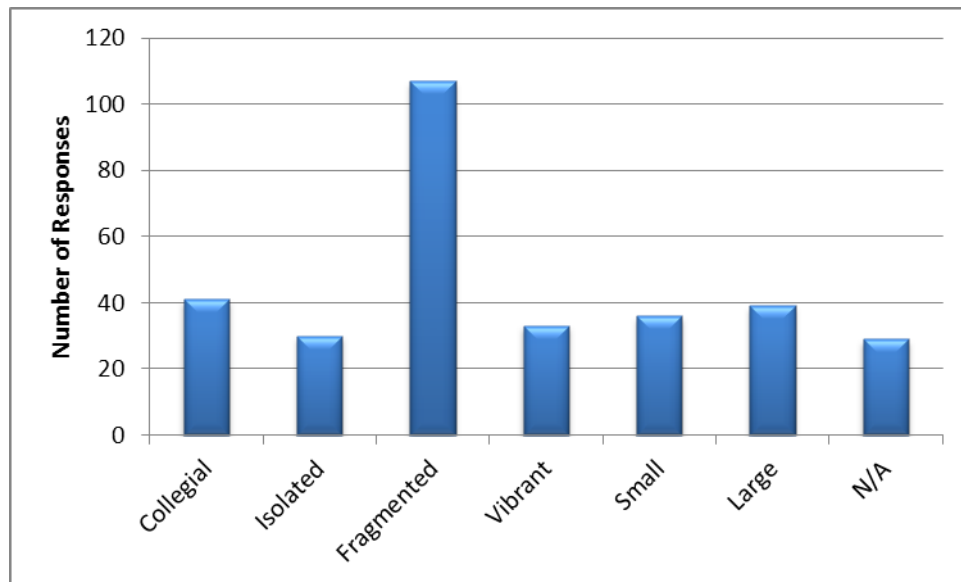
I am surprised to see as much narrow-mindedness about what part of jazz is valuable and what part is not valuable still in this community of musicians and audience members alike. As the definition of jazz becomes more diffused, we continue to develop more diffuse and distinctive pockets of the jazz community.

Across the country, there are pockets of vibrant jazz activity, but within those pockets, there is tremendous separation between musicians and presenters, geographic areas of communities, age and experience of performers, and styles of music.

THE NATIONAL JAZZ COMMUNITY

Nearly 65% of survey respondents characterized the National Jazz Community as fragmented, 20% more than those who described their local community in the same way. The National Jazz Community was described as a large number of smaller groups who sometimes work in tandem but often work at odds with one another.

Musicians' National Jazz Community



Focus group participants in all cities cited the demise of jazz touring as the primary reason for the fragmentation across the country. The combination of increased travel costs and decreased numbers of venues have made extensive touring virtually impossible for all except the most recognized names in the field.

Booking a tour generally falls to the bandleader and is labor intensive. Because block booking opportunities are extremely limited, finding venues that are near each other and available during a specific time period is arduous work.

A bandleader commented:

Every time I book a tour in the states, it's like I start from ground zero again. All the venues have changed, people are in and out of business. It's a local effort and these guys are going to burn out really quick. They don't have any infrastructure behind them.

Touring has been affected further by the airline industry's lack of a uniform policy about transporting instruments. One musician observed that "The bass is the new piano."

Those of us who are bassists or play large instruments have trouble getting them aboard the airlines. You have to hope that you'll be supplied with a decent instrument when you get there.

Younger artists pointed out that touring is a way of becoming known among audiences across the country, but if an artist is unknown in a particular community, the venue won't pay enough to make the tour possible.

Artists have created "touring funds" for themselves through which they raise money for a tour, but after travel and hotel costs, per diem, and cartage expenses, the bandleader may, in some cases, actually lose money on the tour.

To alleviate some of the financial burden of travel expenses, one musician has begun "green touring": traveling to a city and hiring local sidemen. While this may be a new economic model, it raises another concern among musicians:

Musicians learn in jazz, really in all fields, but especially in jazz, by playing together a lot. When those opportunities are lost, the music suffers.

Jazz across the country varies significantly from region to region and even within large and small cities contained in those regions. Musicians and presenters agreed that jazz is fragmented across the country based on audience preferences, size and type of venues, and the definition of jazz in a particular community.

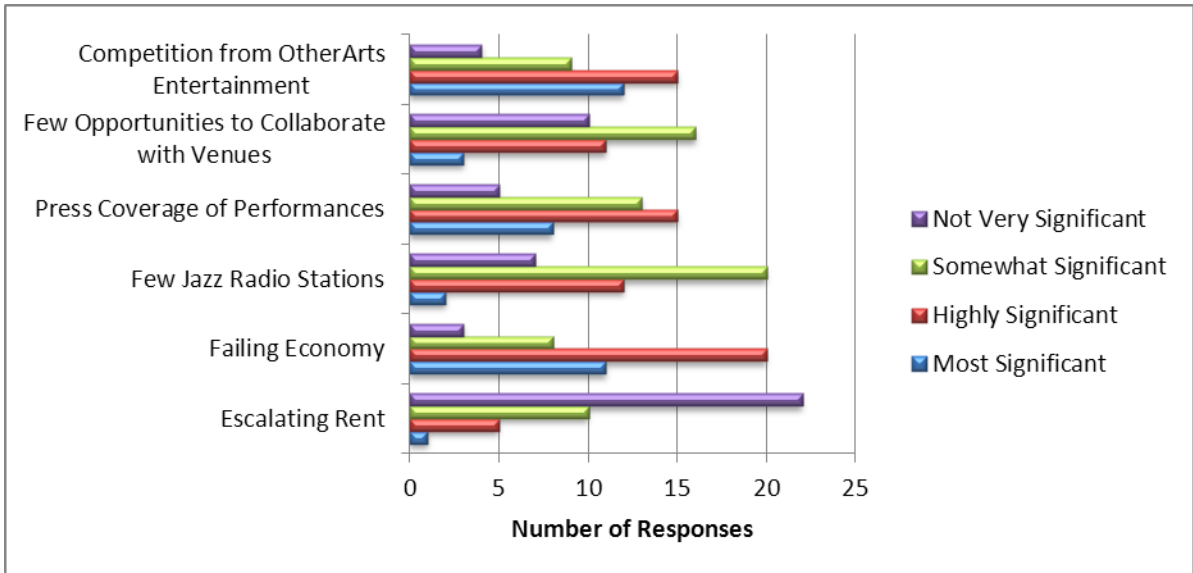
Traditional jazz, bebop, hardbop, swing, jazz funk, Latin jazz, smooth jazz, world music/jazz...those who love one style may not connect to another one."

The definition of jazz is so broad that it means very different things to people, and there is a fair amount of intolerance to new approaches to the music.

There was universal agreement that if a national jazz community exists, it is represented in New York City. Musicians in New York agreed that living in the City allows them to meet myriad other musicians from varied backgrounds and cultures; the City itself fosters a national community. However, musicians across the country felt that much of the funding for jazz was disproportionately concentrated in New York City, further contributing to the feeling of fragmentation and disconnection.

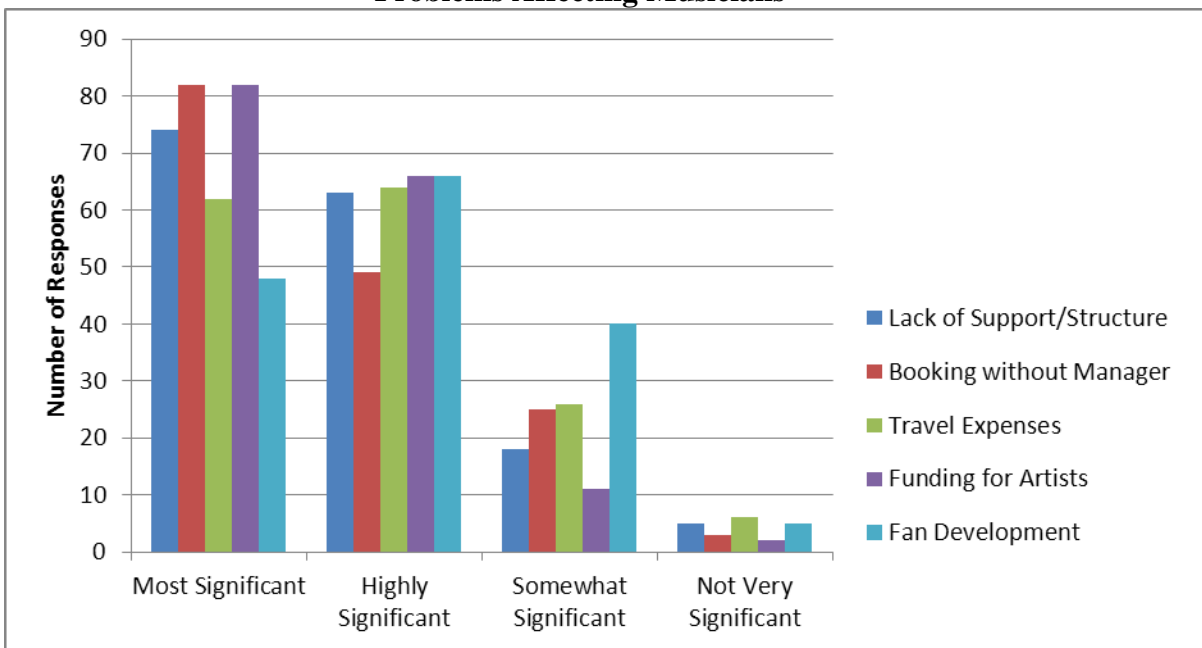
When asked which of the following issues presenters considered the most significant problems in the national community that affect their series, the failing economy, little or no coverage of jazz in national publications, and competition from other forms of entertainment were cited as highly significant. Few jazz radio stations and the lack of opportunities for collaboration ranked as somewhat significant by a large portion of the respondents. During the focus groups, increasing rental costs were cited as a significant problem among the participating presenters. But, surprisingly, survey results indicated that escalating rent was not a very significant problem among survey respondents. Although the reason for this disparity is not able to be determined because survey responses were anonymous, it is worth noting.

Problems Affecting Presenters



Musicians across the country indicated that the difficulty in booking a national tour (51.6%) and the lack of funding for individual artists (50.9%) were the most significant problems in the national jazz community that affects their careers. Survey responses strongly correlated with the issues discussed in the focus groups.

Problems Affecting Musicians



According to the members of the field, there is little feeling of belonging to a national community. Bandleaders often feel isolated and burdened with the responsibilities of trying to keep a group together as they build a tour. Escalating costs for presenters as well as the difficulty in attracting audiences have contributed to the diminishing number of venues nationwide. Any structures for touring that were in place for earlier generations of jazz artists have been virtually dismantled.

THE ECONOMICS OF JAZZ

Focus group participants were asked whether their financial situations had changed between 2008—the beginning of the Great Recession—and the present. Specifically, they were asked whether their incomes/expenses had increased, decreased, or remained the same; whether they had health or instrument insurance; and the ways in which they are currently making their living.

Musicians reported that the fees they are being offered have decreased since the Recession began, and that fewer gigs have been available. One bandleader recounted how, prior to 2008, her trio had performed at a venue and received \$1,500; in 2011, the trio was offered \$300 for the same gig.

Another bandleader reported that he was being offered fees that he had received in the 1970s, and was forced to turn down engagements as a result. Other bandleaders explained how they often put smaller groups together in order to control the expense.

One musician commented wryly, “That’s why I play the bass; they can’t cut me till the end!”

Many presenters were reluctant to discuss their fee structures, but one presenter commented:

*I’m embarrassed to say what the fees are that we pay them,
But I’m always very transparent with our finances so that
everyone understands that what I pay is exactly what I can pay.
We have 60 seats in the house, we charge \$20, so there’s
\$1,200 in revenue if you sell out a show.*

Another presenter offered:

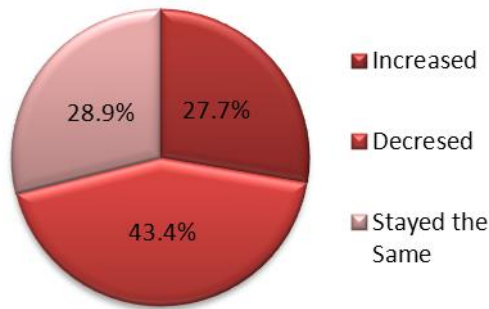
*The economics of our club are very, very razor edge—we only
have a \$20 cover charge at the door, we don’t do drink minimum,
we don’t turn the house. And we’re reluctant to change that model
because it’s about people needing an inexpensive alternative.*

In general, gigs on the local level have decreased and freelancing work has diminished since 2008. Musicians teach privately or at the college level to sustain their performing/composing careers. Some musicians explained that they have been performing more since 2008, but receiving less money than pre-2008.

Musicians across the country agreed that it is virtually impossible to make a living solely by touring. Survey results indicate that income from performing in jazz clubs or other venues is supplemented with income from recording, arranging, composing, teaching privately or at the college level, giving clinics and masterclasses, or through grants and awards.

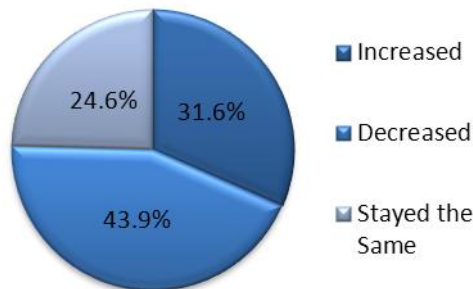
The following chart illustrates that over 40% of the musicians surveyed indicated that their income from performing has decreased since 2008. Combined with the 29% whose incomes remained essentially the same, nearly 70% of the musicians surveyed have not experienced an increase in their performing income since 2008.

Musicians' Income Since 2008



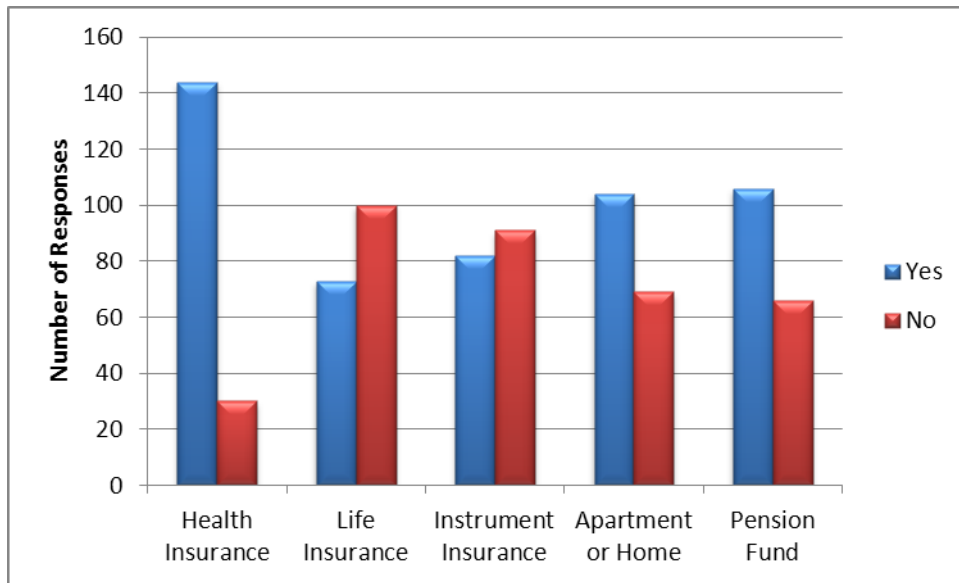
Similarly, when asked if their bookings had increased, decreased, or remained the same since 2008, nearly 44% indicated that bookings had decreased. Combined with the 28.9% who stated that there had been no change in their bookings, 72% of those surveyed have not increased their bookings in over four years. This correlates with the figures concerning musicians' incomes above.

Musicians' Bookings Since 2008



While the majority of musicians participating in the focus groups reported that they did not have health insurance, a surprising 83% of jazz musicians surveyed indicated that they do have health insurance; 58% have life insurance, and over 60% participate in a pension or retirement fund. This may be related to the fact that almost 70% of the surveyed respondents were 40 years of age or older, and at a point in their lives when health and life insurance, home ownership, and retirement take on a higher level of importance.

Insurance, Home Ownership, Retirement



Turning to the presenting side, nearly 74% of the jazz presenters surveyed indicated that their gross revenue from jazz performances had either decreased or remained the same since 2008. However, 50% indicated that their expenses had increased during the same time period, leading to the conclusion that after expenses, jazz presenters are actually earning less net income than prior to 2008.

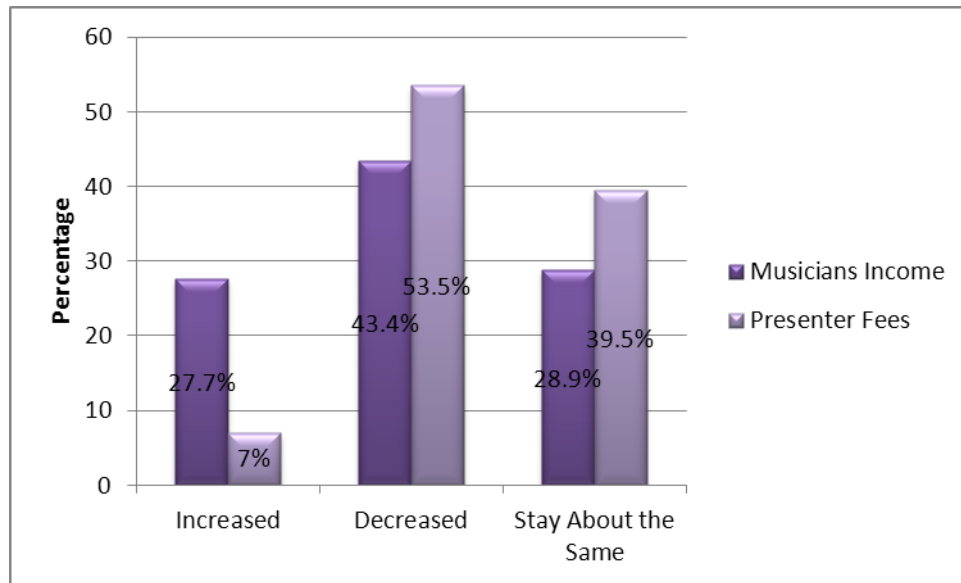
We will sell 200 tickets in less than an hour through Groupon at a significant discount to us and to them. We have a very diminished return on that. What we need is the infrastructure to follow up with those people to cultivate that audience as part of a full-price-paying deal in the future.

Among not-for-profit presenters, income from fundraising was decidedly down from 2008 levels. All presenters in every focus group have either lost funders or have been reduced from previous levels.

It makes it harder to fund special projects, which is a lot of what we do in jazz. It means that instead of going after three funders, you go after six. It takes more time to find the same amount of money.

The majority of presenters surveyed also indicated that the fees they paid to musicians either remained the same or increased. Only 7% of presenters acknowledged that their fees had decreased since 2008. This survey result does not correlate to the corresponding answer from the musicians' surveyed regarding fees paid to them.

Musicians' Income from Performing & Fees Paid by Presenters



In the focus groups, presenters stated that there had been a large drop in ticket sales in 2008-09, and while there have been some slight increases, ticket sales have leveled at the 2008-09 rates. Many presenters also began offering free concerts as part of their season as a way of building audiences. A Chicago presenter commented:

I think there is probably greater access to free jazz events in this city than anywhere else. It impacts the audience in a favorable way, but it has a negative impact on those venues that need to charge admission for their events.

A presenter from New York City stated:

If you want an audience, your ticket prices have to be really low, and that means in our case, if you're not going to serve alcohol, then you've got to have a lot of underwriting.

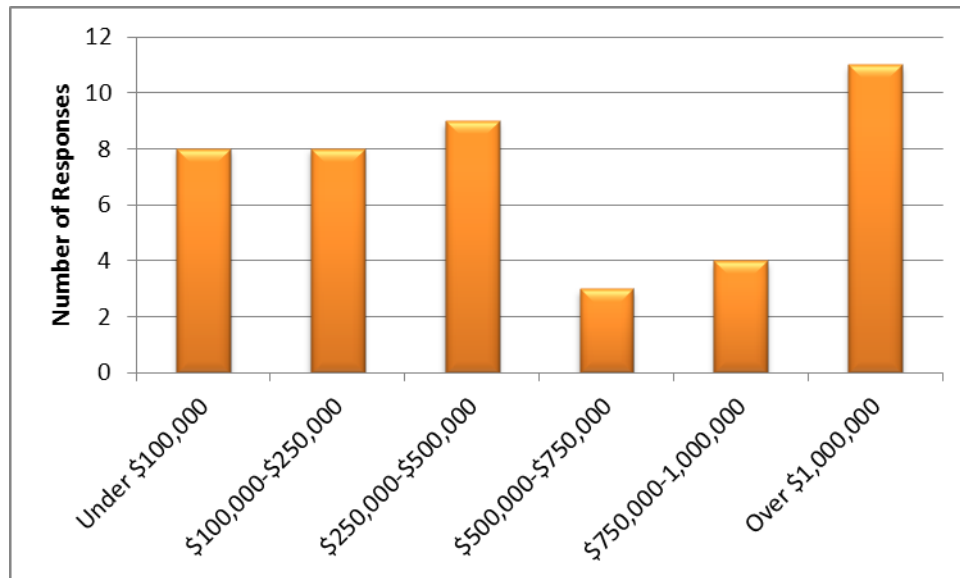
Expenses—particularly rent—have continued to rise. To sustain their venues, presenters took salary cuts in 2008-09 and those cuts in many cases were passed on to the artists in the form of decreased fees or reduced travel stipends. Other expenses, such as newspaper advertising, printing, and postage also continue to rise.

I can't let go of my print and postage because the older generations expect that. At the same time, I must have the infrastructure to support a massive amount of social networking, which is not free to say the least. It takes a lot of manpower, which means I have to hire people. So as we are discounting all these tickets, all of these other elements are expanding.

Of the presenters surveyed, 58% have operating budgets of under \$500,000, and nearly 84% have at least one paid person on staff. Thirty-seven percent have 2-5 paid staff members; the balance was fairly equal across the categories of zero paid staff to more than ten.

Figures were similar for part-time staff with an increase in the number of presenters who employ one part-time staff member. Over 95% of jazz presenters utilize volunteers on a regular basis, 81% on a seasonal basis. Less than 26% of presenters surveyed have annual operating budgets over \$1 million.

Annual Operating Budgets of Presenters



THE ROLE OF TECHNOLOGY

Focus groups were asked their opinions about technology and the impact it has had on their careers or the way they do their work. Discussions were far-reaching and complex because of the many paths technology has created into musicians' lives.

In general, younger musicians felt more comfortable using technology, and spoke about it enthusiastically. Electronic distribution of music was applauded as a viable source of income. Younger musicians in the focus groups regularly sell their music online through their own websites or third-party sites. It was noted that the cost of putting music online for purchase was far less expensive than reproducing CDs and their accompanying packaging.

While many musicians agreed, there was also nostalgia for the concept of "the album," which provided a more complete listening experience.

A lot of kids have never bought a CD; they get all their stuff on downloads. They're downloading jazz, but they don't know who all the sidemen are on the recordings.

Unhappiness at being an anonymous member of a band on a single track was a sentiment shared by musicians across the country, and its correlation with the decrease in live performance and touring was noted.

If you want someone to attend a concert, they usually want to hear the music first. Technology can help us learn and provide us with experiences we might otherwise not have. But society needs to re-learn the value of live music.

Internet technology has also made it possible for composers to create compositions for musicians on other continents. Instant communication through email, Skype, Facebook, and other interactive online technologies has made communication and music-sharing easy and inexpensive.

Technology's usefulness in education was also generally praised. Apple's *Garage Band* has stimulated students' interest in composition, which was seen as a positive outcome. But the amount of time young people spend on Youtube and Facebook was seen as a significant cause of the decline of live performance. Focus Groups were somewhat split on their views about social media. While some felt that it added to a feeling of community, others felt that it led to isolation, with individuals choosing and listening to music in a vacuum.

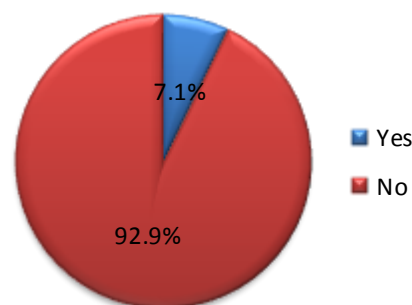
I'd get rid of Facebook, get rid of the Internet. I want a time when Miles Davis could play at a club six or seven nights a week. The reason that doesn't exist anymore is because people don't go out the same way they did.

Presenters' opinions about technology were often at opposite sides of the spectrum as well. A teacher/presenter explained how productive it was for her to hold masterclasses online; she has also produced concerts featuring professional jazz musicians performing with her students through video broadcast.

Digital streaming emerged as a powerful—and controversial— tool in reaching audiences around the world. One presenter reported 250,000 unique visitors to his venue's webcam over the course of a year to watch his shows, which are currently streamed free of charge. However, musicians are concerned about distributing their music for free and protecting their digital rights. There is a decided conflict within the field—with musicians and presenters on both sides of the issue—regarding the benefits that accrue to those artists whose music is the most accessible online. Because this phenomenon is still new, its “rules of engagement” are being written and rewritten with each new foray into online performance.

Digital outreach in its many forms is the newest frontier for the majority of presenters. When asked if they streamed their jazz concerts online, an overwhelming majority of presenters responded that they did not.

Jazz Presenters Streaming Concerts



A presenter commented:

We're trying to expand by streaming content...putting a clinic or some other kind of special presentation up on the web. People are looking for whatever they want in the privacy of their homes and not necessarily engaging in a social context. If we provide this content in the digital realm, at least we're tying into what kids are doing, and then trying to find a way to bring them back to the social interaction. Social media is here—we're trying to catch up.

Others agreed that the internet made music accessible to everyone, but felt that it discouraged young people from experiencing live music.

Technology is at the root of our problems as a nation in terms of music. People are not exposing themselves to live performances and it's killing the medium.

We need to turn off the iPods and unhook the kids.

Presenters agreed that participation by the artists in promoting their performances through social media was becoming increasingly important. With fewer newspapers reporting on jazz and the cost of print advertising escalating, viral promotion is seen as essential to successful ticket sales.

One presenter acknowledged that before she books a group, she confirms the bandleader's willingness to utilize his/her own social media outlets to publicize the gig. She reported that if a musician is unwilling to invest in promoting the performance, she does not book the group. This policy was seen as a negative factor affecting older musicians.

There are a lot of artists who just aren't up to speed—certainly the older ones aren't. But the established artists who have a track record and a reputation don't require as much effort to market. It's the mid-range, mid-career artists...those are the ones who fall between the cracks.

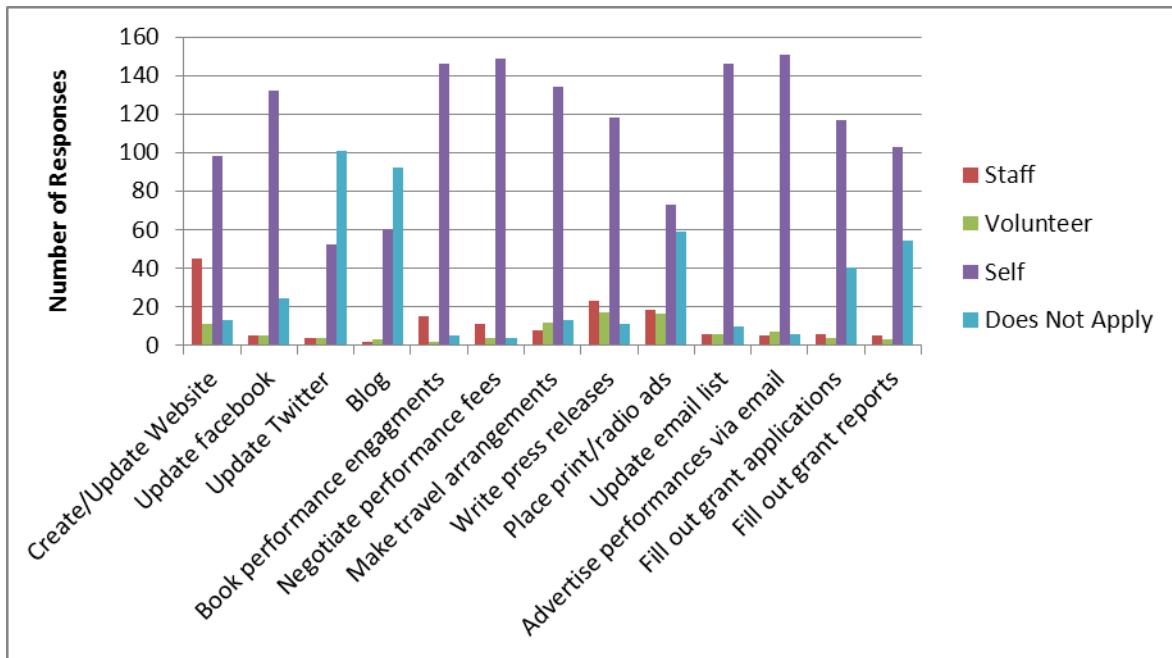
The importance of utilizing social media and video to attract audiences and fans to the music was acknowledged by musicians and presenters alike. But it was also seen as another skill that is falling onto the already overburdened professionals in the field.

A FIELD OF ENTREPRENEURS

With the decline in touring and the advent of technology, jazz musicians have had to assume more and varied administrative responsibilities to maintain their careers.

Musicians were asked how they accomplish a number of administrative tasks. Below is a chart with their responses:

Musicians and Administrative Tasks



With the exception of blogging, tweeting, and placing ads, an overwhelmingly large percentage of musicians surveyed perform the administrative tasks themselves. It must be noted that in the cases of blogging and tweeting, the majority of musicians indicated that those activities did not apply to them. This can be correlated to the age of most survey respondents—40 or above.

It is clear that bandleaders are not just musicians—they’re promoters, composers, booking agents, and educators. They must have an understanding of social networking, business, the recording industry, and how to continuously switch from being an artist to being a manager to being a teacher. One musician described it as “a bunch of specialized careers wrapped up in one.” While all the musicians expressed a passion for the music, many admitted to approaching a level of burnout because of the administrative responsibilities they must assume.

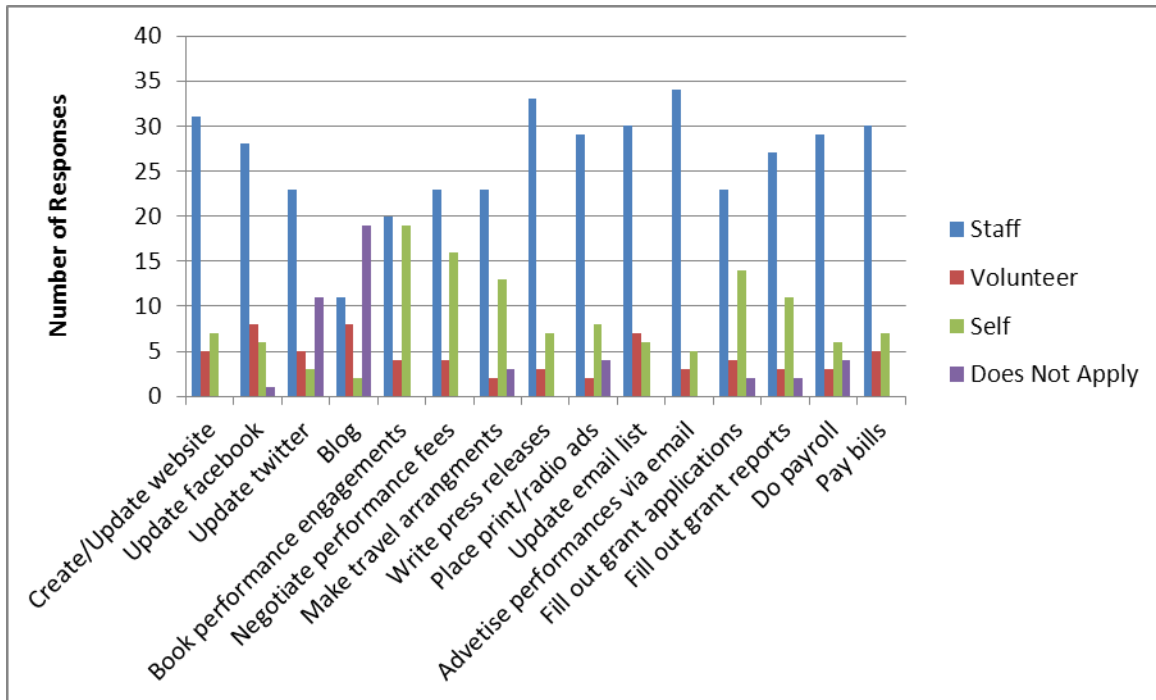
I wish I didn't have to spend five hours a day doing business work. I find that touring, every single aspect of doing all the publicity—I do it. I have very little energy left to compose or practice, or frankly to go out and hear music. It's just overwhelming.

The biggest regret is that there is not enough time to rehearse; everyone has multiple jobs in order to sustain themselves and their families. One musician explained:

If you say, “Let's rehearse four days a week,” the guys are like, “What? You can't do that. That's like a full-time job.” They want to show up and sight read the music—one rehearsal and you do the gig. The music suffers.

In contrast, the majority of presenters surveyed delegate those administrative tasks to paid staff. Again, blogging was cited as an activity that did not apply to most presenters.

Presenters and Administrative Tasks



Nevertheless, presenters participating in the focus groups acknowledged that their staffs were stretched thin, and many work in the office by day and the venue by night.

I go to friends a lot for input and ideas, even though I can't afford to hire them...I'm always looking for free help.

I don't know what we would do if we didn't have interns to help run the shows, look after musicians, do backstage work. That's how we survive.

THE MAGIC WAND: THINKING BEYOND BOUNDARIES

Each focus group concluded with the question: If you had a magic wand and could make one significant change in your local or national chamber music community, what would it be?

Asking the question in this way was intended to allow participants to think as broadly as possible and without the constraints that reality imposes, such as time and funding.

Increasing the number of venues was a top priority as musicians imagined a different world.

I would like to see 500 jazz clubs open simultaneously in New York City...and then bands touring across the country and being utilized on radio and TV shows.

I would increase the number of venues where you could experience jazz; not venues where they do multiple things, just jazz.

Musicians who responded to the survey also stated their top priorities:

We need good venues to perform in, and there are none anymore.

We need venues that will book good jazz, in all its diversity.

Create more not-for-profit jazz clubs that support original music and exploration.

The call for a national jazz community—including all styles of jazz and comprising musicians as well as presenters—was equally high on the musicians' lists.

There's a disconnect in the jazz community between the jazz traditionalists, and the academically trained...over the years it has created a major rift in the jazz community.

I would unify all the forces in our jazz community so that we can begin to set an agenda, make policy, and advocate for the entire jazz field.

Let's go back to valuing each other...we're all in this together. If I'm sharing what's working for me, and you're sharing what's working for you, we're both growing. That's not what's happening now.

Loosen up on the idea of genre and unite with other musicians to get more attention.

A great majority—focus group participants as well as survey respondents—envisioned a world where the population was educated about music in general and jazz in particular, which in turn increased their enjoyment and participation in the art form.

If we could solve the problem of increasing the value of music in public schools, particularly in urban environments, we'll have a residual effect of building an audience.

I'd like to see music in the schools program that really finds a way to connect the excitement of the music to the students to get them excited.

We have to educate children so that the arts have a fighting chance of survival.

More education, more live performances so students learning to play know what they are trying to imitate... and more respect toward educators and musicians of ALL KINDS.

Musicians and presenters alike lamented the diminishing music education in the public school systems across the country. While many artists include school performances as part of their regular work, others have found it difficult to make connections with teachers and principals, and to negotiate the school systems in their own communities.

Educating the next generation of jazz listeners in order to replenish audiences emerged as an important issue in the field.

We need to make audiences value the music so that they're willing to pay a decent ticket price.

...a national awareness that jazz is truly America's National Heritage.

We need more jazz; we need to show people the value in jazz, to teach them and to make it exciting.

I guess the magic wand is to change the national and local appetite for the arts, and foster a kind of patronage that would support clubs, concerts, experimental arts, and traditional arts.

On a more personal level, musicians expressed a desire for a more manageable system of booking and touring. One musician suggested a pool of volunteers or interns who could be called upon to help with administrative tasks. Presenters wished for skilled help with publicity and promotion. Across the focus groups and surveys, there was a universal plea for more funding for jazz.

RECOMMENDATIONS FOR FUTURE INITIATIVES

Although presenting a picture of the field was the purpose of the National Conversations Project, this report would not be complete without a brief review of the most important issues that were cited, and corresponding recommendations for action.

The absence of a solid infrastructure within the jazz field was a theme that recurred throughout the conversations. This absence is felt among both presenters and musicians, but manifests itself differently in each group.

Not-for-profit and for-profit venues generally do not collaborate; in fact, they are rarely at the same table. Each looks to the other for the “best” of what their competition enjoys: for-profit venues see contributions as a solution to increasing operating expenses while not-for-profits look to food and beverage income as a coveted revenue stream.

One of the significant issues that presenters cited in their survey responses was the lack of opportunity to collaborate with each other. The demise of block booking structures, lack of time for presenters to investigate different methods of presenting, and a fundamental mistrust between for profit and commercial venues contributes to this isolation.

Establishing working relationships between the two types of presenters would serve to reinforce the jazz presenting field. Regional networks that include numerous types of jazz presenters could result in shared expenses such as artists' travel and marketing costs, and could also increase audience awareness and attendance.

Musicians spoke of the difficulty in touring and the absence of once-robust touring networks. The situation could be improved, they said, if presenters would work with musicians to help recreate the network concept even though everyone recognizes that times have changed and the old model—while it worked for many years—is not sustainable in 2012.

The first step in creating a jazz structure is communication; Chamber Music America is an ideal candidate to convene and facilitate such discussions. In each National Conversations city, focus group participants expressed their enthusiasm for being together, but all agreed that unless they are invited to attend a forum of this nature, they do not have time to organize it themselves.

Becoming acquainted with each other in person and confronting the issues of the field together would be a significant step to take for these two segments of the jazz field.

A second issue common to both presenters and musicians is the crushing amount of administrative work that each member of the field is required to do. Although presenters are in a somewhat better position to hire staff—whether full-time or part-time—to perform many of the administrative functions, everyone agreed that internet technology has added a new layer of administrative responsibilities to the already-overburdened members of the field.

A collaborative model of sharing administrative expenses requires further exploration. Musicians and presenters might contribute a monthly fee to have access to a shared pool of personnel to help with various administrative tasks. The idea of working with local colleges to acquire intern assistance in return for academic or internship credit was suggested.

It is clear that musicians cannot continue to maintain a full schedule of performing, teaching, and composing and also book and promote their concerts as well as build their fan base. The music will suffer, and in the end, the music is the most important variable in the equation.

Professional development was seen as a double-edged sword; everyone needs to remain current with technological advances and learn new skills, but attending classes or seminars requires time, and in some cases, tuition and travel. For an organization such as Chamber Music America to establish a database of webinars or videos on basic administrative functions, such as working with social media or developing an electronic press kit, would help musicians—especially mid-career artists who did not grow up using technology—to become familiar with various topics at little or no cost to them.

In addition, having a dedicated website where topics could be introduced and discussed by members of the field across the country and internationally would not only facilitate more in-depth and frequent discussion, but would foster the community that everyone is seeking. For-profit and not-for-profit entities could participate side-by-side, further unifying the jazz field.

Presenters are under pressure to sell tickets in order to remain financially solvent; musicians want opportunities to perform in new and different venues. Presenters are often wary of engaging unknown artists who may not draw the desired number of audience members.

One way to tackle this issue is for presenters to barter with young or emerging ensembles. In exchange for opening for a more well-known group, a young bandleader could utilize his/her social networking list and skills to promote his/her band's appearance at the venue. If the band were locally based, their fee could potentially be a modest one. The benefit to the group would be the exposure and credential of appearing at a prominent venue while the benefit to the presenter would be the introduction to a new audience.

A topic on which presenters and musicians are not on the same side is online streaming and archiving of concerts. Presenters view the practice as a way to build audiences around the world, but artists have legitimate questions about digital rights and appropriate payment. Presenters are forging uncharted territory, and the potential for audience-building is unprecedented.

As the topic of digital rights becomes ever-present, rules need to be established and agreed upon in order to satisfy both sides. Successful models should be documented and shared—whether online or at annual conferences— among musicians and presenters so that this opportunity can be harnessed for the benefit of the entire jazz field.

Throughout the National Conversations, the question of leaving the jazz field was often broached. Although musicians spoke of becoming discouraged and feeling undervalued, the idea of abandoning the music was never taken seriously. The field remains vibrant because of the personal sacrifices that artists and presenters make on behalf of the music.

Service organizations, funders, and jazz enthusiasts have a responsibility to support the field in ways appropriate to each—convening, supporting, and appreciating the musicians and presenters who continue to make the music heard.

Focus Group Participants

Jason Adasiewicz, Chicago IL
 Alisa Baum, Chicago IL
 Josh Berman, Chicago IL
 Jane Ira Bloom, New York NY
 Pascal Bokar, San Francisco CA
 Luis Bonilla, New York NY
 Samantha Boshnack, Seattle WA
 Terrence Brewer, San Francisco CA
 Bobby Broom, Chicago IL
 Anthony Brown, San Francisco CA
 George Brooks, San Francisco CA
 Dayna Calderon, Chicago IL
 Karen Caropepe, Seattle WA
 Kevin Chen, San Francisco CA
 Alyce Claerbaut, Chicago IL
 Ryan Cohan, Chicago IL
 John Comerford, Seattle WA
 Beth Custer, San Francisco CA
 Orbert Davis, Chicago IL
 Ernest Dawkins, Chicago IL
 Lauren Deutsh, Chicago IL
 Kent Devereux, Seattle WA
 Barry Dolins, Chicago IL
 Kate Dumbleton, Chicago IL
 Greg Duncan, Chicago IL
 Erika Elliot, New York NY
 Ellery Eskelin, New York NY
 James Falzone, Chicago IL
 Joel Frahm, New York NY
 Jim Gailloreto, Chicago IL
 Nicholas Gaudette, St. Paul MN
 John Gilbreath, Seattle WA
 Bryan Girard, San Francisco CA
 Linda Goetz, San Francisco CA
 Stefon Harris, New York NY
 Joel Harrison, New York NY
 Schraepfer Harvey, Seattle WA
 Mark Helias, New York NY
 Marguerite Horberg, Chicago IL
 Wayne Horvitz, Seattle WA
 Sascha Jacobsen, San Francisco CA
 Jill Kaeding, Chicago IL
 Ellen Kodadek, New York NY
 Nicki Lawlor, San Francisco CA
 Jeff Lederer, New York NY
 Rebeca Mauleon, San Francisco CA
 Timothy McHenry, New York NY
 Jana Meckler, St. Paul, MN
 Gregg Miller, Seattle WA
 Greg Morozumi, San Francisco CA
 Chris Mees, New York NY
 Amanda Monaco, New York NY
 Josh Moshier, Chicago IL
 Susan Muscarella, San Francisco CA
 Jana Nyberg, St. Paul MN
 Arturo O’Farrill, New York NY
 Miles Okazaki, New York NY
 Meg Okura, New York NY
 Mario Pavone, New York NY
 David Pierre-Louis, Seattle WA
 Julian Priester, Seattle WA
 Dafnis Prieto, New York NY
 Rufus Reid, New York NY
 Marlene Rosenberg, Seattle WA
 Michele Rosewoman, New York NY
 Jon Santos, San Francisco CA
 Jovino Santos Neto, Seattle WA
 Kurt Schweitz, Chicago IL
 Sara Serpa, New York NY
 Elena Serrano, San Francisco CA
 Irene Sherr, Chicago IL
 Matt Slocum, New York NY
 Melissa Smey, New York NY
 Birdie Soti, Chicago IL
 Jim Staley, New York NY
 Deborah Steinglass, New York NY
 Helen Sung, New York NY
 Steve Swell, New York NY
 Carlos Tortolero, Chicago IL
 Tom Varner, Seattle WA
 Hans Wendl, San Francisco CA
 Peter Williams, San Francisco CA
 Spike Wilner, New York NY
 Matt Wilson, New York NY
 Deanne Witkowski, New York NY

CMA Jazz Musicians Survey

1. How old are you?

- Under 21
- 21 to 30
- 31 to 40
- 41 to 50
- 51 to 60
- Over 60

2. Where do you live?

I live outside of the United States in

3. From which activities did you derive income in 2010? (check all that apply):

- Performing in local jazz clubs
- Performing in other local venues
- Touring
- Recording
- Arranging
- Composing
- Teaching in elementary school, middle school or high school
- Teaching in a college, conservatory, or university
- Working as a teaching artist in schools
- Private instruction
- Workshops or master classes
- Grants and awards
- Other

CMA Jazz Musicians Survey

4. What was your total income in 2010? (Total income includes all wages and fees received for music and non-music work.)

- Under \$10,000
- \$10,000 to \$25,000
- \$25,000 to \$50,000
- \$50,000 to \$75,000
- \$75,000 to \$100,000
- Over \$100,000

5. What was your income from all music-related activities in 2010? (Music-related activities include performing, teaching, composing, arranging, recording, etc.)

- Under \$10,000
- \$10,000 to \$25,000
- \$25,000 to \$50,000
- \$50,000 to \$75,000
- \$75,000 to \$100,000
- Over \$100,000

6. What percent of your total income in Question 4 above was derived from performing jazz in 2010?

7. What percent of your music-related income in Question 5 above was derived from performing jazz in 2010?

8. Since 2008, have your bookings:

- Increased
- Decreased
- Stayed about the same

Comments

CMA Jazz Musicians Survey

9. Since 2008, has your income from performing:

- Increased
- Decreased
- Stayed about the same

Comments

10. Are you part of an ensemble that is incorporated as a not-for-profit organization?

- Yes
- No

11. Please answer the following questions.

	Yes	No
Do you have health insurance?	<input type="radio"/>	<input type="radio"/>
Do you have life insurance?	<input type="radio"/>	<input type="radio"/>
Do you have instrument insurance?	<input type="radio"/>	<input type="radio"/>
Do you own an apartment or home?	<input type="radio"/>	<input type="radio"/>
Do you participate in a retirement or pension fund?	<input type="radio"/>	<input type="radio"/>

CMA Jazz Musicians Survey

12. How effective have you found the following for promoting yourself and your music?

	Very effective	Somewhat effective	Not very effective	Does not apply
Website	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Facebook	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Twitter	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
MySpace	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
YouTube or other internet video	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Blogs	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Email lists	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Print media stories, notices or advertisements	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Recordings	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Flyers or postcards	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Teaching and workshops	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other (please specify)

13. Describe your local jazz community (check all that apply)

- Collegial
- Isolated
- Fragmented
- Vibrant
- Small
- Large
- I don't think there is a local jazz community

Is there another way you would describe your local jazz community?

CMA Jazz Musicians Survey

14. Which of the following do you consider to be significant problems in your local community that affect your career?

	Most Significant	Highly Significant	Somewhat Significant	Not Very Significant
Not enough performance venues	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Local jazz presenters don't hire local jazz musicians	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
No local jazz radio station	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Little/no coverage of jazz performances in the local newspaper	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Few opportunities to meet other musicians	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

15. Are there other significant problems in your local jazz community that affect your career?

16. What can you recommend to address the needs of your local jazz community?

17. Describe the national jazz community (check all that apply)

- Collegial
- Isolated
- Fragmented
- Vibrant
- Small
- Large
- I don't think there is a national jazz community

Is there another way you would describe the national jazz community?

CMA Jazz Musicians Survey

18. Which of the following do you consider to be significant problems in the national jazz community that affect your career?

	Most Significant	Highly Significant	Somewhat Significant	Not Very Significant
Lack of support/structures for block booking/touring	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Difficulty of booking a national tour without a manager	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Cost of travel and lodging	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Lack of funding for individual artists	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Developing a fan base	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

19. Are there other significant problems in the national jazz community that affect your career?

20. What can you recommend to address the needs of the national jazz community?

21. Identify how you manage the following administrative tasks.

	I usually pay someone to perform this task	Someone usually performs this task for me free of charge	I usually perform this task myself	Does not apply
Create/update website	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Update Facebook	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Update Twitter	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Blog	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Book performance engagements	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Negotiate performance fees	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Make travel arrangements	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Write press releases	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Place print/radio ads	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Update email list	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Advertise performances via email	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Fill out grant applications	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Fill out grant reports	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

CMA Jazz Musicians Survey

22. Is there anything else that you would like to add?

CMA Jazz Presenters Survey

1. How old are you?

- Under 21
- 21 to 30
- 31 to 40
- 41 to 50
- 51 to 60
- Over 60

2. In what state do you work as a presenter?

I live outside of the United States in

3. What type of presenter are you? (check all that apply):

- For-profit jazz club
- Not-for-profit jazz presenter
- For profit multi-music presenter
- Not-for-profit multi-music presenter
- Not-for-profit multidisciplinary presenter
- College or university presenter
- Festival
- Performing arts center, theater or other large venue
- Other

4. Do you own or rent your venue(s)?

- Own
- Rent
- Combination

CMA Jazz Presenters Survey

5. How long has your organization been in existence?

- 1 to 2 years
- 3 to 5 years
- 6 to 10 years
- 11 to 20 years
- Over 20 years

6. Since 2008, has your gross revenue from jazz presenting:

- Decreased
- Stayed about the same
- Increased

Comments

7. Since 2008, has attendance at your events:

- Decreased
- Stayed about the same
- Increased

Comments

8. Since 2008, have the number of jazz events at your venue:

- Decreased
- Stayed about the same
- Increased

Comments

CMA Jazz Presenters Survey

9. Since 2008, have your expenses:

- Decreased
- Stayed about the same
- Increased

Comments

10. Since 2008, have the fees you've paid to jazz performers:

- Decreased
- Stayed about the same
- Increased

Comments

11. Which of the following do you consider to be significant problems in your local community that affect your presenting series or venue?

	Most Significant	Highly Significant	Somewhat Significant	Not Very Significant
Escalating rent	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Failing economy	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
No local jazz radio station	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Little/no coverage of jazz performances in the local newspaper	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Few opportunities to collaborate with other venues	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Competition from other forms of arts entertainment	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other (please explain)

12. Are there other significant problems in your local jazz community?

CMA Jazz Presenters Survey

13. What can you recommend to address the needs of your local jazz community?

14. Which of the following do you consider to be significant problems in the national community that affect your presenting series or venue?

	Most Significant	Highly Significant	Somewhat Significant	Not Very Significant
Escalating rent	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Failing economy	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Few jazz radio stations	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Little/no coverage of jazz performances in the national press	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Few opportunities to collaborate with other venues	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Competition from other forms of arts entertainment	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other (please explain)

15. What can you recommend to address the needs of the national jazz community?

16. How many full-time paid staff members are employed by your presenting organization?

- 0
- 1
- 2 to 5
- 6 to 10
- More than 10

17. How many part-time paid staff members are employed by your presenting organization?

- 0
- 1
- 2 to 5
- 6 to 10
- More than 10

CMA Jazz Presenters Survey

18. How many volunteers work regularly at your presenting organization?

- 0
- 1
- 2 to 5
- 6 to 10
- More than 10

19. How many volunteers work seasonally at your presenting organization?

- 0
- 1
- 2 to 5
- 6 to 10
- More than 10

20. What have you found to be the most effective means for promoting your jazz performances?

	Very Effective	Somewhat Effective	Not Very Effective	Does Not Apply
Website	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Facebook	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Twitter	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
YouTube or other internet video	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Blogs	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Email lists	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Print media stories, notices or advertisements	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Printed brochures	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Flyers or postcards	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

CMA Jazz Presenters Survey

21. Who performs the following administrative tasks?

	Paid staff	Volunteers	I do it myself	Not applicable
Create/update website	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Update Facebook	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Update Twitter	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Blog	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Book performance engagements	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Negotiate performance fees	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Make travel arrangements	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Write press releases	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Place print/radio ads	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Update email list	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Advertise performances via email	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Fill out grant applications	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Fill out grant reports	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Do payroll	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pay bills	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

22. Do you archive your jazz performances through audio or video recordings?

- Yes
- No

23. Do you stream jazz concerts online?

- Yes
- No

24. Does your organization conduct residency/educational activities in the community with the artists as part of their engagement?

- Yes
- No

CMA Jazz Presenters Survey

25. What is your annual operating budget?

- Under \$100,000
- \$100,000 - \$250,000
- \$250,000 – \$500,000
- \$500,000 - \$750,000
- \$750,000 - \$1,000,000
- Over \$1,000,000

26. What percentage of your annual operating budget do you spend on marketing jazz performances?

- Less than 25%
- 25% to 50%
- 50% to 75%
- Over 75%

27. Is there anything else that you would like to add?