

Table Data & Themes
Chicago Jazz Town Hall
August 31, 2009

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This report contains all of the table comments that were submitted into the laptop computers at the Chicago Jazz Town Hall on August 31, 2009 and the themes that were identified from those comments by the theme team. The themes for each discussion question represent a summary of the most common ideas throughout all of the table comments for that question.

The report is organized around each table discussion. Each section begins with the table discussion question, which is followed by the themes identified by the theme team, and then all of the table data that was submitted for that question. The numbers in front of the each line of table data represent the order in which the data was received from the tables. It does not represent anything else, but can be used as a reference.

TABLE INTRODUCTIONS

What is one STRENGTH of the Chicago jazz community?

Themes

- Our rich diversity of performers, genres, skill levels, neighborhoods, generations & venues
- We have a significant role in jazz history that inspires musicians and attracts talent
- Large community of world class talent
- There's great passion & enthusiasm for the music "people don't leave... even in the rain"
- Many educational opportunities for young talent
- Strong intergenerational ties - veterans are able to nurture young talent
- City and institutional support - Millennium Park, Mayor's Office of Cultural Affairs, etc.
- "Great tradition, great variety, open boundaries racially & neighborhood wise"

Table Data

- 001 diversity, broadness of the definition of jazz
- 002 passion for jazz; large talent base
- 003 great diversity of performers. all around city
- 004 diverse community with multiple venues spread throughout Chicago
- 005 rich and diverse history
- 006 Freedom, diversity of expression
- 007 great history in Chicago inspired musicians attract talent
- 008 historic home of jazz; has a jazz partnership; has a strong talent base
- 009 Great talent - historical legacy of great talent, plenty of venues
- 010 jazz has a major presence in Chicago - we are inclusive
- 011 enthusiastic community-not wanting to leave even in rain
- 012 1. # of serious musicians.
- 013 Great diversity from professionals to education to semi-pro to amateur.
- 014 vibrant and diverse. performers and styles. jazz still exists and is active here. many forms are active-- permeating to other parts of the world. tradition.

- 015 large active community of jazz groups between chicago and suburbs
- 016 Stundents are interested in learning about jazz
- 017 diversity of muscians or all ages- passion energy
- 018 Chicago musicians not confined to playing just one genre.
- 019 Great diversity of jazz - every kind. Strong amount of jazz, Notable people in Chicago with record contracts - very diverse.
- 020 1. the Breadth of the jazz scene in Chicago - clubs, programs.
2. Great deal of latent jazz talent - contained within various neighborhoods.
- 021 The local talent based is superb.
- 022 Networking
- 023 History and diversity. You have great institutions: DownBeat, JIT. Integration of styles. Making it a compelling place. Mayors Office of Cultural Affairs. Millenium Park. Grass Roots neighborhood opportunities. Schools offer possibility of promoting the next generation
- 024 artistry in chicago.
- 025 quality of muscians-divesity
- 026 A good number of non-profit venues for musicians to perform.
- 027 Musicianship - world class musicians right here
- 028 the strength of talent not only musically but also in education
- 029 diversity of the community: musicianship
- 030 growth of great young talent.
- 031 great world class quality great schools
- 032 Lots of players - good and bad
- 033 Sense of musical possiblilty
- 034 sense of community - walking into this room and having to choose whom to talk to first! just about everyone who is everyone is here! community spirit and respect for one another - musicians go to hear each other play and they love each other
- 035 Diversity is really important, probably as much in performance styles as anything else. Free concerts create great atomosphere. Educational programs in the City are excellent.
- 036 Jazz artists know each other, integration
- 037 chicago is the strongest jazz scene in the country - 3 generations of musicians and the best of young jazz talent
- 038 Committment of the community, to the work
- 039 Chicago has exposer to many genres of music.
- 040 Dedication - those who love the music support it
- 041 History, caliber
- 042 finest artists in the world are in chicago.
- 043 genius of players, message of jazz. great talent of artists.
- 044 Great tradition, great variety, open boundaries racially and neighborhood-wise. Not the same in other cities. We have writers who are really supportive of our community.
- 045 The Jazz institute of chicago.

- 046 Strong generational ties within the jazz community across families
- 047 You can hear jazz at a club somewhere in the city 7 days a week.
- 048 jazz musicians in the clubs are reaching out to the audience and suggesting other artists, even historic jazz musicians, to listen to
- 049 Chicago is a music lovers town.
- 050 organizations that support the jazz community
- 051 even the hip hop artists are educating their audiences on the jazz origins of their music
- 052 Millennium park; free concerts increase the presence to the general public
- 053 diversity of artist community
- 054 Part of the scene is you do it because you love it. It's sad that more people don't appreciate it.
- 055 Group thoughts.
- 056 jazz critics (tribune reader, web,)are fair and help keep jazz in the spotlight
- 057 To bridge our communities our growing ethnic together Potential musicians and organizations
- 058 remarkably high artistic quality---we must have music to thrill you.
- there is diversity in Chicago--strong camps in each jazz language community (avante garde; traditional; post bebop) each language community has a voice
- Access to the living history of Chicago--many living legends. Young artists can be on stage with these greats and be mentored---generosity of legendary greats. History in Chicago is important: you can start with the Blues and move through a variety of evolutions. The music makes people feel good.

What is one WEAKNESS of the Chicago jazz community?

Themes

- Venues are limited and are not specifically for jazz
- Education about jazz is lacking in schools and for general public
- Money is inadequate - many musicians are underpaid
- Insufficient resources and lack of cohesive networking leads to infighting and fragmentation, "We're eating our own"
- Media coverage from print, radio, and tv is lacking. "no jazz radio station"
- Generations of musicians and listeners are separate - musicians in their 40's and 50's separate from those in their 70's and 80's - and young musicians lack adequate support
- Identity of Jazz an issue. Definition is often too narrow & limits audience "The word 'jazz' needs a makeover"
- Jazz is thought of as historical & archival rather than current and alive - not accessible

Table Data

- 001 a lot of musicioans are not paid
- 002 lack of resources
- 003 lack of venues. not enough oppertunity to actually work. few people who are very exposed but many who cannot find a place to perform at all.
- 004 but there is isolation and disjointedness
- 005 implementation of chicago's diversity gets challenging
- 006 Few places to hear jazz on the South Side
- 007 racial separation; sytlistic separation
- 008 infrastructure for jazz is not for jazz - venues not built specifically for jazz; fierce competition for few resources and audience
- 009 Not a consolidated effective marketing or pr, there could be market research
Male dominated NPR dropped their jazz program. Lack of intelligent criticism inpress. City policies of zoning is a deterrent. Financially not very viable for anyone - nobody is making any money, Issue between free city events and ticketed events
- 010 double booking of major events on the same night were working against one another
- 011 Need more performance spaces, incubators for talent that treat jazz as a profession with a working wage.
- 012 lack of continued education in youth
- 013 coordination between organizations and perfomers. art form is hidden- difficulty progressing to anything other than "old time" music. the art form is not percieved from a commercial point of view as a thing where you can make a living. old thought of as an arcival art form. need younger people to hear jazz, not just historical.
- 014 lack of involvement of jazz organizations in core group
- 015 Not enough resources to learn about jazz
- 016 Lack of education in the schools
- 017 Lack of identity more clearly defined and focused (like New Orleans)
- 018 Cutting the arts
- 019 1. Lack of education.
2. Lack of generational continuity. 9Colleges and Universitys have a hegemony now. Need a broader venue.
- 020 A lack of professional, government, and non profit funding
- 021 As a record label, you need to sell in more than one city, you need to sell around the world and the lack of identity makes it tough.
- 022 Networking
- 023 lack of financial suprot esp for education- need major donars +\$1000
- 024 Jazz community can be fragmented. Chicago underacknowledged on a national scale with lower budgest. Not as well known as East and West Coast markets.
- 025 media coverage: print, radio, tv - lack thereof.
- 026 Women have a tough time promoting themselves - frowned on or dismissed.
- 027 where are we going

- 028 Media exposure &/or publicity
- 029 audience development and marketing - not sure who the audience is anymore.
- 030 diversity of the community: keeps people separate from each other.
- 031 oppertunities are not present for young musicians to actually express their great new ideas. apprenticeship program is dying or dead. distance between performers in their 40s and 50s and those in their 80s. need connection between the youngest generation. access to older and seasoned musicians-- certain group sticks together where it is impossible for others to gain any access.
- 032 education lacks
- 033 Getting the word out of where Jazz is - you used to get a free listing, now you have to pay. Have to rely on own websites or personal mailing lists
- 034 Not a significant exposure for children - not a visual component like kids see on TV
- 035 Social devisions akin to city as a whole
- 036 the money issue is huge, but the aging demographic is also big. years ago, you could hear jazz on the am radio - the young people think that jazz is WNUA - that's the only exposure they have to commercial jazz radio
- 037 conflicting schedules in events
- 038 I would like to see more interaction between musicians, educators, media. There is a lack of unity. This is not te first attempt to bring jazz together. The others have not been successful. I hope this is.
- 039 many of the clubs are not doing well economically; local musicians do not make enough money because there are so many musicians
- 040 the regular senior citizens attend the clubs - but there is not really a forum for young people to connect to jazz
- 041 fragmented- north side does not play with south side does not play with west side does not play with the suburbs
- 042 Numbers - not enough support - not a large audience - not enough of us
- 043 Infighting, scarce resources, eating our own
- 044 how do we make this more known - media.
- 045 lack of cohesive networking among venues, clubs
- 046 Kind of difficult to generate the multi ethnic - multi cultural elements of the city in the jazz community. Limited number of venues who can support the ethnic and cultrual diversity
- 047 loss of social valididty of jazz. less venues. less respect for musicians. general loss. strenght that was once present is not
- 048 People have a feeling, if they're not into jazz that jazz is too intellectual, not accessible, not fun. It's an image problem. There's an image problem we need to conquer.
- 049 Competativeness between the venues
- 050 What is Jazz? - By using the narrow definition of the word (not including hip-hop or salsa.) The word needs a makeover.
- 051 not having a local jazz radio
- 052 Because of law and regulations, older people don't have enough opportunity to expose younger children to jazz - only venues are over 21
- 053 As a Japanese musician, we only get slotted into ethnic music festivals.
- 054 radio.
compare with hispanics. developed a radio connection.

- 055 Clicks - some people only go to one source - and think if you aren't listed in one magazine, you aren't a good musician. Stylistic camps that are exculctionary.
- 056 Lack of funding to get musicians to play.
- 057 If you are a straight ahead jazz musician in Chicago, it's a tough life.
- 058 Lack of funding for quality musicians to play.
- 059 Millenium park; free concerts hurt the club owners/venues
- 060 venues: not enough opps to hear jazz
out-of-town musicians don't come to chicago
- 061 For most people - jazz doesn't exist anymore.
- 062 No Jazz radio station
- 063 In terms of record sales the best selling jazz record of all time would be considered a flop by pop standards. It's tough for the labels.
- 064 Lack of information and publication about jazz information and performances.
- 065 Group thoughts. Too many people protecting their turf. Too little money. And diversity means learning to understand, or at least respect, the ALL of the forms of jazz out there.
- In great jazz programs in school. Then, no safety net. No business training. No health benefits. More performance spaces.
- And the business has changed so much. It is a challenge to know where to go to go out and find resources.
- That goes for older musicians as well as younger musicians.
- 066 competition not only within jazz but with all other arts and music activities in chicago
- 067 No funding for small organizations.
- 068 What straight ahead musician is bringing out the strong audience?
- 069 no jazz radio station-- no exposure! jazz education-- no funding, these artists or institutions may be in place, but lack of a coordination or organization.
- 070 lack of midsize rooms (a la Morse Theatre)
- 071 No jazz radio stations
- 072 More Group Thoughts
- Musicians union has lost most of its power. Therefore, it's a race to the bottom for musicians trying to get gigs in the city because there are so many more musicians than gigs.
- 073 The music seems to be constrained to a set of cultural parameters
- 074 Not important to school system
- 075 We don't have as many of the greats left.
- We are not attracting money, support and talent at an optimal level (Wynton Marsailles as an example of one who generates the optimal level of for N.Y jazz). Table members noted that if Chicago is to go this route we need greater clarity of vision than the N.Y jazz community has at this point.
- We have some rivalries and jealousys that are disruptive.

KEYNOTE ADDRESS: BEN CAMERON

What QUESTIONS do you have for Ben?

Table Data

- 001 Could you speak to the possibilities for String Ensembles as part of the larger spectrum of Jazz Music. We need these possibilities.
- 002 Can we please have a copy of Ben's speech? We need the facts and figures...
- 003 You say "grow the pie"? In what other art would you say there is one coherent, organic "pie"? This this talk of one "pie" is hot air.
- 004 "Authenticity" is jazz's calling card, and must not be given away in the name of supposed outreach.
- 005 why do funders focus on young artists that have already been hyped by critics, promoters, and labels rather than doing the hard work of discovering new talent that has not already been given the "young lion" treatment?
- 006 Could it be the music itself, not just the organizations must evolve to suit the current environment?
- 007 How does an artist create their work...and stay on top of all of these new opportunities out there? Same with arts presenters strapped for time and cash?
- 008 From a private foundation's perspective, with unique insight into the priorities of the new administration, should jazz be handled as a *unique* art form of the US with special needs of support, above that of other performing arts?
- 009 if THERE IS AN OVERWHELMING GROWTH IN CREATION OR AS YOU STATE AMATEUR CREATION, WHY DOESN'T THE Chicago Jazz Partnership find professional individuals to create new music projects?
- 010 for all your doom and gloom about funders and grant makers, isn't it also true that individual donations are up as a category? individuals choosing to support the organizations that matter to them?
- 011 Why aren't we asking young people (potential audiences, non-musicians)these questions?
- 012 How is the "sound" and the "message" of jazz relevant to today's society and culture?
- 013 What's the name/spelling of the person who coined the term "coopetate"? Please spell "co-opetate" for me.
- 014 Are funds available for jazz organizations through Doris Duke Charitable FOundation
- 015 who is/are teaching youth to be creative, to enjoy and explore the creative process
- 016 What implications does the trend toward social media have with respect to jazz education strategies?
- 017 Do you have any examples of how arts organizations (especially small ones) have funded technology-based marketing / audience development projects?
- 018 Why did you move to New York
- 019 New NEA director- Your comment on his suggested change
- 020 How do you think politics effected the attitude for jazz today?
- 021 What other "media" communicators do we need in this room (or in our community) to help move to the future?
- 022 How do we develop pograms that train more artists to educate and communicate to their communities?

- 023 What are the 4 questions every musician must ask.
- 024 How can we "skate towards where the puck will be" as a jazz community?
- 025 What will happen in the arts under the current administration?
- 026 What is the performers role in creating and audience for their work as opposed to the venue where they are performing?
- 027 What do free events do to convert people into paid tickeded audience members?
- 028 Does the US need a "Secretary of Cultural Affairs?"

What stood out for you from Ben Cameron's remarks?

Themes

- Technology presents both tremendous opportunity and challenges
 - Opportunity: can reach a wider & niche audience
 - Challenge: loss of "live" aspect
- We must articulate what makes jazz necessary for people's lives - why is it important
- Need to understand what we want, what we need, and what we'll do?
- Fear of losing authority & control of professionals.. Armatures will take over
- Peer to peer teaching is a phenomenon to be reckoned with
- We need to market jazz so that collaboration occurs while making room for all sub-genres of jazz - from old standards to avant garde
- Pace of change is overwhelming leads to information overload
- This is a time for major change and transition for the jazz community
- Many felt the speaker asked provocative question but lacked a deep connection to the jazz world in Chicago
- Need to reach youth through avenues and media that make sense to them

Table Data

- 001 Need to be aware of the broadening base---technical base can not be ignored--it must be incorporated as part of the creative process
- 002 Technology is disipating the appreciation of jazz.

- 003 The use of technology as a marketing and research tool for the artist. Why it is important for the artist to know how to use the technology.
- 004 Jazz is the only artform with an active continuous conversation
- 005 That we are fighting for relevance in a world where we are almost irrelevant.
- 006 the alarming statistics that leads to how we are not connecting to the average joe
- 007 he's right It's time to go to performances make the time
- 008 We are in a transitory time, there is a cultural change going on
- 009 technology is allowing more people to listen to and increase the interest in jazz.
- 010 idea that artist must change and adapt. it seems that jazz needs to have some sort of live element to keep the integrity of the music.
- 011 What does the jazz community want - this was a most challenging question? How does this go beyond the individual artist, organization, etc.?
- 012 Technology is both a benefit and a curse.
- 013 Paradigm shift is underway regarding how you get your music heard. There are new ways to have your music heard you must be aware and utilize this. Marketing is changing through technology
- 014 Does he realize how little money we are working for - our tickets are \$5 not \$30?
- 015 I am alarmed at the technological impact that our future needs to familiarize ourselves with - I don't see a place for myself
- 016 How do we "collectively; change
- 017 It was encouraging for me to hear how young people crave art and get it into computers, but they also crave the live experience and the shared experience. That kind of opportunity is what we need to realize.
- 018 Bridging the gap between youth audiences and older - if jazz is intergenerational, how do you bridge the gap?
- 019 encouraged that he is learning about jazz
Interesting to hear the different perspectives from other arts
- 020 Recognizing hunger for artistic expression, but jazz has exceptions from other artforms, beginning with stigma that jazz has... the "I don't get it."
- 021 how can we really get what we want? how can we, as a jazz community, actually put these ideas of getting to the community and going to the audience, into action.
- 022 The most relevant thing he said is what does the jazz community want?
- 023 do-it-yourself model: don't rely on an advocate or for someone else to do it for us.
what can we take advantage of that we are not now.
- 024 The call to create and be open was great, but how should we react when reality gets in the way.
- 025 the jazz community must find these students who are teaching themselves all these great things, but they do not have the templates on which to base their learning process
- 026 His question "What is the value of jazz in the community"?
- 027 Technology being used to the benefit of jazz, exposure
- 028 painted the reality picture of jazz- we need to define or someone else will -we will lose this art
- 029 How do you teach youth about the importance of their roots?
- 030 The 4 questions he said every musician needs to ask.

- 031 necessity of explaining what makes jazz necessary to people's lives.
in the presence of the unknown (jazz artist) performing without a script. people want to slow down.
- 032 "students are teaching each other how to create"
- 033 The talk was enjoyable, but what about the "rootlessness" of youth of which technology is a malady?
- 034 there's no room for professionals - this will be a world of amateurs - this is horrifying - if you get young kids that think they're it - once you lose history, that's terrifying
- 035 technology has changes all music esp jazz; lose the 'live ' aspect
need to get message to youth via their avenues to get them interested
- 036 The key point for me is getting involved with the entire community and not denigrate the other facets of the community.
- 037 This has all been said before, a bit more theatrically
- 038 need a collaboration of all different types of jazz. possibility of an organization who can support this collaboration. this division may be in place because of the way that jazz is marketed and understood-- the consumer who wants to hear old standards will be thrown off by avante garde. need to rectify this.
- 039 I teach in college - I tend to notice that when you think about the technology - the time it takes to think about what to do - the technology changes. You have to respond quickly
- 040 diy, like open source programming. not top down any more. listening to what is going on with the youth. podcasting young players. streaming jazz clubs.
- 041 Impact of the global jazz community; blending old and new Jazz
- 042 I would have loved him to address being inclusive, but also teaching excellence.
- 043 If you look at the big jazz magazines - their readership are not the internet generation folks
- 044 financial needs. if we all work together from a higher level- together we will generate funds so we can all get something- rather than fighting over the small pie. such a small amount of funding right now, if we all organize and create a group, we will be able to expand ourselves.
- 045 the notion of recognizing the importance of access and openness is extremely important - the reality is that it's a 2-way conversation - we need to invite participation - and allow young people to be amateurs - this is not simple - it challenges copyrights, etc. - for youth, this is a presumption. For older generations who have fought to create control of their message, this is a challenge.
- 046 Internet is a good thing to generate interest. But our table is definitely undecided on the value of technology - the positives and negatives
- 047 I would have loved Ben to address how to manage information overload. How do you make it accessible.
- 048 Ben was addressing the online culture about how everyone is using it to create, consume, participate. But he didn't address the whole population both in the US and outside of it without that access. I wonder if we are just assuming what we are being fed about technology's communicative value without addressing its equal potential for isolating us.
- 049 need for mentoring
- 050 kids teaching kids
- 051 We have to get the internet generation more interested in Jazz. It's not what their interested in. - Do they even want to be?
- 052 need younger audiences who will stay for the rest of their lives- skating to the puck. creating an audience- will allow to opt in to new technology.
- 053 He challenged us to ask ourselves if our organizations are even RELEVANT.
- 054 The conversations around copyright are in direct contrast to what's happening.

- 055 jazz in particular needs quality musicians to play -do not want watered down music - technology on line might result in this
- 056 To what extent was this able to encompass the type of interaction that has historically existed between performers and club audiences, as a sense of "co-optation?"
- 057 the new realities - technology - we need to find the audience and figure out where the audience will be tomorrow
- 058 co collaborate in order to move into the new technology- can bring young people who need exposure and to learn to the more seasoned professionals who need to expand into social media.
- 059 jazz is bigger than us.
diy, kids teaching each other.
- 060 one bright spot - the idea that everyone can see himself as a creative individual - that you can engage an audience
- 061 Emphasized using new media. Collaborative piece
- 062 "What is the public going to think about paying \$50 dollars or \$75 for a jazz concert ticket when they can see a free concert on line or download a jazz recording for .99 cents or free?"
- 063 the key questions - what would my community be deprived of if jazz died tomorrow
- 064 need to create a real spirit behind jazz- need an infusion of life much like hip hop has. need understandable growth in order to keep young people interested.
- 065 great jazz artists have the ability to grow and accept new artists.
- 066 Was a well stated glib presentation that did not get to the real issues - presented good issues such as what does jazz community want, need, do - but he could have spent more time leading discussion to help us answer those questions. Did not have enough knowledge about jazz.
- 067 how do we preserve the jazz quality, pay the musician, with our shrinking venues & shrinking market - how do we
- 068 how do we introduce our kids to music?
- 069 I didn't agree with some of what he said - like children learn music from their peers.
- 070 Everything he said made my blood run cold.
I did not think he gave us anything tangible to advance the art of music. His comments did not convey a commitment or an emotional connection with the art form.
He seems to view the lack of funding as lethal threat.
He expounded upon technology as an impediment to music. I disagree with this view.
Ben is in an important financial position and is a tremendous advocate for the arts inclusive of jazz.
- 071 Talking about art in general, it seems that there is a dichotomy of opinions. The artist has never really been driven by the market. They work and then suddenly people realize that this work is special.
It's possible now that if you have facility with the technology, you can go in your room and create what sells, but I'm not too sure that I would place that in the genre' of an artist.
I'm having a hard time visualizing/reconciling this with the current state of arts.
- 072 Directed more toward organizations than performers
Today's cost could be better used for funding artists needs
Too general doesn't really understand Chicago scene.
Funding is not transparent
- 073 jazz can replace religion? a place to slow down, recharge and get spiritual food.

- 074 We need to hear what the jazz community wants in addition to what an external speaker suggests
- 075 He did a great job of crystalizing the issues. But I felt overwhelmed by the amount of information that a little-old jazz artist, presenter, media member has to command to navigate this brave new world.
- 076 I agree with most of the new technology. Some of his comments oversimplify the realities of live music.

VISION

In 2015 what does jazz in Chicago look like?

Themes

- Jazz music education is back in schools with jazz artists as teachers - jazz is integrated with the general curriculum
- We have a bricks and mortar hub for jazz including concerts, education, artist development, public awareness and a museum
- On-line hub (website) that brings together all things jazz in Chicago (calendar of club listings, live feeds, & links to artists & social networking sites)
- We have a 24-hour jazz radio station driven by a consortium of colleges
- Jazz is in the air. It permeates our culture and you hear it in the streets, in subways, on the radio, etc.
- Jazz is a part of Chicago's identity and "brand" - a center and destination for jazz (create a jazz district, streets named after musicians, jazz train)
- We have an archive for the preservation and recognition of Chicago jazz "keep jazz alive"
- There's a healthy network of jazz clubs throughout the city

Table Data

- 001 Music back in schools with jazz artists teaching students
- 002 Specific Venue- in the city
- 003 Use culture as a driver for community economic development - decentralize the delivery of culture so that it takes place more in communities, versus just the center of Chicago. Have art and creativity be a driver of community vitality and sustainability. Versus a top down city-wide piece. Community based radio, etc. MOre community distribution (in schools) of performing groups.
- 004 Take the military budget and put in into the arts.
- 005 this venue must be technology based. much like the Shakespeare theater. educational aspect and performance space. education in music, need to be open to jazz, teach musicians, then creation of music together.
- 006 workshops- new creative aspects, new ways of approaching established concepts (improvisation etc)
- 007 venue that is open during the day (for workshops) after school for education.
- 008 if we dont have a venue or a building in downtown chicago we cannot put education and development of old and new artists into place.

- 009 marketing call for new musicians so an ego is developed which does not allow for them to learn from older musicians.
- 010 need a reverence for the art form which needs to be instilled through education of young people.
- 011 A 24 hour Jazz radio station.
- 012 interesting to compare with the cycle of hip-hop to rap. that music has become a commodity, do we want that for us?
- 013 There is a national touring infrastructure. It can challenge different hierarchies about where jazz can perform. We have a huge fine arts infrastructure in the US. If I were Wynton Marsalis, I would want to make the entirety of the genre to be more fluid, to make it possible for jazz to challenge the hierarchy to expand the base of jazz as an art form. If you study jazz history, you study American history.
- 014 A solidarity among difference venues in the city.
- 015 establish college-based radio station driven by Chicago colleges/ universities with Columbia leading the way to create collaboration within the jazz community, promote talent & enhance audience
- 016 need jazz (arts education in general) in schools.
- 017 Get jazz history integrated into the study of American history.
- 018 Increased cross-cultural participation, reflecting the communities of Chicago. More interchange and exchange.
- 019 need to reeducate adults on the importance of the arts, music. we need people to understand that art is not just art for arts sake- it is an integral part of a community. music is math- effect of music on brain and learning processes
- 020 Vibrant programs in grade school and high school. A formal mentoring program for high school students.
- 021 you will hear jazz subliminally everywhere: on the phone while waiting, in the subway, at the airport, etc etc
- 022 need to understand collaboration of music on other subjects- math, science. all feed from each other.
- 023 Chicago's Jazz community creates a program called Jazz Collaborates. It's current community organizations and strong community emphasis (such as the JIT, AACM, Mayor's Office of Special Events, Office of Cultural Affairs) be expanded and enhanced with more organized and well-funded city and state support.
- 024 Market forces do not determine the value of art. Government or non-profit support for works and artists that don't produce a large/sustainable audience. Financial support for creativity and innovation.
- 025 Jazz should be part of the brand of the city of Chicago.
- 026 There are diversified openings for incorporating jazz into school curriculum areas, so that kids can enter into jazz from wherever they are. For example, in American history, or American literature, or physics. Jazz is built into the curriculum.
- 027 Money is available for producing/preserving great artists, even if they don't immediately sell sufficient to support the recording.
- 028 utilization of computer programs already developed in order to educate kids.
- 029 use of live feeds and youtube to reach all around the world and educate.
- 030 Create an archive of the great artists and works.
- 031 Audiences are developed, jazz is a way of life, permeating our culture. Audiences come to performances because they now know it through the educational system, thru the study of American history.
- 032 Create a mechanism to support (keep them alive) and recognize our great legacy musicians (jazz greats who are in their later years.) The Jazz institute should be doing this.

- 033 The ability to hear music withing walking distance throughout the city, on a nightly basis
- 034 Provide opportunities for young folks to play with the jazz greats.
- 035 Cultural club tourism. What if the streets were named after Chicago musicians, or there is a walk of fame. Guided tours, street maps, plaques of the city's jazz heritage. Perhaps, a jazz district where tourists could go from club to club to listen to all styles of jazz. What if the city designated Bronzeville as this new Jazz District. Perhaps, a full-time Jazz Train. Instead of take the A-Train, take the CTA Train.
- 036 events at different times (i.e. coctail hour) in different places(clubs, theatres) to bridge the gap between north south west, suburbs. media coverage to publish the events
- 037 My personal music (my ipod) contains jazz because i have been exposed to it from an early age and because I know it I now love it.
- 038 being able to understand and perform jazz comes from and understanding of music. importance of the ARTS in schools
- 039 Considering jazz as a metaphor for social and inter-cultural collaboration
- 040 We cooperate to make sure the things that are in our mutual interests (preserving great musicians, great peformances, great work.)
- 041 In 2015, music curriculum will be no longer solely Euro-american, but will include jazz.
- 042 Kids recieve an instrument, paid for by a Chicago Jazz organization like the Partnership; Jazz HS & college progams funded at the same level as football
- 043 jazz education is ruled by property taxes and school districts- which is why we need an institution downtown which people can easily get to.
- 044 Technology will increase the access to jazz by bringing it into the home.
- 045 City of Chicago (City Hall/Special Events) marketing Chicago Jazz to the World at the Olympics
- 046 The well-being of the local artists (a jazz village) could help us then expose those folks to the new folks and up and coming artists and fans.
- 047 Kids who have been exposed to jazz from a young age, will have more opportunities to perform. For example, high school jazz groups will have an opp to perform in a jazz club on Sundays with a coordinated sponsorship (CJE, etc.).
- 048 jazz everywhere in the streets
- 049 we must be able to communicate why jazz is so important- no one will speak for us if we cannot speak for ourselves.
- 050 jazz university
- 051 A "Home page" website that brings together all things jazz in Chicago- calendars, live concert feeds, club listings, radio station live feeds, educaiton programs. Could be links to all. Serves as home page like a yahoo - with links to facebook, linked-in, news, twitter, etc. ONE place with everything about jazz in Chicago
- 052 Jazz as a definition should be as broad as possible... other than just "hot" and "cool"
- 053 combined museum for blues and jazz - major tourist attraction
- 054 Jazz Education is widespread and collaborative for everyone from elementary schools to college and is for musicans and non musicans
- there will be a resurgence of venues in the same area so you can go from venue to venue.
- GENRES AND CATEGORIES WILL BECOME UNIMPORTANT and the word jazz will continue in some form
- Individual Musicans will be funded for performances and recordings with the musicans art be the outcome not increased sales

- 055 humans have creative needs- consumption or creation- we need to be able to appeal to those who would like to escape through jazz.
- 056 Technology will allow us to feel the people to go to a theater and feel the music from a holographic image and participate with the image.
- 057 Create a catalogue, reference place where we can preserve the collective knowledge of those who influenced us.
- 058 we are not going to be able to change anyone but would like to exist for those who would like to be transported
- 059 jazz center/venue with multiple performance stages
- 060 In the next generation of Facebook, jazz will have connected with the resources of forward thinking technology, it will be cutting edge. It's keeping up and successfully managed to be vibrant and contemporary art form with a rich history.
- 061 jazz museum
jazz recognized as America's only "classical" music - included in curriculum of all grades
- 062 We really needed teenagers here today to answer this question!
- 063 Artistically, nurture newer forms of Jazz
- 064 Every school in the city of Chicago offers a strong music program. The goal is to recapture the glory and history of Chicago's music scene that has historically come out of the schools.

It's tough for students to see live jazz because you have to be over 21. What if there clubs, venues, offered more opportunities for music students to hear jazz. What about a music room at the new Chicago Children's Museum.

There would be more summer camps to give more students the chance to play.

But we limit education to school-aged children. In our new vision of Chicago, there would be jazz learning opportunities for students of all ages.
- 065 There will be a continuation of the traditional jazz bands and programs in college.
- 066 Rather than being scattered, the jazz community is more collaborative and working on developing audiences for all, growing the pie.
- 067 Collaboration among all jazz musicians & bands & organizations so strong that everyone knows about and connects to everyone else. A single venue with different size performance spaces, education space, meeting rooms, access to equipment, used by all. Allows people to connect & collaborate & perform & experiment &
- 068 Chicago jazz partnership grows and a pool of money is put aside to commission Chicago jazz artists part of their mission will be to challenge Chicago jazz musicians to create new work.
- 069 importance of other musical disciplines, yet jazz is uniquely American, is exciting, and can appeal to younger musicians if they feel that they are part of a living breathing creation of music.
- 070 branding campaign for jazz: streets, school names, other public institutions.
- 071 kids are very creative but very lost- need a plan, template in order to educate. basic structure to a jazz education.
- 072 Common database of education programs, open sharing of where programs exist and where they are needed so that we can divide up the schools among our educ programs. Programs are in all the schools because we have banded together to make sure each school has the right program for their needs.
- 073 Visible young people playing jazz in venues where other young people go.

- Jazz education in the public schools
- a vibrant, collaborative network/community for jazz
- an umbrella organization to market, coordinate communications
- "Own your own" no stigma around producing your own music
- Artists have more skills than just music - marketing, business, production, etc
- Big idea - an artist owned/operated coop multi-function facility producing events, production, education, etc. A venue like the Old Town School of Folk Music is for acoustic music... like Steppenwolf theatre is for acting... events for kids, for young artists, for amateurs, for professionals, for all aspects of jazz... sell instruments, private lessons, workshops, etc. etc.
- 074 There will be more women involved in jazz - performing, curating, running the business.
- 075 A centralized concert calendar has been created on the web. It's a place where people could go to find every concert that's happening in Chicago from university to professional to semi-professional gigs.
- In conjunction, Chicago has wide-ranging jazz radio station.
- 076 jazzapalooza - 3 day festival of jazz in chicago in addition to the chicago jazz festival.
- 077 Shared database of talent - not just musicians, but PR, graphics, volunteers, accountants, etc. who might be willing to perform common tasks for all the organizations. Might even compensate them with tickets to jazz events
- 078 music should not be separate from other types of education. need to inspire children- they can learn through music. children can recite a biggie song but do not know their times tables- need to be able to relate these two types of learning. put math to music etc.
- 079 To broaden the community education on jazz and to expand the definition of jazz and to diminish the "snob mentality"
- 080 people recognize chicago as the historic center of jazz
- 081 jazz monuments
- 082 like "cows on parade" we could have jazz musicians jamming on every corner creating a unique festival in the streets.
- 083 The single location - Chicago Jazz Center - would look & feel the same as the central website - info posted, discussion forums, resources, news, everything jazz in one place.
- 084 Chicago Jazz in 2015 will be recognized as an expression of the individual and collective experience of the community---more than a superficial style but a dynamic, relevant art form. Chicago Jazz will be nurtured by an environment that supports jazz musicians(financially and artistically); encourages diversity through incorporation of non-traditional instruments; and a broadening of the musical language. Jazz will be heard in new venues and advanced by increased exposure in our schools and universities.
- 085 The jazz community in Chicago is collaborative - has a master calendar of jazz events - no conflicts in events - supporting one another - one master website.
- 086 getting teachers to put what they are teaching to music. some children only learn in that way. need diverse forms of education. "hands on" education.
- 087 Should be a cultural affairs minister or secretary at the cabinet or other visible levels.
- 088 Technology is connecting audiences artists & institutions
- 089 cooperation between musicians, so many things can get done but we must work together.
- 090 Perpetuation and preservation of the tradition.
- 091 There will be more technology in music in the schools but there are pluses and minuses.

Plus - More students will be reached. Those students that enjoy learning with technology will learn more music and enjoy it.

Minus- Less music teachers employed. Possibility of less individual instructions. Possibility of less small ensemble playing.

092 financial security as a career

093 A Chicago office of music development. This office would be responsible for recognizing and helping in the development of new jazz (music) talent in the city as well as helping to further the careers of established local artists. This office would offer attorneys, publicists, quality managers, career counseling. In short, the business side of the equation. Artists could get health benefits through this organization. They would do workshops on how to be a jazz artists and the business of jazz.

094 The universities & colleges have developed programs like 'Baseball Farm Teams' for Jazz musicians, ensembles, combos, with the high schools, and into the grade schools

095 recognition of the value of music in the home

096 Jazz is a club-based music; We should use the internet to promote Chicago jazz within the clubs. Clubs should stream live performances on the internet. Clubs will become the hub of activity. Vibrant jazz community requires clubs. Clubs need to build and spread jazz to other venues (indoor and outdoor). We need integration and collaboration. Chicago has network of community music schools (huge wealth of knowledge within the community), they need to be more collaborative & have a focus on Jazz that is not just an afterthought.

PRIORITIES (CHALLENGES, ASSETS, OPPORTUNITIES)

What are the CHALLENGES that stand in the way of the Chicago jazz community reaching the vision?

Themes

- Funding: Need money for musicians to develop their music and venues for regular gigs
- Lack of focused community vision or the political force or voice to advance it.
- Navigating the Chicago Public School system to gain resources, train teachers, re-orient focus beyond test results is difficult.
- Differing ideas about developing jazz thru community-located efforts vs. central hub
- Stakeholders (community, business, artists, etc) rarely come together
- Tension between focusing solely on jazz community or whether to “cross-pollinate” with other genres, forms & audiences
- Developing and hearing young people as artists and presenters
- Winning city policy support to facilitate development of venues, community jazz activities, artist support

Table Data

001 test

002 Media Exposure

003 Funding. Funding. Funding.

Somehow navigating the politics of the Chicago Public School System.

004 Power structure in the schools and the city

005 No one is articulating the value of arts in the schools.

006 Jazz in schools - changing the mindset of schools and those who write curriculum - because of the approach of teaching to the "tests" - changing the status quo

007 Who does the work? Where is the administrative support? Who is in charge of following through?

How do you get people continuing the discussion? How do you keep the momentum? How do you resolve conflicting priorities?

That comes back to funding, funding, funding.

How do you create an ongoing forum?

- 008 money and resources- support. lack of money comes from a lack of true understanding of how important jazz can be for the community. need to impress upon the powers that be how important this can be for the community.
- 009 time need to create understanding in order to get funding.
- 010 If you had a "jazz center", where would it be? There are issues with the size and spread of the city
- 011 Jazz in schools - how to train the teachers - how can we bring the resources into the schools - remember that most of the new teachers are under 40 and did not grow up with jazz - how are the universities going to prepare these teachers/
- 012 splitting of the community- the missions of organizations are not the same. need to bring together organizations, need a organized agreed upon mission statement.
- 013 need for a Chicago Jazz mission statement. will bring together many organizations.
- 014 Lack of Funding
- 015 Competition with all the other cultural choices, especially in technology
- 016 Money!
Corporate funders and/or government need to come through with money - most funders and sponsors see that jazz is peripheral - there's no profit in it
- 017 Perception of jazz - it's peripheral - jazz's relevance
- 018 no child left behind- large barrier. focus on testing so kids are not exposed to critical and creative thinking.
- 019 places to play - regular gigs. Fewer and fewer venues to play
- 020 Making technology work to the advantage of the jazz genre - how to use it - how to make it work for us
- 021 How do you cut through the clutter of leisure-time activities? How do you create relevance that MAKE people come out? How do you make jazz a must-see event? How do we get our musicians to reconnect with people and make themselves accessible?
- 022 Jazz is a thinking person's music - blues is driven by a beat, but jazz may or may not be.
- 023 updating/consistency (for the website)
- 024 when the focus is on testing and measurable aspects (test scores)
- 025 How to attract and educate youth - how to find and connect to their world - and you cannot start at the college level
- 026 One of the challenges is that the vision is not visionary. Relevance is still a question. We're limited by what we know.
- 027 MOney
Marketing
& Mo
- 028 Valuing the live music experience
- 029 How to keep the jazz legends alive.
- 030 connection to government and public support.
- 031 Timing - are we ready to collaborate quick enough for the Olympics
- 032 to create a group or social website to unite chicago jazz artists, educators, musicians and club owners
- 033 creating an experience that involves the audience engages them
- 034 Jazz does not have a focused political voice or force

- 035 racial barriers of jazz. is the universal language but there are some issues- people not wanting to go to the areas where jazz is played. this needs to be addressed openly and honestly.
- 036 Minority report: I am very much against a jazz district. At our table we advocated a decentralization.
- 037 communication: everyone is out for their own good. need more collective.
divisiveness of the community.
- 038 Challenge is to get more people in to the room
- 039 The second point of the vision is also a centralization - that is contrary to the decentralization area.
- 040 How do we keep the jazz musicians alive and reward, sustain those who were the pioneers and greats in the jazz world who are in faltering health.
- 041 Jazz audiences say they don't like jazz because they feel they have to understand it first? How do we let audiences know there are jazz styles for EVERYONE? How do we make jazz more intimate and inexpensive for audiences who are new to jazz and just want to try it out?
- 042 City/educational administrators are making choices to support other things besides music.
- 043 The cost of attending a gig,
- 044 How to define the jazz brand for Chicago - what kind of jazz? Can't be too provincial, either, or too insular.
- 045 translating success of a festival to a club or theater setting on a day to day basis
- 046 People don't see jazz as valuable.
- 047 Could one service organization serve all the diverse segments and interests? We could have a network?
- 048 Jazz is not visible.
- 049 How do we use emerging technologies to empower artists and educate and excite audiences?
- 050 we lack a grassroots organization whose mission and resources are dedicated to creating a coalition/website for the jazz community
- 051 How do we get more exposure for the performances and performers?
- 052 Chicago has many different communities & neighborhoods - where do we focus?
- 053 Communication of Jazz events
- 054 Balancing free gigs and paying gigs
- 055 Not a good history or practice of collaboration among different jazz orgs. We are hunkered down trying to survive
- 056 conflicts of Jazz events with other cultural/musical events
- 057 Getting all the stakeholders together, e.g., the Southerland vs the Green Mill. The business savvy combined with the community interest.
- 058 Education: explain the importance of music in self-actualization. Requires engagement of the students.
- 059 To let people know that "digging it is enough"
- 060 Jazz is not branded
- 061 communication among the Jazz community
- 062 Getting an agreement on exactly what is the vision and collaborate to reach that vision.
- 063 Need to humanize jazz
- 064 technology: implement new age technology requires know-how from younger people
- 065 Need greater capacity for donation & distribution of instruments for students

- 066 Acceptance of venues that aren't "clubs", e.g., concert stages in museums, small performance halls
- 067 we are not being inclusive today - only Jazz represented today
- 068 All our organizations are small and don't have capacity to do BIG things
- 069 If there isn't money to be had in the arts, a musician has to get money from somewhere else - if they can't commercially make the money, they have to get grants, or do something to pay the bills. That is the central challenge. Is it made by selling CD's or live performances or funded by philanthropy.
- 070 Cross-pollination of audiences
- 071 do not include other musical genres in our discussion, networking, event calendars, - keep to ourselves
- 072 If the artist has to get a non - art job, their art will suffer and we'll suffer from not having their art.
- 073 attention span of audience is very short. Jazz demands attention.
- 074 If the Olympics come to Chicago it could cause rents and property taxes in the areas of some small venues to go up and cause the venue to close if it can't maintain enough revenue to pay the rent or taxes.
- 075 Having more young presenters and spokesmen
- 076 Chicago is expensive, a union town
- 077 ISSUE: If we all agreed at our table, why didn't it make it into the summary report: Examples 1) male dominated, 2) city policies regarding licensing are barriers to entry.
- 078 jazz is a thinking person's art form - we are not in a thinking society
- 079 The fact that we aren't paid for being here is indicative of the undervaluing of the arts. If Boeing were having people in to talk about designing an aircraft, they would pay the people, but we aren't paid for our opinions and advice.
- 080 Finding global distribution and development of young talent. What will accomplish this.
- 081 competitive approach to funding, grant making process.
- 082 Jazz could become homogenized, packaged in an effort to address a market. This view, if adopted by funders will lessen the integrity of jazz music.
- Small independent labels once provided an avenue to support an artist's creative vision. It is now very difficult for these labels to survive.
- The focus on financial solvency and a stigma about the music business causes many parents to discourage their children from pursuing music as a life's work.
- 083 A need for clarity - how do musicians get a clear shot at major funding or festival gigs?
- There needs to be more openness in the process, more opportunities for all, Musicians governing the process
- 084 Minority report: There are more white people here - why don't we have more people of color here - it is not an accurate representation of the jazz community or audience.
- 085 media

What are the ASSETS that can be leveraged to reach the vision?

Themes

- Chicago is a national & international hub - a strong center for tourism and business

- We have good resources from corporate & foundation groups
- Good support from the city including Mayor's Office of Special Events, Chicago Dept. of Cultural Affairs
- We're have a historic identity as a city for jazz and a home for many world renowned professional jazz musicians
- We have an excellent public transportation system
- Chicago Jazz Festival and other festivals
- Large venues that can support jazz events, e.g. Chicago Theater, Auditorium Theater, Symphony Center.
- Existing jazz programs eg, Jazz Alive, Jazz Education Network, Jazz Institute of Chicago, Jazz Links, etc.
- Large city with large untapped audience as well as a dedicated audience
- Chicago musicians have exposure to a variety of cultures and types of artistic expression

Table Data

- 001 Human Capital
- 002 enthusiastic audience and participants
- 003 some corporate support
- 004 good ratio of clubs for size of city
- 005 Lots of avenues of participation
- 006 A lot of wealth - lots of capital is there
- 007 one radio station (in Glen Ellen)
- 008 Mayor is behind this and he is a strong willed mayor.
- 009 good universities and colleges
- 010 Strong case to make that Chicago is a preeminent city for jazz in the world. We also have a strong department of cultural affairs in the city
- 011 Chicago Jazz Partnership
- 012 Music styles and diversity of musicians. Also the city is cosmopolitan and diverse city,
- 013 Major educational insitutions that have the potential to educate folks about jazz.
- 014 Major international airport. Also a business center and lots of conventions come here - so we could associate jazz with those conventions it would be great.
- 015 jazz can become part of the branding of chicago.
- 016 We use the history of chicago and jazz musicians from chicago past and present as a part of our solicitation efforts to gain financial support, which finances being another asset in chicago such as the corporations and foundations that are funding this town hall meeting.

- 017 We have strong music programs in the college and universities.
- 018 We have a large number of working world renown professional musicians.
- 019 We have a lot of music festivals, jazz, ect with strong organizational support.
- 020 We have a godd public transpotion system.
- 021 economic down turn- people will be going out- idea of a "staycation" putting money into the local community.
- 022 Columbia College
- 023 Columbia College is the largest Urban Arts & Media School in the world
- 024 There is now an Earth Day that people rally around. What if there were a "Jazz Day" in the streets, the schools, corporations, etc.?
- 025 Numbers of musicans are fewer, so one can actually get a steady/ weakly gig
- 026 "Life is Living" is a program that integrates the arts with issues that people think about, like the environment.
- 027 make sure the jazz community communicates with Major Daley and his group in order to impress upon them the importance of jazz in Chicago in the event of an olymic bid. if the olymic bid is received, chicago will be totally revamped and jazz branding should be a part of this.
- 028 Youthspeaks.org - countrywide outreach to youth through the arts
- 029 Jazz Festival
- 030 Milineum Park
- 031 Developing and recognizing the publicity that the jazz festival offers
- 032 location of Chicago- tourist destination. turn a jazz district in a tourist area. jazz music in the airport.
- 033 There is jazz all over the world - we could have a global jazz day where all the music that day would be jazz - all kinds of music on line
- 034 The Chgo Jazz Partnership
 - Great artists
 - Passionate base of supporters
- 035 Bill Strickland - "Making the Impossible Possible"
- 036 Chicago Theater, The Auditorium Tehater, Symphony Center.
- 037 historic jazz area- use this cultural area to expand. transportation to this area (chicago shuttle that goes there already in place)
- 038 The Jazz Institute
- 039 Chicago's historical identity as an important jazz city and the city's living jazz history. That's a powerful tool with audiences such as politicians, funding organizations, etc.
- 040 Chicago Public Television, Radio
- 041 Existing jazz education programs: Jazz Alive, Jazz Education network, JIC's Jazz Links, Universities
- 042 Suburban HS jazz programs
 - Elmhurst College
 - (need to collaborate more)
- 043 Chicago is blessed with an incredible community of musicians who don't have to leave chgo to make a difference, a lot of universities with good jazz programs (Columbia, DePaul, UIC, Chicago State, North Park), and a rich history

- 044 City Colleges Channel, HD Radio, Local Network TV Stations
- 045 There is money in the area if we can tap into it.
- 046 All the great universities - their venues, arts program optties, audiences, communities
- 047 The Chicago Jazz Partnership is a huge asset, and there is a good corporate base in Chicagoland.
- 048 There are a lot of smart people in chicago. Lots of colleges.
- 049 Jazz Festival
- 050 "Made in Chicago" series in Millenium Park; putting it on air, youtube, etc
- 051 Big population in Chicago that can be leveraged as audiences. There is a cultural expectation.
- 052 we are in a large city!
- 053 Level of musicianship and educators - practicing and teaching artists is very high quality
- 054 A deicated audience exists
- 055 We have people (not musicians) who have helped to create the jazz community - club owners, technicians, etc.
- 056 A long term commitment by the major presenters of jazz events
- 057 there are a lot of resources in the community, especially the musicians!
- 058 Commitment over the years of big presenters as well as smaller venues like "Velvet"
- 059 The possibility of the 2016 Olympics - jazz would be on a world stage.
- 060 The history of Chicago as a Jazz Town
- 061 Great existing jazz organizations. We can maximize the groups already doing terrific work on behalf of jazz. Jazz artists, Clubs and venues, colleges and universities, Festivals, high-school and college festivals, dedicated education community, strong music non-profits, media, Chicago jazz record labels.
- 062 Live concerts
- 063 Chicago as a tourist destination is an asset... promoting Chicago as a Jazz destination
- 064 Chicago attracts world class musicians
- 065 Attention and commitment of the funding community in Chicago.
- 066 Gangsters! Political intrigue! Barack Obama! Michael Jordan!
- 067 Department of Cultural Affairs is one of the most vibrant there is and supportive of Jazz. The summer festivals (free music) in Chicago are unique
- 068 musicans , talented ,visionary, creative artists
- Chicago has a place in jazz history
- 069 community-based non-traditional venues (churches, parks, libraries, etc).
- 070 Governmental support, the Chicago infrastructure
(like physical infrastructure, Jazz Institute of Chicago is supportive
- 071 technology: it's available, let's use it.
- 072 Always been lots of conventions here and musicians playing for related events
- 073 Several venues that can host jazz on a regular basis
- 074 History.
- 075 The musicians who are willing to donate time to going into public schools to show their art.
- 076 Body of knowledge and experience within the Chicago Jazz community.

Chicago offers a broad artistic milieu that accepts diverse ideas. Jazz music is nurtured by exposure to a variety of artistic expressions (theatre, dance, architecture, classical music)

Comparatively, Chicago offers a reasonable standard of living for musicians.

077 Park district, home grown talent, world class musicians

078 corporate support

What are the and OPPORTUNITIES that could be pursued to move the jazz community toward its vision?

Themes

- Use the Internet - for live streaming, pod-casting, musician collaboration, on-line education, promoting concerts, etc.
- Use the potential for 2016 Olympics as an opportunity to increase support for jazz - funding, infrastructure, tourism
- Take advantage of stimulus funding, cheap real estate and the power of the Jazz Partnership to increase funding
- Provide talented musicians with training for them to become effective teaching artists
- Create better public relations for jazz in Chicago, possibly by appointing a marketing/pr czar. Market locally, nationally & internationally
- Use the strengths of jazz community to foster stronger collaboration and better coordination. For example, a central database of who's doing what in which schools would be useful.

Table Data

001 Courses for music educators - ie HS Jazz curriculum

002 trained workforce of out of work professional musicians could be put to work as teachers.

003 Divide & conquer the schools - centralized database

004 Olympics

005 Better collaboration with the institutions that exist.

006 Olympics - chance to secure funding, come together to build the Chicago jazz brand for the city, etc.

007 Take advantage of the jazz legends and legacies in the Chicago.

008 olympic bid- if we get the bid the jazz community needs to react to that olympics are an internationally recognized event and Chicago can become known again for jazz. branding aspect.

009 Jazz Radio station

010 Possible olympic venue to promote jazz

011 stimulus funding for construction

- 012 Using the internet to promote and extend Chicago Jazz
- 013 To secure grants and funding during the current administration
- 014 Lots of public spaces - great park district and libraries for performances. Utilize existing venues.
- 015 Build the bricks & mortar for the Olympics
- 016 Cheap real estate
- 017 To enhance and support current programs
- 018 Free concerts. Opportunity to convene more conversations like this - keep the dialogue open.
- 019 schools performing live on radio or live streaming - U-tube / Internet
- 020 Use of technology to benefit jazz, and jazz education
- 021 12 partners should leverage more money.
- 022 Talk to the schools to develop international exchange programs with other countries who study jazz.
- 023 Web-casting / Pod cast
- 024 Early childhood education has a lot of public & government support right now
- 025 To foster a sense of community and togetherness through music making and listening
- 026 Facilitate more expertise within the foundations for this group.
- 027 high quality jazz media coverage: work with "jazz journalists association" on this issue. Use the power of funding of the Chicago Jazz Partnership to beef up Chicago Jazz Magazine.
- 028 growth in audiences
- 029 Jazz legends at an age where they should be honored, where they can leave a legacy.
- 030 artistic collaboration via internet - simultaneous performance
- 031 The little jazz scenes (cliques or camps) help people find the audience and performers they are comfortable with / excited about. We can then extend /broaden those camps.
- 032 Difficult times are prime for creative collaboration - even other arts form- theater, dance, etc. Even collaborate with blues orgs/efforts/ branding?
- 033 Expanding the exposure of people to other music they don't know. Can be taught in schools.
- 034 City of Chicago support & marketing "this is Chicago Jazz" internationally
- 035 network of stations to rotate through 24 hours of the day.
- 036 City of Chicago has numerous abandoned buildings on the west side, south side, etc. The space is available and could be transformed into a jazz center/museum.
- 037 creation of an official Chicago jazz "group" or consortium
- 038 Olympics are an opportunity to raise Chicago's image and should include raising jazz's profile.
- 039 We can work on these visionary ideas if there was a stronger organization that could systematically work on all these issues - can we create a stronger service organization that can work these issues.
- 040 Combine jazz with other arts - performances, museums, children's choirs, create an Arts consortium
- 041 Use the Olympics if it comes to Chicago.
- 042 Free Jazz nights.
- 043 arts / marketing czar
- 044 Focus public attention on the goals of the jazz community- public support.
- 045 Building on the relationships that Chicago Jazz musicians have around the world to increase international visibility and bring in other international musicians.

- 046 The 2016 Olympics
- 047 Jazz Day
- 048 DePaul, Northeastern, Northwestern-- use these radio stations and resources
- 049 We have a "tipping point" of great musicians
- 050 Chicago is a brand name that helps us promote ourselves
Structures that help us
Come together as a political force
- 051 With all these assets, is there a way to create a centralized communications forum? JIT teacher advisory board is an opportunity to do that. How do you grow existing programs and institutions with like visions?
- 052 interviews and performance opportunities on college radio stations.
- 053 create areas for students to showcase their talents
- 054 musicians to play locally in their own communities
- 055 College of DuPage, University of Chicago have jazz on their stations, capitalize upon this.
- 056 Host a Jazz competition with substantial prizes
- 057 the city's push for the 2016 Olympics
- 058 Have more larger venues such as the CSO, Chicago Theater show case local musicians.
- 059 promoting family attendance at jazz events, creating jazz events for families
- 060 Get colleges to communicate with students and their community in order to keep jazz alive. College age students are some of the largest groups of advocates for jazz- must appeal to this.
- 061 Jazz club in O'Hare
- 062 Jaz related services/events coordinated with conventions and major events
- 063 Business support for artist owned clubs
- 064 More artist input into programming
- 065 The community could develop a "celebrity" spokesperson who becomes the "face/voice of Jazz in Chicago"
- 066 for musicians to submit music to be streamed on the yet-to-be-created "jazz website"
- 067 Redevelopment of the Chicago All-City Band system.
Give us OPRAH for five minutes. In other words, give us just a small amount of time for jazz on local and national media outlets. Jazz tune of the week on B96. Get jazz back into media outlets that don't usually talk about jazz. Prime Example... Tony Bennett's rebirth on MTV.
- 068 Reeducate the community about the value of an education and career in the arts.
Find "blended careers" that will allow young musicians to pursue their art, meet their practical needs and commit to Chicago as their home.
There is a huge body of knowlegde in our jazz organizations and in individual musicians. We can draw upon this by taking a lessons learned approach.
Chicago's contribution to the development of the jazz community should garner it a position comparable to the position Bayreuth holds for the opera community. We must develop recognition of this.
Opportunities exist to organize and create a cohesive identify for the Chicago Jazz communities.

Chicago Jazz has a distinctive sound/style that has proven market viability. A cooperative to disseminate the music and draw the audience is needed.

Jazz, by its nature, responds to multiple inputs, morphs and changes. If we are willing to broaden our base to be inclusive of non-traditional instruments and/or concepts we will strengthen our appeal and increase the visibility and therefore the viability of our art.

069 Advertising Rules!

Can we get more jazz in advertising? On CTA trains, in national ads?

070 How do we leverage the 2016 Olympics by incorporating jazz into them?

071 more media

ACTIONS

What ACTIONS should be taken to work toward our vision and address the top challenges, assets, and opportunities?

Themes

- Convene smaller workgroups, including musicians to focus on: policy, education, outreach & PR, technology, government & public support
- Form a new organization to take the lead in strategic planning process
- Strengthen existing organizations so they can take the lead in strategic planning process
- Get the support of the mayor for example create a jazz office at the Dept. of Cultural Affairs and Create a Chicago “Jazz Day”
- Leverage visibility for Jazz by engaging celebrities, e.g. Oprah Winfrey
- Training for how to use social media and other internet tools eg podcasting, live streaming
- Immediately create a website to continue discussion, share information, and collaborate on the actions we identify
- Develop a strong recognizable brand for Chicago Jazz
- Create a business model that offers self-sufficiency for musicians and outlines fund raising strategies
- Find the right entry point into Chicago public schools and collaborate on curricula and bringing in artists as teachers

Table Data

- 001 government and public support
- 002 Convene smaller groups to create a strategic plan
- 003 see if the city would like to offer assistance is obtaining a building (since things are pretty cheap right now)-- or any other sort of support. eg when the city gave the old town school of folk music a library
- 004 The Jazz Partnership should convene a series of groups
 - Policy
 - Education

Outreach/Technology/Media

Bricks and Mortar

- 005 form subcommittees out of the group in this room in order to start this. need to get people of interest (Jennifer Washington) to communicate with the city and advocate for the jazz community
- 006 need to form a new organization in order to move forward rather than expanding upon an established organization. this organization must be formed by musicians who work in and understand Chicago jazz.
- 007 Open forum meetings for jazz musicians to decide where the money should go
- 008 the organizations that already exist must embrace Chicago musicians.
- 009 Identify major media outlets where articles about Chicago's Jazz community, in general, can be placed.
Identify Chicago celebrities who love jazz and would be part of something like a Chicago "Loves Jazz" marketing campaign. Chicago actors, musicians, restaurateurs, etc.
- 010 Empower the Jazz Institute to be a stronger organization to better serve the jazz community. Could include advocating for venues who are struggling with city agencies about how to establish the venue including licensing, zoning, rent, etc.
- 011 a new organization will be able to form a more focused community vision
- 012 Striving for self-sufficiency
- 013 Have an independent group that would represent the broader lobby of the music business in Chicago - to collaborate with the city agency.
- 014 have a town hall meeting for jazz organizations in the city.
- 015 Jazz Partnership should provide training on how to use internet tools such as streaming, podcasting, etc
- 016 Find opportunities (maybe a clearinghouse) for performing at galleries, theatre events, etc.
Develop a "patron" system/program to match up potential patrons with musicians
Support for Artist event/program development
A public/private agency that will help artists develop ideas for programs/events similar to those that support science research in specific urban areas
- 017 need to come away from this town hall with a group of people who are interested in getting a new committee formed. this group will be able to connect to their networks and expand. touching bases with clubs, artists, foundations, etc.
- 018 Create a business model in order to strive for self-sufficiency and sustainability.
- 019 Comment: The department of Cultural Affairs is very open, we would like the other departments of the city to be as open and helpful. To encourage positive growth - we should be beyond having to make the case of what we do for the city - the value of art and jazz in the city of Chicago. The other support mechanisms should be brought in line with the value.
- 020 An "angel investment" group for jazz ventures - maybe coupled with services to put together the logistics
- 021 Funding direct to musicians, by open application, with blind judging. Judging committee would include previous grant winners. Musicians would create the proposals, for marketing/promotion/touring, for artistic innovation/composition, for distribution, etc. The vast majority of jazz musicians are individuals, not large organizations.
- 022 The Jazz Institute has been narrowly defined - they need more resources to broaden that mission and strengthen it to become a vehicle for this group.
- 023 get a website- so easy to do. people can contribute their own information.

- 024 Identify an organization/organizations that would take on the task of the central hub. Perhaps, under the banner of "Made In Chicago," which is already an established brand.
- "Made In Chicago" could be a show on PBS, NPR or a live performance on Jazz Set or some other venue.
- "Made In Chicago" CD samplers.
- In short, a national "Made In Chicago" Advertising campaign.
- 025 Jazz Partnership should set up a meeting with the Mayor to ask to set up an office for jazz.
- 026 Take on the roles that the labels used to perform for promoting and getting artists out into the public's awareness - maybe a coalition of the groups that exist today
- 027 Have Jazz Community sign and send a petition to Oprah for aid in publicizing Jazz.
- 028 Form a governing task force consisting of a subset of the people here to consolidate & analyze the info developed here today, draft a working document/ strategy & timeline & THE test it with a variety of stakeholders (the city and the jazz community) to get buy in prior to moving actions forward
- 029 Endowment for jazz chairs at educational institutions that will pay a salary with benefits. Matching funds to create tenure track positions at colleges.
- 030 Get the mayor to recognize Jazz as a priority.
- 031 in order to tap the assets need a district or building in order to give a "face" to the jazz community.
- 032 Get more and better advertising.
- 033 Start a grass-roots organization that will relentlessly lobby the Chicago Public School Board on an ongoing on the benefits of music being taught in every Chicago public school.
- 034 need to walk away from this meeting with a group of people so it is not just all talk- so something tangible comes out.
- 035 Create a Jazz Office (maybe just one person) house here in the Cultural Center to coordinate & manage & be accountable for all these efforts (funded by the Partnership)
- 036 create a Jazz day (like Earth Day) international national, local -have competitions grade school, high school, college, with known jazz musicians in attendance, connect with Jazz Festival & on line-Internet
- 037 Small scale meetings between jazz organizations to develop collaborations.
- Curate a group, live on the radio or via streaming, which takes questions from the listening public.
- 038 Forming an umbrella organization out of the results of this forum (everybody---City & Suburbs)
- 039 Branding: developing a tagline to be used by everyone in the community
- 040 Getting Jazz musicians to teach will help to keep them here in Chicago
- developing new audiences (getting into schools, history classes, etc). "We don't need to worry about the kid who plays the horn. We need to worry about the kids who aren't getting anything."
- using the younger demographics to promote jazz through new streams
- jazz advocacy to the public
- 041 Funders will work with educational institutions to create situations for musicians with dependable income flow and benefits, with an emphasis on underserved schools. Insurance benefits are a critical need for musicians.
- 042 Jazz radio station with a consortium of schools to consolidate a place to go for events, information, with links - attract the younger audience (under 25) via the media they use-pod cast,
- 043 become inclusive of all types of jazz, especially for Chicago Jazz fest

- 044 Immediately Start a simple web based place where we can continue the conversation, share information (discussion forums) & start collaborating while the "infrastructure" is created. The shared database could begin and take shape, and more people can be entered into the conversation
- 045 Capital campaign
- 046 focus on neighborhoods, be inclusive
- 047 Have a meeting like this for school administrators and principals and somehow make it a requirement for them to be here.
- 048 Lobby the schools by giving the the statistics of why music is important, but also entertainment. Have a concert with major artists for the CPS administrators, staff and educators. Show them the fun and the passion and the true benefits of music education.
- 049 Develop a stronger, recognizable brand for Chicago Jazz. Something that is specific enough that it generates interest, but doesn't exclude any styles. Get someone who has some serious marketing chops who can put a cultural stamp on it.
- 050 Commit to joining forces among groups and communities to represent the joint branding and execution of the plan.
- 051 Funding Action Steps
Develop a lobbying group for public funds.
- 052 A partnership in which the not for profit applies for funds, commits to staging a performance in a venue. The venue benefits by having an audience, the musician(s) benefit from the gig (minority opinion).
- 053 move to expand the audience in a venue - under 21, parents can bring kids, students can afford to come, close to home
- 054 Draft and communicate some fundamental guidelines for participating organizations - making it easier for organizations to decide if they are in or not - sort of rules of engagement for being part of the collaborative jazz consortium
- 055 With the lobbying group, we need to have specific fundraisers for Chicago jazz initiatives.
- 056 Sustainability as a model/ self suficiancny
- 057 Articulate and disseminate the Chicago Jazz brand and develop a local-international marketing campaign that builds Chicago as as a hub for world renowned musicians. A successful campaign must preserve the integrity of the Jazz tradition by building upon Chicago's historic identity.
- Use the work we have completed today by:
1. Develop ongoing forums bringing together disparate players to critic, develop and implement artistic and business vision and....
 2. Create a structure to capture the ideas and activities of the ongoing forums and...
 3. Reconvene the large Town Hall meeting to review process and/or progress and refine the vision
- Invest in what works. Build upon existing structures such as: the Jazz Institute, the AACM, and Jazz Unites as focal points for broader initiatives. Coordinate with DCA.