

Grantee Name

Future of Music Coalition Inc

Project Title

To support a 2-year curriculum development project to educate jazz musicians about music careers and artist income

Project Progress and Successes

FMC has promoted field-wide discussion and dialogue around the topic of music income through presentations at conferences and meetings in 2014 including nationally at the Jazz Education Network, Chamber Music America, Americana Conference, and SXSW and internationally at the Waves Vienna Conference, CREATE Network Researcher Resource Day in Glasgow, and the Jazz Beyond Borders jazz research conference in Amsterdam. Our musician-specific presentations looking at career-building are being brought to students with 2014 presentations including at Manhattan School of Music, The New School, the Berklee School of Music, and Georgetown University. We are developing in-depth educational tools to support musicians around income and finances through a series of articles and videos as well as piloting artist workshops in partnership with WESTAF, Chamber Music America and CCI. In addition to the educational materials, presentations and workshops, we are preparing to launch a data portal that will make the Money from Music survey data available to musicians and other researchers to filter and explore the data on their own. We are partnering with other organizations to convene both informal and formal stakeholder meetings for the jazz community for feedback on the materials described above but also to explore the possibility of greater coordination of the jazz field on advocacy around issues that impact the livelihoods of jazz musicians.

Challenges / Obstacles / Failures Encountered in the Project

While dissemination and discussion is a routine element for any project seeking to have impact, we recognize that the fractured and dispersed nature of the jazz community requires an extra level of coordination and support to the field to enable robust and meaningful participation by both musicians and other key stakeholders including educators, presenters, labels, managers, and advocates. Coordinating diverse networks that are typically underresourced and each operate on their own timelines and have their own priorities requires organization, persistence, and not a little creativity.

A second significant challenge is how to effectively address the complex nature of artist income in our materials, with musicians and composers making up a highly diverse and specialized sector. The vast majority of musicians cobble together a living from the many different roles that they play, and with supply outweighing demand there are no clear templates or established tracks that an artist can expect to follow when building their careers. Each artist who makes it work has different experiences, which shapes their expectations and understanding of the music marketplace. Add to that the complex nuances of copyright and its relevant income streams, and you have a musician population that feels underprepared for many aspects of the business, but in profoundly different ways.

What was learned from these that might be of benefit to others?

In the course of doing this mapping work about artist incomes, we found that there was a significant data gap when it comes to the financial details about how artist careers are actually built. Because the field is highly diverse and specialized, we've built our educational materials and presentations to be somewhat modular so we can respond to the knowledge level and understanding of whichever group of musicians we may be meeting with. All of our presentations are interactive and request feedback from the audience about what they

know already, what they don't know, and what they want explained. With some of the more nuanced income stream information, we find that it can be overwhelming to take in all at once, so often presentations will include a follow up, pointing people to our online list of the 42 revenue streams, our infographic on "how the money flows" or our online quizzes, so if they have the interest they have the option to continue to engage and learn on their own time.

Links to relevant website(s) and/or project publications, reports, etc.

Jazz and Money from Music <http://money.futureofmusic.org/jazz-musicians/>
Jazz Bandleader Case Study <http://money.futureofmusic.org/case-study-c/>
Jazz Sideman-Bandleader Case Study <http://money.futureofmusic.org/case-study-v/>
42 Revenue Streams for Music <http://money.futureofmusic.org/revenue-streams-existing-expanded-new/>
Money and Music Quizzes <http://futureofmusic.org/music-and-money-quizzes>
Digital Distribution Infographic <http://futureofmusic.org/article/article/digital-distribution>
New Business Models Spreadsheet
<https://docs.google.com/spreadsheet/ccc?key=0AiuVS0lhwQsjdFBFMXRYVzZDck9IRGR3RVByOXVGcFE#gid=0>
How the Money Flows <http://www.futureofmusic.org/article/article/music-and-how-money-flows>
Metadata and the "Invisible Genres" <http://futureofmusic.org/article/article/invisible-genres-metadata>

If someone wishes to speak with your organization further about your project, would there be a willing contact? Y/N

If yes, please provide contact name and information for preferred method of contact (email, phone, etc).

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