

REPORT

French American Jazz Exchange: International Meeting
January 11, 2010, New York City

PREPARED FOR

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February 9, 2010

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Introduction

There is no doubt that the environments for jazz in both the US and France are undergoing significant and rapid changes largely brought on by the development of new online distribution channels and the declining recording industry. These structural changes bring with them some important challenges as well as new opportunities for jazz professionals.

As digital music sales take hold in both countries, and the business of live performance continues to evolve, music labels, performers and presenters are adapting their business models to stay connected to their audiences. Some say the audience for live jazz in the US is shrinking, others note its increasing diversity. In France, audiences for live shows are increasing, including those for jazz in some markets.

New ways of working generate new forms of uncertainty. Jazz performers in both countries report falling incomes and increasing financial insecurity, as they work to adapt to the new environment. These artists nevertheless continue to devote themselves to the mastery of their craft, delivering inspired performances for the benefit of their audiences.

Against this background, the French-American Jazz Exchange program exists to encourage greater collaboration and exchange between jazz artists in France and America.

1. Background – FAJE and Organization of the Meeting

The French American Jazz Exchange (FAJE) program is a partnership between the Doris Duke Charitable Foundation (DDCF), the Cultural Services of the French Embassy (CSFE), FACE (French American Cultural Exchange) and Chamber Music America. The DDCF provides resources to Chamber Music America (CMA) to deliver the American component of the program. FACE delivers the French component.

The goals of the program are to:

- create opportunities for cultural exchange in the field of jazz between French and American professional musicians and ensembles
- develop professional relationships
- foster collaborative projects

After several years of operation¹, DDCF undertook a review of the program in 2009. Within the context of the review, an international meeting with representatives of the French and American jazz communities was held in New York City on January 11, 2010. The meeting was organized by FACE on behalf of the DDCF, and the two organizations co-hosted the meeting.

A total of 15 French and 15 American jazz professionals drawn from amongst artists, presenters, managers, festival directors and professionals from the world of jazz media in France and America were invited to participate. In addition, a number of representatives of the French

¹ The FAJE program was launched in 2006.

and American funding community were invited to attend as observers.² A list of all participants and observers is attached as Annex 1.

Burgess Consultants was retained to prepare and facilitate the meeting, and to provide a summary report of key discussion themes and recommendations put forward at the meeting. A background document summarizing recent reports about the jazz field in France and America was prepared, as well as a set of discussion questions to guide the day's reflection. Discussion questions are attached in Annex 2.

2. Objectives of the Meeting

The objectives of the meeting were threefold:

1. To learn more about how the field of jazz is evolving in France and America, the challenges and opportunities faced by their respective jazz communities, the value of relationships between the French and American jazz communities and how to encourage the development of more robust relationships.
2. To identify points of intersection in which there could be a beneficial programmatic response and allow meeting organizers to come away with a better sense of priority areas worth investigating.
3. To use the meeting itself to encourage the seeding of new relationships and to strengthen existing relationships between the French and American jazz communities.

² Due to last minute conflicts, Mr. Jacques Panisset and Ms. Sophie Renaud were unable to attend the day-long meeting. Mr. Browning joined the meeting in the afternoon as an observer.

3. Key Findings

3.1 Challenges and Opportunities Faced by French and American Jazz Communities

The discussions that took place during the FAJE International Meeting confirmed published reports about the changing environment in which jazz is evolving in both countries. As the many stories offered by participants illustrated, the old business model of jazz artists working the club circuit may not hold for new generations of jazz artists. The role of recording labels in promoting jazz is for the moment in decline, jazz performance is moving to new types of concert venues other than clubs, new jazz presenters are conceiving and promoting shows differently to their audiences, and promotion is increasingly being undertaken by jazz artists and their managers.

With less support from recording labels, jazz artists must market themselves differently, exploiting online tools, connecting to real and virtual communities, and connecting with larger networks of players, learning institutions, presenters and funders to advance their careers. They are also negotiating new configurations of management and promotion as roles become hybridized and risk becomes a greater reality for everyone.

Even jazz education is becoming more institutionalized, changing the ways in which the old mentorship model helped jazz artists to find each other and build lasting relationships.

Over the course of the morning session, participants returned again and again to these and other themes that illustrate well the challenges and opportunities being faced by the French and American jazz communities.

Declining Role of Labels

With fewer major and minor labels overall, the ability of recording labels to support the work of jazz artists is in decline. Labels may no longer be able to take on promotion, however the importance of recordings remains to document and promote the work of artists, help audiences learn about jazz, support touring and facilitate the work of radio producers and concert presenters. As a result, the role of managers is changing to respond to these needs.

Changing management models

Artists and their managers are increasingly assuming a role in promoting and producing jazz, stepping in where recording labels may no longer have the capacity to assist in the development of careers of jazz professionals. Even when working with major labels, managers are getting more involved in promoting their artists. This is also true for ArtistShare ventures, with great success for some artists, including Grammy nominations. In France the agent and manager role are combined.

The trend towards 360-degree management – where recording labels trade a larger share of album profits for a share of an artist's revenues from touring, merchandise, endorsements etc., is perceived by artists to be too limiting and risky.³ As one participant put it,

³ According to an article that appeared in the New York Times, labels have sought "360 deals" in response to falling CD sales, trading album profits for revenues from touring, merchandise, endorsements and fan-club fees. They may also exert greater control over an artist's tour schedule, and sometimes even the sala-

“A model here in the US is the 360 management deal; well, there are mostly minuses. The management is the label, is the booking artist, [etc] and then [they] get a commission on all of it.”

One hybrid model, where the label acts as the distributor and booking agent, but does not “own” the artist, is reportedly working well for one participant.

On the other hand, too many players in the chain can be counterproductive. As one participant explained, presenters face difficulty when having to talk to too many intermediaries - subagents and agents. This takes time and can mean missed opportunities. In this respect, he prefers working directly with managers. Some French participants found the business courses being taught to musicians of particular interest to take back to France.

Given the changing environment and the way in which jazz is evolving, artists feel the need to take more control over their careers. This can take many forms, from being aware of funding opportunities and having the means to apply for grants to playing a greater role in the management of their careers.

Changing Venues

Venues now include learning institutions (conservatories and universities), festivals, and multidisciplinary venues. These present new opportunities to develop new jazz audiences, sometimes in collaboration with other disciplines. However, as more and more live jazz moves into performing arts venues other than jazz clubs, the way in which collaborations, productions, shows etc. come about is changing. As some participants remarked, musicians are often engaged for performances on a project basis rather than artist basis. And in this model, it is easier for presenters as intermediaries between artists and presentation to “pick up the phone, conceive of the idea and make it happen.” The question for artists is whether some musicians may be left behind. How can they be empowered to conceive their own projects?

Developing New Audiences

A common interest in growing the audience was strongly expressed as “the bottom line” for both artists and presenters.

Though the recording industry and its role in the promotion of jazz are declining⁴, participants remain optimistic about the possibilities for developing jazz audiences, with access to appropriate resources. As jazz performance moves away from traditional clubs to other venues, new opportunities arise to connect with audiences. This can take the form of partnerships with these new venues, or creative collaborations with other art forms, promoting a sense of local pride and interest in artists in their communities, and exploring a diversity of contexts (hip hop, dance halls) to help younger generations discover the works of older artists.

ries of employees hired by the artist. With these deals, labels promise to spend more time developing talent. However, many talent managers are skeptical of the labels' commitment to develop acts that may not find their audience right away, and some performers are hesitant to share concert earnings at a time of falling CD sales. (Jeff Leeds, “The New Deal: Band as Brand,” *The New York Times*, November 11, 2007.)

⁴ After almost a decade of decline, major music labels are again reporting significant growth, thanks to online sales.

“One can look at an artist, say, Fats Waller, in a way that has the possibility for people to dance to the music, so they can connect with it and not just be a silent observer.”

“I’ve done one large project that involved [a large contemporary art center], and as rewarding as it was artistically, it was very hard to pull together financially. But it reaches a new audience and a deeper audience. But there’s the lack of resources – and you need a lot of resources – to make this happen.”

The development of jazz audiences in France is aided by generous funding support (primarily public in nature) and the efforts of AFIJMA (association de festivals innovants de jazz et musiques actuelles), a national association of festivals dedicated to innovative jazz and contemporary music. AFIJMA partners with other networks to deliver international programming to French audiences. To promote touring to American audiences, American jazz professionals see a need to strengthen their relationships - between presenters, and between artists and presenters.

Importance of Networks

There is currently a disparity in the level of networking between the two countries. Jazz in the US needs to develop greater networking capacity to help keep its traditions alive, and to find its audience at home and abroad in the changing environment. For the French, jazz is a “second language” learned from American culture, and French participants welcomed the idea of greater opportunities to connect and collaborate with US professionals. Greater collaboration will require strengthened networks in the US and between the two countries.

The French have developed a network of French jazz festivals, AFIJMA ((Association des Festivals Innovants en Jazz et Musiques Actuelles), a group of 33 member jazz festivals who meet regularly to exchange information and propose collaborations for creation and presentation. American participants expressed the desire for a similar level of networking to foster collaboration and information exchange.

“The presenters in this country know each other but there isn’t a structure for this. There is a small group called the Western Presenters Network and then there aren’t all that many festivals, and what define that runs the gamut from a corporate driven festival to a grassroots movement.”

There is a sense that the US does not have as many well-funded festivals, offering perhaps fewer opportunities to play this type of venue.

A presenter network similar to AFIJMA, truly national, could help organizations help each other and facilitate partnerships between French and American presenters. For example, American funding could support American promoters to attend AFIJMA meetings.

Finding ways to keep alive the tradition of mentorship in jazz would help artists network with each other. Jazz has a cultural history of masters and mentorship, where artists have traditionally trained with established musicians, playing with them and learning from them. Increasingly, one finds these more experienced musicians in educational institutions and learning is happening in a more administratively structured way. As a result, how musicians make connections with one another and with older musicians is changing. Furthermore,

where once French musicians came to America to train, fewer are doing so thanks to growing opportunities in France, resulting in fewer international connections.

Financing, funding and risk

The infrastructures to support Jazz in France and the US are different. France has a more generous system of national, regional and local arts funding and depends less on admissions, though they remain important to offsetting costs. It was felt that jazz organizations in the US are missing the fundraising infrastructures often found in opera companies and classical orchestras, which are necessary to access the system of grant programs available in the US. As a result, presenters worry about taking on too much risk with unknown artists, or untested projects. Process-based creative collaborations, which may not lead to a pre-determined product, can pose a greater risk to partners (presenters, collaboration hosts or funders).

Making a living is a challenge for both French and American artists. Concern was expressed that current funding models are not sufficiently known within the field. Some feel that programs lack transparency and can be onerous in their administrative requirements, discouraging some artists from applying.

“It’s more difficult for an artist and at the same time you have to share more risks and take more risks and it demands a lot of energy and it demands also some help to help each other, artists and presenters...We need more tools and monies like networking tools or tools going to other sectors - movies and other partners.”

French artists did report that they sometimes earn royalties from film or television work. American artists reported that these royalties are extremely rare for them. Furthermore, the French have put in place measures to assist unemployed artists, something the American participants said they do not benefit from in the US.

Nature of Creative Collaboration

Jazz is a language of collaboration. A strong message to emerge from the meeting is the importance of authentic or organic collaboration, which should not be driven solely by the availability of grants.

“Collaboration needs to be organic; with the community; to see if they want what you are bringing them. If people don’t come, what’s the point? We talked about how we need to get to know each other. If one is from New Orleans, that’s going to be his well that he draws his inspiration from. And likewise from a small town in France. You need to know what difference and commonalities they share.”

International collaboration is about real exchange and discussion, which can take time to develop. Artists need to get to know each other to assure that collaborations are “authentic” or “organic” and to “make the project special.” A quick review by participants of some projects funded by FAJE satisfied participants that within the context of this program, collaborations are genuine and have a positive impact on artists’ creative development, allowing artists to co-develop projects. These collaborations successfully built on pre-existing relationships, leveraging existing networks. Some led to reciprocal invitations from the partner country.

While supporting the idea of funding international collaboration, a number of participants questioned the narrow focus of programs such as FAJE.

“Collaboration doesn’t need to be always about creating one new work, playing together. [This type of collaboration] handcuffs presenters and artists; sometimes [they] feel that they can present and dialogue and work in a situation of learning and collaboration without being in the same band. Maybe [just being] on the same bill, instead, would serve these purposes?”

A discussion about the difference between a “collective” and a “collaborative” experience provides more insight into the nature of jazz collaboration and the need perhaps to rethink the current model.

“When I go to a rehearsal as a collective, I am bringing my whole of experience and I present it to the group (we go around, playing each other’s music) but it is different than a collaboration (a little bit of me, a little bit of you) and it allows for a little bit of authenticity...Perhaps [in the current FAJE] we are talking about stage 2. Stage 1 is: as an artist, can I get in the room and we listen to CDs, can I see a festival, can I meet a French artist? And then we can consider how to collaborate, create, etc.”

3.2 Challenges and Opportunities for International Collaboration

The afternoon session of the meeting led to the identification of a number of challenges and opportunities to enhance the quality of, and capacity for, greater international collaboration. While different in each country, and specific to the cultural history of America, participants acknowledged the long and rich shared history of jazz between the two countries, and the value of continued collaboration.

Challenges

Lack of Information

A significant challenge to international collaboration currently revolves around a lack of information. In particular, participants expressed a lack of knowledge about potential collaborators from the other country, a lack of knowledge on the part of audiences, as well as the lack of information about funding, networks and presenting opportunities.

Information sharing was seen as a primary mission of needed networks. Databases and audience resources could be shared, and a centre of expertise on visa issues developed, to help potential collaborators navigate the visa process, particularly with respect to gaining entry to the US. The Web – whether through online tools such as BigLists, or jazz content websites (artists’ websites, jazz web portals, targeted funder websites) - could enable greater collaboration, raising the visibility of artists and opportunities in the network.

In relation to the BigList, we could develop a web component that would archive what people have done through collaboration (provide some documentation) so that people can see what has been done, learn from one another, hear recordings of past projects and collaborations, etc.

Lack of Visibility

It was stressed that funding programs and funded collaborations require greater promotion and visibility. There is a need to raise the visibility of FAJE with European festivals and presenters to enhance the participation of a wider range of French artists. There is also the need to brand funding programs like FAJE, to add prestige, which can help promote concerts and

tours and may open up other opportunities. Promotion should start with the Web, and the AFIJMA website could serve as a model.

“Be cool on the rules”

Participants reminded funders of the difficult, and often underfunded circumstances in which jazz professionals often work. Flexibility in the rules of funding programs (in the quantity of administrative requirements, procedures and reporting obligations) would be a great help. As one participant reported, with respect to a collaboration involving the European Jazz Network,

“We worked for three years together, 12 presenters in 12 different countries; and many artists got more traction. We took risks. The money from the European Commission arrived two years after. They control your budget and you have to fulfil these things three years in advance: know what kind of travel you will do, these types of questions. The money and the rules were the nightmare. We have to be cool on rules.”

Working Abroad

Another challenge faced by artists wishing to collaborate internationally is the disparity in tax consequences between the two countries for artists working abroad. International collaborations are expensive and American artists working in France contribute to a number of tax regimes that they cannot reclaim, such as the tax levied on all forms of public entertainment and the French holiday tax. As the participants of one focus group reported,

“We thought outside groups might be better to lobby to obtain a waiver to make it more cost effective for American artists to be there. Can we lobby to get the holiday tax back?”

French artists face the difficult task of applying for a visa to work in the US. There was agreement on this problem and some felt that funders should provide resources to help with this process.

Opportunities – Models of Support

Participants put forward a number of approaches to encourage international collaboration.

Residencies

Residencies were often mentioned as an interesting model to support creative collaboration. To respect the nature of the true collaborative process discussed above, artists need opportunities to spend time together. Adequately funded – “fully paid” – residencies should be available for longer terms.

Residency programs should provide support for a range of activities, such as projects involving mentoring and artists working in communities. It would be interesting to broaden the reach of residency programs to a number of cities, including smaller cities away from the main centres.

A number of successful residency projects were described during the meeting, where artists had the opportunity to develop relationships and collaborative projects over extended time

periods. It was also suggested that distance learning might be used to foster collaboration, with artists doing a concert together at the end.

International Presentation

Models that support international presentation were also put forward, such as funding for concerts where American and French artists share the bill. Greater international presentation would raise awareness about artists and encourage greater collaboration, while raising the visibility of FAJE with European festivals and presenters could encourage greater use of the program.

Providing funding support to presenters could help support international touring. For example, American presenters expressed the desire to participate in international meetings such as those organized by AFIJMA to facilitate international bookings.

Grantee Nominations

Nominating artists for awards would enlarge the reach of a program to artists who might not otherwise apply. Successful examples of this approach include the Mondavo Award and the NEA jazz masters' program.

Philanthropic Partnerships

The jazz field requires greater philanthropic partnerships to help it grow. Private foundation support is not as well developed in France, and in the US, jazz organizations don't have the development staff necessary to fully exploit this opportunity.

3.3 Seeding New Relationships

Overall, there was great appreciation expressed on the part of participants for the opportunity to meet each other and share in the discussion. Many, particularly among the French participants, had not had this type of experience before. A number of new relationships were seeded, with a few participants reporting informally that they had successfully conducted international business at the meeting.

4. Summary of Priority Areas Identified for Further Exploration

The following summarizes the priorities for further exploration arrived at by the meeting participants at the close of the day.

Creative Collaboration

1. Consider the ways in which creative collaboration happens when developing programs to support it. Creative collaboration can take the form of mentorships, residencies or artists' involvement in communities. The best outcomes are the result of projects of longer duration. Collaboration is often process-oriented, allowing for more open outcomes. Residencies at college level allow emerging artists to benefit. Collaboration could also mean getting to know each other's music through presenting, dialogue, or sharing the same bill.
2. Follow up is needed on projects and artists after a funding period, to consider ways to build on successes.

Professional Networking

3. The US needs to develop a jazz presenter network to facilitate networking, sharing of information and collaboration.
4. To facilitate relationships between the French and American jazz communities, web-enabled tools for networking and collaboration, such as lists of grantees, jury members, presenter audience lists, links to jazz artists, etc. could be of great benefit.

Audience Development

5. Raising the profile of French and American jazz artists and their shared jazz history in both countries can help attract new audiences.
6. Enhancing the visibility of FAJE and raising awareness of and appreciation for funded projects can also aid in developing audiences.

Program Promotion and Outreach to Potential Applicants

7. Elevating the profile of FAJE could help the program reach out to a wider group of potential applicants and enhance the visibility of recipients. FAJE would benefit from greater promotion to jazz artists in France and the US.
8. Invitations or nominations can help funding programs reach out to and provide support to jazz artists not normally familiar with or not currently working within the grant-making model.

Annex 1: List of Meeting Participants and Observers

PARTICIPANTS

- Marty Ashby, Executive Producer of MCG Jazz, Manchester Craftsmen's Guild. (USA)
- Patrick Bacot, Director of the Cité des Musiques in Auxerre en Bourgogne. (France)
- Jean-Paul Boutellier, founder and artistic director of the Vienne Jazz Festival. (France)
- Gail Boyd, President of Gail W. Boyd, P.C. (USA)
- Robert Browning, Executive & Artistic Director of the World Music Institute. (USA)
- Patricia Cruz, Executive Director of Harlem Stage/Aaron Davis Hall, Inc. (USA)
- Riccardo de Fra, Director of Jazz Studies at the Conservatoire National Supérieur de Musique et de Danse de Paris, and double bassist. (France)
- Bernard Descotes, Director of the Association pour la Promotion et l'Enseignement des Musiques Actuelles en Savoie (APEJS).
- Reno Di Matteo, Director of Anteprema Productions and co-artistic director of Tourcoing Jazz Festival. (France)
- Alex Dutilh, Journalist, France Musique. (France)
- Adrian Ellis, Executive Director of Jazz at Lincoln Center. (USA)
- Stefon Harris, vibraphonist-composer and marimbist. (USA)
- Taylor Ho Bynum, cornet and various brass instruments, composer and bandleader. (USA)
- Louise Holland, owner of Vision Arts Management Inc. (USA)
- Vijay Iyer, pianist, bandleader and composer. (USA)
- Karen Kennedy, owner and President of 24/Seven Artist Development. (USA)
- Randall Kline, founder and Executive Artistic Director of SFJAZZ – the San Francisco Jazz Organization. (USA)
- Nguyên Lê, guitarist, bandleader, producer. (France)
- Xavier Lemettre, Director, Banlieues Bleues Association, and Artistic Director, Banlieues Bleues Festival. (France)
- Julien Lourau, saxophonist and composer, ensemble leader. (France)
- Myra Melford, pianist and composer, associate professor of improvisational composition and performance practices at the University of California, Berkeley. (USA)

Philippe Ochem, Director of the festival Jazzdor in Strasbourg and Jazzdor-Strasbourg-Berlin. (France)

Miles Okazaki, guitarist, bandleader and composer. (USA)

Jean-René Palacio, Artistic Director of the Festival de Jazz d'Antibes Juan-les-Pins. (France)

Jacques Panisset, guitarist and vice-president of AFIJMA (Association des Festivals Innovants en Jazz et Musiques Actuelles) and Vice-President of Rhône Alpes Jazz. (France)

Baptiste Trotignon, pianist, composer and bandleader. (France)

Sebastien Vidal, Director of Programs at TSF radio and Artistic Director of the Festival Django Reinhardt de Samois-Sur-Seine. (France)

Jay Weigel, Executive and Artistic Director of the Contemporary Arts Center (CAC) in New Orleans.

Daniel Yvinec, Artistic Director, Orchestre National de Jazz. (France)

OBSERVERS

Ben Cameron, Program Director for the Arts, Doris Duke Charitable Foundation. (USA)

Cheryl Ikemiya, Senior Program Officer, Doris Duke Charitable Foundation. (USA)

Elisabeth Hayes, Executive Director, FACE. (USA)

Emmanuel Morlet, Director of Music Office, French Embassy, Program Officer – French American Jazz Exchange. (USA)

Kareen Rispal, Cultural Counselor, French Embassy in the US. (USA)

Sophie Renaud, Director of the Arts Department, CulturesFrance. (USA)

Margaret M. Lioi, CEO, Chamber Music America (CMA). (USA)

Jeanette Vuocolo, Program Director, CMA Jazz, Chamber Music America, Program Officer French American Jazz Exchange. (USA)

Alan W. Cooper, Executive Director, Mid Atlantic Arts Foundation. (USA)

Adam Bernstein, Deputy Director, Programs, Mid Atlantic Arts Foundation. (USA)

Annex 2: Discussion Questions

The FAJE International Meeting of Jazz Professionals has been organised with a view to exploring how best to deepen international collaboration and create more robust relationships between the France and America in the field of jazz. We hope to consider with you how jazz is occurring in each country, identifying the challenges, opportunities and needs of each jazz community and points of intersection that would be beneficial to explore further.

Mapping the current environment

1) How would you describe the environment in which jazz is occurring in each country? What does it look like from the perspective of artists? of agents/managers? of producers?⁵ of presenters/festivals?

What are the structures of jazz presentation today? What does today's value chain resemble? Who are the actors within each step of the value chain today? How are the role of artists, managers or agents, producers and presenters, changing? What are the characteristics, the strengths or weaknesses, the challenges and opportunities for each?

In answering this question, we might also ask, where do jazz musicians perform today? How often? How do they get their music out there? What are their relevant networks, whom do they collaborate with? Where are opportunities for collaborative exchange taking place? Through what kinds of networks, institutions, venues?

How is the business of live performance changing? How will it be different in the future? Live concerts are more and more accessible on the Internet. Digital video is impacting the dissemination and promotion of live shows. Digital ticketing is impacting marketing practices. In this environment, some say the role of concert producer – whether artists, managers/agents, or presenters – is changing. How is this playing out in your country?

2) In the current environment, what opportunities and challenges do you face as a jazz creator? manager? agent? presenter? festival director?

What do you need and want to work more effectively? What opportunities or challenges do you face with respect to working in your country with other artists/managers/agents/presenters? Who are your partners?

International collaboration in the field of jazz

3) International Exchange – What is it? What could be the benefits of international collaboration between the jazz fields in France and the US?

⁵ Producer is used here in its broad sense and could include those who initiate the format of live performance, presenters who run facilities where work is performed, managers/agents who secure an engagement and manage artists' careers, or producers of recordings.

How can international collaboration contribute to the advancement of the art form? to audience development? to jazz education and the promotion of jazz in general?

What is the state of knowledge about French Jazz in America?/American Jazz in France? What are the opportunities for presenting international collaborations in France? In the US? Are the opportunities equal? If not, what could be done to encourage more exposure? How can we encourage greater collaboration between the US and France in the field of jazz?

4) What opportunities or challenges do you face when working internationally?

How do international collaborations happen? Who initiates them? What form do they take? What would help you to engage more in international collaboration? What is missing? What exists, but could be improved upon? What could there be more of?

5) How can we create more robust relationships between the two countries in the field of jazz?

The French American Jazz Exchange program supports existing collaborations, but it currently does not actually facilitate the pairings of artists from both sides of the Atlantic. What could be done to strengthen networks amongst artists? between artists and other members of the jazz scene? How does international networking happen in each country? How can we facilitate or encourage new relationships, or deepen existing relationships between American and French jazz professionals?

6) Powerful new technologies are beginning to give rise to new practices and new tools for live acts and their audiences. What challenges, opportunities and innovations are new tools enabling? How might these enable greater international collaboration?

What are the impacts of new technologies – on the art form, on promotion, on dissemination, on networking, on artistic collaboration, on how musicians do business? What challenges do new digital technologies pose for creation, promotion and presentation? What opportunities exist for international collaboration as a result of new technologies?