



Victoria's Jazz Industry Strategic Action Plan

Developing audiences and the healthy patronage
of jazz events and performances

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1. Executive Summary

While jazz music continues to provide a rich, vibrant contribution to the live music scene in Victoria, maintaining and growing audiences has become increasingly difficult in a society dominated by the airplay of contemporary pop music and other competitive economic factors. As the audiences who were brought up on jazz music become older and reduce their attendance at jazz events and performances, new markets must be sought to replace them and to reinvigorate the committees and venues who organise and host the events.

The development of this plan was initiated by Port Fairy Jazz Festival, a relatively new jazz event in the Victorian calendar, to help their event to respond effectively to these challenges and develop a strong model of operation to sustain it into the future. As these issues relate to the state-wide jazz industry, a plan was developed which would both engage a broader representation of the industry and call on their assistance for its implementation.

The plan was developed by Insight Communications under the direction of Port Fairy Jazz Festival with the financial support of Moyne Shire Council and sponsorship from Geelong and Ballarat Jazz Clubs. It involved input from a range of jazz event organisers, musicians and clubs from across Victoria through a series of interviews and an industry workshop.

The main objectives of the plan are to:

- Support the healthy patronage of jazz clubs, venues, festivals and independently organised events now and into the future by addressing the key challenge of ageing audiences.
- Build awareness and appreciation of jazz music across all age groups.

Please note that this plan aims to address the major issue of declining audiences. It does not attempt to address all issues and opportunities affecting the jazz industry and the operation of sustainable events.

The key strategic directions that are identified in the plan include:

1. Support young people to learn jazz music.
2. Improve the marketing of jazz performances and events.
3. Provide quality, fresh and diverse programming.
4. Undertake initiatives to train and upskill organising committees of jazz clubs, events, festivals.
5. Create a platform for the collaboration and co-ordination of Victoria's jazz industry.
6. Undertake meaningful and effective data collection, database management and usage.

The actions developed to implement these strategic directions include a small number of initiatives that will have state-wide benefits and involve industry collaboration to achieve, with many other actions to be undertaken on an individual organisational level but which will have a positive, collective impact on the jazz industry across the state.

State-wide initiatives include (amongst others):

- Develop a Victorian peak body for the jazz industry that will improve co-ordination, networking, advocacy and professional development within the sector.
- Conduct a mobile jazz outreach program to bring jazz music into schools.

Actions to be undertaken by clubs, venues and event and festival organisers include (amongst others):

- Identify low cost training activities that will enhance the skills of voluntary organising committees.
- Festivals and events to engage local schools to bring more music into schools and more students into festivals.
- Develop a strategic marketing plan for the event / club which clearly identifies the opportunities to grow new audiences and the strategies to achieve this relevant to each organisation.

2. Introduction

For decades now, the jazz music industry in Victoria has been undergoing significant change in terms of audience participation and the level of appreciation of jazz music. This is consistent with a trend across the Western world away from the appreciation of many traditional forms of music including jazz, and the domination of contemporary pop music. While there has been a slow decline in the size of jazz audiences over a long period of time, in the last decade this has been experienced more acutely as the viability of many jazz clubs and venues has become threatened by a lack of patronage.

Even some major jazz events which have been successful for a long time and which have continued to maintain their audiences through the creative reinvention of programs, strong local community engagement and other methods, are now beginning to struggle as their traditional audiences age (now 70+ years) and the next generations - many of whom have never been exposed to jazz music - are consequently more difficult to engage.

In Victoria today, we are seeing this play out with many clubs, venues, events and festivals experiencing some degree of decline in audience attendance at live jazz performances.

Port Fairy Jazz Festival, a relatively new event on Victoria's jazz calendar, has initiated this plan to explore what can be done to ensure their event remains vibrant, relevant and sustainable. However, the issues are clearly much bigger than the impact of a single event committee so the development of a strategic response has involved drawing together many of the most active participants of Victoria's jazz industry. The resulting conclusions of what can be done on a collective basis are outlined in this document, *Victoria's Jazz Industry Strategic Action Plan*.

The action plan aims to increase the sustainability of the jazz music industry through stimulating demand for jazz music to generate continued employment for musicians and increase the long-term financial viability of festivals, venues and the jazz industry in general. This will also indirectly support employment in hospitality, tourism and Victoria's broader arts and culture industry.

The plan identifies priority actions, who will implement them, and how they will be resourced. It is proposed that all participating organisations, events, venues and festivals will play a role in the implementation of the plan, with the Port Fairy Jazz Festival Committee assisting to co-ordinate and monitor its progress.

Port Fairy Jazz Festival will use the learnings and strategic directions outlined in this plan to grow its own festival, as well as support state-wide initiatives. Participating members of the jazz industry are encouraged to do the same for the benefit of their own events, venues, clubs or other live performances.

The Port Fairy Jazz Festival Committee received funding from Moyne Shire Council to complete the project, with the support of Ballarat and Geelong Jazz Clubs. The plan was prepared by Insight Communications.

Please note that this plan aims to address the major issue of declining audiences. It does not attempt to address all issues and opportunities affecting the jazz industry and the operation of sustainable events.

3. Goals of the project

The action plan aims to:

- Increase the economic and cultural sustainability of jazz festivals, venues, clubs and independent / individual events in Victoria.
- Support opportunities to generate sustainable employment for jazz musicians now and in the future.

4. Objectives of the project

We will achieve the goals of the project by addressing the following objectives:

- Support the healthy patronage of jazz clubs, venues, festivals and independently organised events now and into the future by addressing the key challenge of ageing audiences.
- Build awareness and appreciation of jazz music across all age groups.

5. Methodology

- a. Meetings were conducted with Port Fairy Jazz Festival Committee members and Moyne Shire Council to clarify the objectives, anticipated outcomes and key stages in the development of the project.
- b. Research to inform the key issues and identify potential solutions to achieve the project's goals included:
 - i. Interviews with people from different jazz and associated sectors. Nine interviews / surveys via phone or email were conducted with the following:
 - Victorian Jazz Club
 - Ballarat Jazz Club
 - Geelong Jazz Club
 - Hume Blues Club
 - Port Fairy Jazz Festival
 - Wangaratta Jazz Festival
 - Australian Jazz Convention
 - Clyde Hotel (Jazz music venue)
 - Victorian College of the Arts
 - ii. Desktop analysis was conducted involving:
 - Research of trends in live music and jazz audience attendance, particularly in Victoria;
 - Research of market (audience) preferences for live music events and festivals;
 - Research into various jazz festivals in Australia to compare models, programming and key features. An overview of six selected jazz festivals was completed (refer to Appendix 1);
 - Research into national and state-wide government supports and programs for music, including jazz (refer to Appendix 2).
- c. Insight Communications facilitated a workshop attended by 32 members of Victoria's jazz industry on Wednesday 28 November 2018 from 10am to 4pm at the Beckley Centre, Beckley Park, Corio. Participants were invited through the Port Fairy Jazz Festival's network (refer to Appendix 3 for a list of workshop attendees). The purpose of the workshop was to:
 - Understand the key challenges facing jazz venues, clubs, festivals and individual events in maintaining and growing audience attendances.
 - Understand new opportunities to grow audience numbers to jazz venues, clubs and festivals.
 - Identify solutions that will address these challenges and opportunities.
- d. A draft Jazz Strategic Action Plan for Victoria was prepared incorporating information from the previous steps. This was then distributed to all participants in the project in March 2019 for review with a request for feedback.
- e. The feedback was then collated and the action plan finalised with the Port Fairy Jazz Festival Committee.

Note: It is recognised that the level of engagement with Victoria's jazz industry was limited by the scope and capacity of the project. It is intended that many of the actions identified in the plan will involve further consultation and engagement with other members of the jazz industry, especially younger musicians, event organisers and venue managers.

6. Definitions

6.1 Jazz sectors

Refers to the different ways that jazz music can be organised and presented to audiences. Three main jazz sectors have been identified as:

- i. **Clubs:** Refers to formal jazz and/or blues clubs, and includes organisations/associations of people with a common purpose or interest (jazz and/or blues music) who meet regularly and take part in shared activities. They are usually volunteer-driven, not for profit, and originated as the equivalent of 'music societies' which have strived to combine the listening community with performers - usually with major input from the listeners who commit to the venture through subscriptions, membership or purchasing tickets. This definition excludes clubs that are jazz venues (refer to the following point).
- ii. **Venues:** The place where organised events such as jazz concerts and performances are held for entertainment, including pubs, hotels, clubs and bars. It refers specifically to commercial venues that host and/or coordinate jazz performances, usually on a regular basis.
- iii. **Events, gigs and festivals:** A planned public social occasion/celebration/performance with a focus on jazz, which can be organised by an individual, a committee or a commercial enterprise.

6.2 Jazz industry

The collective term used to describe all the jazz sectors and other key elements involved in the delivery of jazz music including musicians, record labels, etc.

6.3 Jazz sub-genres

Refers to the different musical styles that are collectively known as 'jazz'. They can be broadly defined under the following three headings:

- i. **Traditional:** Jazz music from the 1920s and 1930s which was the most popular music of the era, and which currently has the strongest following amongst older members of society (people who were 10-25 during this period, ie. grew up with this music - the youngest are now 90 years old).
- ii. **Mainstream (Swing):** Jazz music from the 1940s and 1950s, including big band music (people who were 10-25 during this period, ie. grew up with this music - the youngest are now 70 years old).
- iii. **Contemporary:** Includes a wide range of jazz styles and sub-genres typically from the 1960s onward. It can be characterised as more 'free-style' jazz music, less constrained by the stylistic rules of previous sub-genres.

7. Where are we now?

7.1 Live music trends in Victoria and Australia

According to **Music Victoria's Melbourne Live Music Census 2017** report¹, Melbourne's live music scene is the largest in the world, with more music venues per person than London and Los Angeles. The study states that Melbourne is bucking world-wide trends with the number of live gigs increasing. Unfortunately, the census does not include regional Victoria. Anecdotal evidence gathered to inform this plan suggests that this trend is not reflected across regional areas.

According to the census, the average Melbourne live music attendee is most likely to be between 18-24 years old (28%), is very likely to listen to community radio (RRR 53% or PBS 48%) or publicly funded programming such as Triple J (47%), finds out about gigs from social media (87%) or word of mouth (71%), reads Beat magazine (52% in print and 12% online), is more likely to attend Melbourne's small live music venues more often (74%), goes to at least 1-2 gigs per month (43%), gets new music from streaming services (69%) but also still buys CDs (54%) and vinyl (47%), and is most likely to attend gigs focused on indie (63%), rock (71%) or singer/songwriter (52%) performances.

Research undertaken by the University of Tasmania and released by the Live Music Office report '**The Economic and Cultural Value of Live Music in Australia 2014**'² found that Australia's live music sector contributes a total of \$15.7 billion to the country in economic, social and cultural terms. For every dollar spent on live music, three dollars of benefit is returned to the wider community. The research also highlights that Australian audiences are prepared to travel significant distances to attend live music, and this demonstrates live music as a source of regional competitive advantage³. This is borne out by the fact that multi-day, regional festivals often attract attendees who travel 4-5 hours to get there.

According to jazzinaustralia.org.au⁴, the Australian jazz scene appears to always have been relatively small compared to other musical genres. Its popularity hasn't recovered from the birth of rock'n'roll in the 1950s and 60s. The organisation states that there is a small but healthy jazz scene in all Australian states, evidenced by the staging of over 50 jazz music festivals every year, with at least 10 held in Victoria. However, it is also the case that there tends to be few jazz gigs in regional areas, with the exception of larger regional cities.

While the quality and variety of jazz in Australia has arguably never been greater, the ageing of the fan bases of the Traditional and Mainstream jazz sectors (the youngest of whom are now 90 years old and 70 years old respectively) is creating a noticeable decline in audience attendances. The jazz industry, or at least elements of it, is struggling in its current form and is looking at ways to reinvent itself to engage with younger audiences.

Various programs exist to support Victoria's jazz industry and musicians, mainly via government bodies such as Creative Victoria, Regional Arts Victoria and the Australia Council. Please refer to Appendix 2 for further details on these programs and opportunities.

Contemporary Music Victoria Inc. (simply known as 'Music Victoria') is an independent, not-for-profit organisation and the state peak body for contemporary music, including jazz. They represent musicians, venues, music businesses and professionals, and music lovers across the contemporary Victorian music community. Music Victoria provides advocacy on behalf of the music sector, actively supports the development of the music community, and celebrates and promotes Victorian music.

¹ Music Victoria: <https://www.musicvictoria.com.au/assets/2018/MLMC-2017-Report-compressed.pdf>

² Live Music Office website: http://livemusicoffice.com.au/research/#/research_category/utas-live-music-in-australia/

³ <http://www.beat.com.au/music/live-music-sector-contributes-157-billion-australias-economy>

⁴ Jazz in Australia website: <http://jazzinaustralia.org.au/history/>

Music Victoria offers an incredible amount of research and support and has created the Victoria Music 10 Point Plan⁵ outlining how the music scene works in Melbourne and why it has been so successful compared to global counterparts. Please refer to Appendix 4 for further details on the 10 Point Plan.

7.2 Shaping our society's musical tastes

Multiple studies, including data from Spotify⁶ and scientific reports^{7,8}, have found that 'favourite' music tends to be established at age 13-14 years (brain wiring). By the time we are 18-20 years old, our musical taste is essentially locked in. This indicates that music we are exposed to in our teenage years tends to determine what we continue to favour into adulthood and old age.

7.3 Trends in audience attendance at jazz clubs, festivals and venues

These trends reflect the interview research undertaken with people from different jazz and associated sectors. Please refer to section 5.b Methodology for the list of interviewees.

7.3.1 Key challenges facing Victorian Jazz clubs, festivals and venues in relation to audience attendance

The interview research part of the project identified the following key challenges for each jazz sector.

Jazz Clubs and Venues

- Declining membership and attendance at performances – “recruit young people or the club will die” (current average age of event attendees and committee members is 70-75 years)
- Lack of interest amongst many committee members to try new things and views can be limited by their own musical tastes
- Some gig attendees react against any deviation from set musical styles which deters gig organisers from trying new things
- Venues / programming / event style may therefore be geared towards older people
- Lack of appropriate communication / promotion to target new, younger audiences

Jazz Festivals

- Some smaller ones are experiencing a decline in attendance and are struggling to provide new / different programming
- Larger ones are working hard to maintain numbers and are mostly achieving this.
- The mixing up of genres, e.g. jazz and blues, can diversify the audience base.

7.3.2 Suggested actions to address key challenges regarding audience attendance identified by interviewees

Change the performance program

- Create an experience, eg. host swing bands and associated events
 - start small to diversify the program and build up
 - provide music that people can dance to, eg. swing, to attract a younger crowd. This can attract lots of non-members to performances and help boost membership recruitment
 - host / organise / promote swing dance classes – use this to underpin attendance at events
- Keep programs fresh
- Mix up genres

⁵ <http://www.musicvictoria.com.au/resources/resources/victorian-live-music-10pp>

⁶ <https://www.nytimes.com/2018/02/10/opinion/sunday/favorite-songs.html>

⁷ <https://www.elitedaily.com/life/culture/determines-music-taste/641213>

⁸ <https://www.sciencenewsforstudents.org/article/blame-your-environment-your-taste-music>

⁹ J.H. McDermott et al. *Indifference to dissonance in native Amazonians reveals cultural variation in music perception*. *Nature*. Published online July 13, 2016. doi: 10.1038/nature18635

- Find new acts
- Include bands with younger people – this increases the appeal to younger audiences
- Include diversity in programming, including more women, to inspire female audiences and younger women to learn and appreciate jazz music.

Improve committee culture

- Include younger people (ie. under 50 years of age)
- Strong governance and open-minded leadership to welcome new ideas and energy

Develop a stronger local culture of jazz appreciation

- If you're operating an annual jazz event, initiate the establishment of a Jazz Club in the same area (if there isn't one already) to stimulate a stronger local appreciation of jazz music.
- Connect to schools with jazz music programs to strengthen the local community's appreciation of jazz:
 - Establish a venue that is supported/funded by the schools that is central, easily accessible and low-cost for the public to attend;
 - Encourage families and friends to attend and get involved.

Build the community of event supporters

- Connect with local businesses to build the community network that supports the event / performances;
- At festivals and events, create a collaborative environment that encourages networking and communication amongst musicians, punters and volunteers. Connections to people, place and experiences encourages audiences and performing musicians to return.
- Talk to different demographics, e.g. younger people and families, to find out what they want and need to attend and get involved.
- Talk to people who don't attend the events - locals, visitors and jazz enthusiasts - and find out what they want and need to attend and get involved.

Increase professionalism of marketing and media engagement

- Create a stronger, dynamic digital presence, including website and social media activity, that is aimed at key desired audiences, including younger people. While volunteers could be attracted to undertake these tasks, the organising committee needs to have a clear understanding of what your 'product' is and how to market it to a certain standard and style to be appealing to key and desired audiences, including younger people.
- Explore and encourage options for mainstream media to support and promote jazz.
- Support existing and further develop promotional / exposure opportunities through community radio, which already offer enormous support for jazz music.

Attain more funds and resources for marketing, better programming and other requirements

- Look at funding and support opportunities from various relevant sources, including local, state and national government programs, such as Creative Victoria. Refer to Appendix 2 for further information on funding and programs.

7.4 Event preferences by younger audiences

A recent article undertaken by the online ticketing platform Eventbrite¹⁰ outlined key approaches that Australian event organisers are undertaking to capture their target audiences, including the following:

7.4.1 Instagram and the rise of the immersive “selfie experience”

Recent Eventbrite research¹¹ reveals that nearly two-thirds (74%) of adults under 35 attend live events to express who they are, and that social media is a key part of this expression. More than half (53%) of Australian Millennials have attended events so they have something to share on social media.

Organisers of jazz events can factor photogenic, immersive experiences into their event programming during planning stages to appeal to this demographic prior to and during events, which can be readily shared via social media platforms, notably Instagram - currently the social media platform of choice for younger generations, more so than Facebook.

7.4.2 Increasing demand for family-friendly experiences by Millennials and Gen X

The Eventbrite article notes that all successful experiences are targeted at all ages. More than two thirds (68%) of Millennials are attending more day-time, family-suitable events on the weekends than they did five years ago, a trend driven by the older 26-34-year-old Millennials (73%).

“Family-friendly” has shifted to not only mean that kids are catered for but activities of interest to parents are also on offer. Many event-loving Millennials who are having families want to continue enjoying live experiences but with the family in-tow.

To capture this market, organisers need to provide an experience that is enjoyable for both parents and kids alike. Existing adult festivals can often make some simple tweaks to capture this market, such as providing a music space for kids to try out instruments with some tutoring or enjoy tailored programming.

7.4.3 The rise of niche food and drink festivals

There are now dedicated festivals beyond wine and cheese, such as those that feature prosecco, potatoes or espresso martinis. Eventbrite has seen a 47% increase in food and drink events over recent years and this trend is likely to continue. This presents big opportunities for organisers of jazz events and performances to align with amazing food and produce, particularly unique, local opportunities that will appeal to and engage a broader audience.

7.4.4 Growing interest in premium experiences

Eventbrite states that when deciding how to spend their money, 81% of Millennials in Australia choose to buy an experience over purchasing material possessions. This offers huge opportunities for event organisers to expand/tailor their event’s offering and price points. Eventbrite research has found that VIP experiences (e.g. premium viewing, priority ticketing, complimentary drinks, meeting performers, etc.) account for a sizeable chunk of money — 10% of ticket sales — and generate approximately 25% of revenue.

Jazz event organisers could look at ways of providing value-added experiences at various price points that increases the appeal of the event and increases revenue streams.

7.5 Overview of selected jazz events

Please refer to Appendix 1 for an overview of six selected jazz festivals from across Victoria and Australia, including the Port Fairy Jazz Festival, which looks at the different models used, markets, positioning, design, programming and other information.

¹⁰ 5 Event Trends That Will Shape 2018, 1 December 2017, <https://www.eventbrite.com.au/blog/event-trends-2018-ds0c/>

¹¹ The Experience Movement: Australians Believe Events Inspire Positive Change in the World
<https://www.eventbrite.com.au/blog/academy/australia-experience-movement/>

8 Strengths

The workshop held with representatives from the jazz industry to inform this plan identified the following strengths of the different jazz sectors in terms of their capacity to grow / maintain audiences:

Venues

a. *Engaging performers*

Some venues and gig organisers are aware of the value of booking artists who know how to entertain and engage a crowd, dress appropriately, who are good marketers of their own gigs and attract a loyal audience.

b. *Quality sound*

Some venue managers are aware of the value of securing skilled sound production staff and equipment to ensure a high-quality sound for the audience. This is paramount if the venue wants to provide great entertainment where audiences regularly return.

Clubs

c. *Regularity of performances hosted by jazz and blues clubs*

The hosting of regular events is a strength for clubs as it creates a secondary drawcard for the audience of developing friendships and connections.

d. *Regular work for musicians*

In general, clubs offer artists well paid, ongoing work compared to festivals, which are held less frequently and may not pay as well. Clubs often feature touring artists as well as local musicians, which offers diversity to audiences.

e. *Quality of venues*

Some clubs have managed to secure good venues for their gigs that meet the needs of their audiences. Preferred features include easy access (carparking), good catering as well as a bar, and willingness to assist with set-up and pack-up of the event.

Festivals

f. *Nurture a diversity of skill levels*

Festivals have the capacity to provide benefits that venues and clubs can't. Some festivals excel in nurturing new talent and providing opportunities for people with a wide spread of skill levels to perform. They often support emerging as well as established acts.

Even if a festival pays only a minimal fee to artists, they can offer other professional benefits such as meeting with like-minded people and developing employment networks. Festivals can also provide opportunities to increase exposure to new audiences.

g. *Community benefits*

Event organisers that use their festival as a spring board to develop the musical skills of the local community and provide social and economic opportunities for local residents and businesses are also a strength in the jazz industry.

h. *Capacity of some festivals to deliver on a shoe string budget*

Some festivals have developed an operational model that can offer a diversity of performances to audiences, while keeping costs and financial risk to a minimum. For example, the Port Fairy Jazz Festival model involves payment to artists based on the profits of the event, which are divided equally between artists. This model sees the financial risk of staging the event being shared by the artists as well as the organising committee.

Conversely, the Wangaratta Jazz and Blues Festival pays artists an agreed fee, therefore the festival and organising committee wear the risk and artists are guaranteed payment.

i. *Wangaratta Jazz and Blues Festival – successful strategies*

Strengths relevant to the Wangaratta Jazz and Blues Festival, which attracts more than 60,000 patrons annually, include:

- *Social media marketing and paying a publicist to get the messaging right.*

Paying for the unique skill set and expertise of a publicist has ensured that the festival can target their messaging to key audience segments and maintain consistency in marketing the event across multiple platforms (social media, videos, print media, radio and other visual media).

Working with respected media outlets and securing opportunities, such as ABC live broadcasts, is a strength of the Festival,

- *Tapping into supporting organisations and networks*, such as Creative Victoria, contributes to the delivery of quality experiences.
- *Offering VIP and premium experiences*

Offering premium products such as a 'gold pass' and value-added options (e.g. early entry, vouchers, discounts, breakfast included) were well received by festival patrons and increased the appeal of the event to new audience segments.

- *Programming opportunities that attract younger artists and associated younger audiences*

Creating a programming opportunity that provides a point of difference that appeals to younger and varied artists also attracts younger audiences. For example, the Wangaratta Jazz and Blues Festival hosts the National Jazz Awards, which is open to Under 35's and features a different instrument each year. The festival also attracts musician students from universities such as Monash University and Victorian College of the Arts.

Other 'strengths' relevant to selected clubs, venues and festivals in Victoria, which contribute towards their sustainable operation include:

- Strong capacity to attract sponsorship and philanthropy and maintain relationships with partners;
- Organising accommodation options at various price points for festival patrons;
- Offering workshops;
- Capacity to recruit volunteers.

9 Challenges and Opportunities

At the jazz industry workshop held to inform this plan, discussions about the major challenges related to declining audience attendances at jazz performances and events identified the following:

- Currently, audiences are largely traditional jazz enthusiasts, especially those who attend the jazz clubs and their associated events, but this audience bracket is ageing;
- Some smaller events and festivals are experiencing a decline in attendance and struggling to provide new and different programming that appeals to newer audiences;
- Larger events and festivals are working hard to maintain patron numbers, and are mostly achieving this.

The key questions are - How do we encourage more people to like jazz / play jazz? What do people want from jazz gigs who are 65-years old and younger, and how do we reach them? How should the jazz industry respond to this changing audience while respecting and retaining current, loyal patrons?

The following section outlines the key challenges and opportunities identified at the workshop to grow / maintain audiences across the different jazz sectors:

1) ***Increase the exposure of jazz music through mainstream media.***

With the limited playing and profiling of jazz music in mainstream media, children and teenagers often have very little exposure to jazz music so there is minimal opportunity to learn to appreciate it at a young age. This includes social, radio, television, print, web-based and other types of media.

The lack of media exposure is also impacting the general public's understanding and perceptions of jazz, with many people holding a narrow view about what constitutes jazz music. This is reducing audiences for jazz performances. Other aspects of the challenge include:

- There are very limited national media channels that are easily accessible to communicate jazz to the wider public.
- There is a lack of curated opportunities for people to discover and explore jazz, and music in general. The 'Inside Sleeve' ABC radio program, which used to play new and different music across all genres every weekday afternoon, is now defunct.
- There is a lack of expertise, resources, skills and coordination in organising committees and the jazz industry generally to effectively tap into mainstream media channels in a consistent and enduring way;
- Community-based radio and media continue to make a strong contribution to the broadcasting of jazz music even though they clearly don't have the reach of mainstream media channels.

The solution to these issues could be an initiative involving the broadcast of curated shows that feature a wide range of music, including jazz, which are designed to expand audience tastes and knowledge. The capacity to address such a major challenge requires a strong and co-ordinated approach from the jazz industry and potentially the wider music industry, such as suggested in Point 8 below, *Develop a state-wide (or possibly national) jazz body or association that will help to co-ordinate the jazz industry.*

2) Support young people to learn jazz music.

For those who learn jazz music at school, there are many opportunities to strengthen the support of young musicians to become professional players and to continue their interest in jazz music after leaving school. Potential actions to address this identified at the industry workshop include:

- a. Conduct programs where students learn about jazz music in Victorian schools, eg. sponsorship of jazz performances in kindergartens and schools, such as through a mobile jazz outreach program.
- b. To support budding musicians after school, create strong, clear connections to tertiary education, mentorships, master classes involving professional musicians, and other supports.

For example, Generations of Jazz (Mount Gambier), Morrison's Academy of Jazz (Mount Gambier), Victorian Jazz Workshops, Australian Jazz Museum, Wantirna: <http://www.ajm.org.au>, www.facebook.com/Victorian-Jazz-Workshops

- c. Discuss opportunities with the education department and educators at local, regional and state levels, such as providing seminars and professional development for educators.
- d. Encourage opportunities for intergenerational exchange and mentoring, e.g. engage established acts to work with new/young acts to learn from each other (e.g. performance skills, marketing, social media, etc). Representatives from your club/venue/event to approach schools to start the conversation about opportunities to collaborate and to follow up.
- e. Festivals and other events to engage local schools and the community to promote and foster learning about jazz music, as well as to increase the profile of the event. For example:
 - Invite music students to attend festivals (free passes);
 - Offer participatory experiences - give students an opportunity to be part of the festival;
 - Provide opportunities for professional musicians to give workshops / tuition to students and for them to perform together.
 - Create a 'music challenge' concept or competition that is part of the event program, which involves young musicians working with experienced musicians to collaborate on new or old works.
 - Undertake jazz workshops and learning opportunities in local schools prior to and during an event/festival, which culminates in the students' participation at the event. (*Wangaratta Jazz and Blues Festival have done this. Friends and families came to support the students, attracting new patrons to the event.*)
- f. Engage professional musicians to host workshops and other learning opportunities open to all community members.
- g. Tie in jazz workshops and learning opportunities with other events (eg. community events such as community markets, agricultural shows, etc.)
- h. Offer family-friendly programming and options that attract teenagers to attend with their parents.

3) Improve the marketing of jazz performances and events.

The jazz industry is predominantly run by dedicated volunteers plus a small number of busy venue managers who generally lack the time, resources or skills to undertake effective marketing.

Some of the actions identified at the workshop to address this include:

- a. Ensure the event organisers have a clear marketing strategy which identifies the objectives, target audiences, outcomes and marketing activities for the event, club or venue so it can implement an effective promotional program.
- b. Identify and communicate a clear point of difference of the event or activity when branding and promoting it.

- c. Ensure your product is geared to the audience you want to attract (consult with your audience to find out what they want from a music performance or event).
- d. Focus on growing intra-state visitation as a priority for all events, with interstate markets also being important, especially for more advanced events.
- e. Aim to connect to younger people (under 60) and new segments of your existing market, eg. target seniors and retirement villages, as well as those looking to retire over the next decade (50 – 60-year-olds).
- f. Fund someone to undertake publicity on behalf of the organising committee and to train up committee members, e.g. pay a publicist or find a volunteer with the required skills, such as an undergraduate in graphic design or marketing. If choosing to pay a publicist, while it is a cost, it can pay for itself by boosting audience numbers if done effectively.
- g. Look for opportunities to partner with other organisations who have skills / resources that will help your committee or business to host successful jazz performances.
- h. Work with the booked musicians to promote the performance / event tapping into their social media activities and fan base. Assist each other to develop the communications pieces needed to effectively promote the event.
- i. Tap into low-cost / free skill and development programs available to community groups to learn and build marketing and media skills, eg. via www.ourcommunity.com.au (see Point 6, *Training and upskilling of volunteers*).

4) *Provide quality, fresh and diverse programming.*

When hosting jazz performances and festivals, it's important to balance reinvention and attracting new audiences (fresh and in-budget) with retaining existing audiences. Currently much of the programming of jazz performances in Victoria is geared towards older people.

Actions identified at the workshop to address this include:

- a. Diversify the program (e.g. mix up genres, be aware of how music is labelled, etc.) to attract a more diverse audience, especially if this is accompanied by marketing that is tailored to a wider audience;
- b. Minimise risks and unknowns about the bands being booked, e.g. encourage artists to submit YouTube samples; develop a screening, vetting and/or an application process;
- c. To increase the sustainability of the event's or club's programming and reputation, ensure that the value-offer to musicians is mutually beneficial – this may be purely monetary but is more likely to involve less money and other value-adds such as opportunities for professional development, promotional exposure, promotional tools (eg. video clip of the performance), quality accommodation, dining, etc.
- d. Select performance venues to match the target audiences giving consideration to their ambience, décor, and features including seating, sound, availability of appealing food and drinks, suitability for dancing, design as a listening venue versus a socialising venue, etc.
- e. Establish a process to attain feedback from audience members and musicians about their experience, e.g. a satisfaction rating system;
- f. Create opportunities to value-add to your program:
 - Piggy-back, value-add or tie-in jazz performances with other community and cultural opportunities that aren't necessarily jazz related, eg. food events, premium experiences, family friendly activities, local attractions and other established events and offerings;
 - Aim to combine and build audiences and develop appreciation of jazz music;
 - Particularly use this opportunity to expose jazz music to younger people, ensuring that the programming, style of presentation/ venue, etc. appeals to younger generations.

g. Festivals could consider:

- Developing collaborations - encouraging young and emerging musicians to collaborate with established ones;
- Encourage mentoring amongst performers;
- Consider inviting artists that don't make it on to the program to participate in jam sessions, workshops and similar opportunities, and build their skills around performance.

5) Undertake meaningful and effective data collection, database management and usage.

Many organising committees don't collect data about their audience to understand who they are and what they want, such as their age, residential suburb, how they found out about the event, satisfaction with the event, ideas for future activities, etc. This makes it difficult to understand if there is a gap between what is being delivered and what audiences want, and how to resolve it.

Understanding who your audience is can also give you important insights to assist with securing sponsorship and support from other organisations (eg. Music Victoria / Creative Victoria) as it can be used as evidence of the size, characteristics and value of your audience.

Actions to address this include:

- a. Undertake brief surveys of audience members and analyse the feedback. Use it to inform your marketing strategy and program development, and to approach other organisations for funding and assistance.
- b. Utilising software program, such as Customer Relation Software (CRM), may be an advantage.

6) Undertake initiatives to train and upskill organising committees.

Many of the actions identified at the workshop will require organising committees to upskill to support their implementation. While attracting committee members with the required skill sets will assist with this, the commitment of the committees to undertaking regular training to raise their skill levels will also be important.

Actions include:

- a. Each organising committee to identify their areas of training need, such as:
 - Social media marketing
 - Website development and management
 - Graphic design of simple promotional tools
 - Meaningful data collection and management
 - Programming
 - Event management
 - Governance and succession
 - Managing volunteers
- b. Explore training options already available to community organisations, such as through www.ourcommunity.com.au. (Refer also to Appendix 2: National and Victorian programs to support live music, festivals and jazz.)
- c. See also Point 8, Create a platform for the collaboration and co-ordination of Victoria's jazz industry.

7) *Engage younger people to become committee members and volunteers of clubs and festivals.*

As the jazz industry is experiencing declines in club membership, volunteerism and attendance at performances, clubs and event organising committees need to revisit their membership and the way they operate to increase their appeal to younger recruits. With the average age of jazz club committee members at 70 years plus, it is inevitable that the committees, and hence the performances, will struggle to attract younger generations.

To encourage and support younger people to join organising committees (which still need the older committee members – we're talking about establishing multi-generational committees!), the committees will have to change. This may include:

- Be genuinely prepared to try new ideas suggested by younger committee members that may involve a small-scale financial investment and which will need to be appropriately marketed to new target audiences. New committee members will not stay if their input is not valued;
- Be prepared to change venues, food offerings, bands, promotional activities to attract younger audiences– and committee members;
- Be open to varying the times that committee meetings are held to suit people who are in paid work;
- Conduct more communication / organisation via email / social media messaging.

8) *Create a platform for the collaboration and co-ordination of Victoria's jazz industry.*

Currently, there is no effective state-wide reference group, website or platform that supports, connects, coordinates and advocates for the Victorian jazz industry, although there may have been previous attempts to establish this. As a result, the jazz industry is run predominantly by dedicated volunteers who are in short supply, mostly working in isolation, with little professional input and sharing of ideas with other members of the industry. Musicians and venue managers would also benefit from improved access to networking and industry training opportunities.

The establishment of a collective forum could provide:

- Opportunities for collaboration, networking and sharing of knowledge and information, especially across different age groups and sectors within the jazz industry;
- Opportunities for professional development, training and upskilling;
- Assist the industry to address the challenges it is facing by looking for solutions together and collectively advocating for change;

Actions to address this include:

a. *Create a collective voice and hub for the Victorian jazz industry.*

Develop a state-wide (or possibly national) jazz body or association that will help to co-ordinate the jazz industry including:

- Improve communication and networking by creating an inclusive and open culture that brings all sectors of the industry together (clubs, groups, venues, musicians, promoters, events and festivals);
- Provide support to connect with other Victorian arts and cultural development initiatives, including access to funding and networks;
- Advocate for key issues identified by the industry;
- Encourage collaboration, sharing of knowledge and partnerships, eg. programming, funding, marketing;
- Establish a jazz venue, club and event register and calendar;
- Provide skills, training and professional development tailored to the industry's needs and communicate relevant training opportunities offered outside the industry.
- Increase understanding of the value and workings of jazz tourism:

- Jazz added into travel itineraries as a key cultural experience;
- Build on Melbourne's position as the live music capital of the world;
- Create a web-based platform (a one-stop-shop) to communicate many of the above activities to the industry;
- Co-ordinate initiatives that raise the profile of jazz music in Victoria, such as appointing a high-profile person who is enthusiastic and passionate about jazz as Victoria's Jazz Ambassador.

To achieve the above, explore the model for Blues Music Victoria which is supported by Music Victoria (Creative Victoria) and receives government assistance. This organisation has helped the blues industry have a voice at higher levels of management and coordination of Victoria's music industry.

10 Action Table

Objectives

- a. Support the healthy patronage of jazz clubs, venues, festivals and independently organised events now and into the future by addressing the key challenge of ageing audiences.
- b. Build awareness and appreciation of jazz music across all age groups.

10.1 State-wide Collaborative Actions

The following actions were identified as top priorities for implementation at the industry workshop.

| Issue / Opportunity | Action | Lead (who) | Partners | Timeframe |
|---|---|--|--|--------------------|
| 1. Support young people to learn jazz music. | | | | |
| Lack of exposure of the general population to jazz music at a young age | <ol style="list-style-type: none"> a. Conduct a mobile jazz outreach program to bring jazz music into schools in an entertaining and educational way. Include a hands-on music workshop as well as a performance by professional musicians. <ul style="list-style-type: none"> • Seek the support of Creative Victoria / Music Victoria to activate. • Undertake a feasibility assessment to explore various models and identify a suitable solution. • Seek funding to implement. | Working Group nominated from workshop participants | Creative Victoria / Music Victoria Teachers associations Department of Education | Commence May 2019 |
| 2. Undertake initiatives to train and upskill organising committees for jazz clubs, events, festivals. | | | | |
| Opportunity for increased skill development of committee members | <ol style="list-style-type: none"> b. Identify sources of free / low cost training that are relevant to the organisation and promotion of jazz performances. Distribute information to the jazz industry with a particular focus on volunteer-managed jazz clubs, events and festivals. Develop a database of interested committees and individuals in order to undertake this process. | Working Group nominated from workshop participants | Music Victoria Ourcommunity.com.au TAFEs Small Business Victoria Others | Commence June 2019 |

| Issue / Opportunity | Action | Lead (who) | Partners | Timeframe |
|--|---|--|---|----------------------|
| 3. Create a platform for the collaboration and co-ordination of Victoria's jazz industry. | | | | |
| Lack of connection, collaboration, sharing of knowledge and co-ordinated advocacy on key issues within the Victorian jazz industry | <p>c. Develop a state-wide (or possibly national) jazz body or association that will help to co-ordinate the jazz industry. The roles of the organisation would encompass:</p> <ul style="list-style-type: none"> • Providing networking and industry learning opportunity • Disseminating information relevant to the sector such as training opportunities, policy decisions, opportunities for industry engagement by peak cultural organisations, establishing a register of jazz gigs, etc. <i>(see notes page 18)</i> <p>To initiate this action –</p> <ul style="list-style-type: none"> • Undertake research into the Blues Music Victoria model, and hold discussions with Music Victoria about other models and opportunities. • Host a meeting of industry representatives at an appropriate jazz forum (eg. Australian Jazz Convention or International Jazz Day, 29 April (Melbourne) to workshop a potential model and approach to its development. Ensure members of the industry from across a wide spectrum of ages and sectors are present. | Port Fairy Jazz Festival Committee & an appropriate jazz forum (eg. Australian Jazz Convention or International Jazz Day, 29 April (Melbourne) | Victorian jazz clubs, festival and event organisers, venues, musicians, promoters | Commence August 2019 |

10.2 Actions for Individual Clubs, Venues, Festivals and Performance Organisers

The following actions were identified as top priorities for implementation at the industry workshop. It is the responsibility of the individual clubs, event organisers and venue managers to implement these actions depending on what is most suitable and feasible for the benefit of their own organisation.

| Issue / Opportunity | Action | Lead (who) | Partners | Timeframe |
|--|---|-------------------------------|----------|-------------------|
| 1. Support young people to learn jazz music. | | | | |
| Lack of learning opportunities for school students about jazz music | a. Approach local schools that have a jazz music program to identify opportunities to collaborate to strengthen the learning opportunities available to students. This could include: <ul style="list-style-type: none"> ➤ Program performances by senior school students as part of jazz gigs by professional musicians ➤ Organise musicians who are conducting a performance at a jazz club or event to also perform in a local school. | Jazz Clubs Jazz Events | Schools | Commence May 2019 |
| Opportunity to promote and foster learning about jazz music amongst school students, as well as to increase the profile of the event | b. Festivals and events to engage local schools and the community, for example: <ul style="list-style-type: none"> • Invite music students to attend festivals (free passes); • Offer participatory experiences - give students an opportunity to be part of the festival; • Provide opportunities for professional musicians to give workshops / tuition to students and for them to perform together. • Create a 'music challenge' concept or competition that is part of the event program, which involves young musicians working with experienced musicians to collaborate on new or old works. • Undertake jazz workshops and learning opportunities in local schools prior to and during an event/festival, which culminates in the students' participation at the event. | Jazz Festivals Jazz Events | Schools | Commence May 2019 |

| Issue / Opportunity | Action | Lead (who) | Partners | Timeframe |
|--|---|-------------------------------------|--|----------------------|
| 2. Improve the marketing of jazz performances and events. | | | | |
| Lack of clear marketing direction | a. Develop a marketing strategy which identifies the objectives, target audiences, outcomes and promotional activities for the event, club or venue. Identify a clear point of difference/s for the event or activity that will be a drawcard for target audiences. | Club, festival and event organisers | n/a | Immediately |
| Improve marketing skills | b. Tap into low-cost / free skill development programs available to community groups to learn and build marketing and media skills, eg. via www.ourcommunity.com.au . | Club, festival and event organisers | Training organisations | Commencing June 2019 |
| Improve collaborations with other organisations who have networks and resources that could assist with promotions and community engagement | c. Identify opportunities to partner with other organisations who have skills / resources that will help your committee to host successful jazz performances. This could include community houses, community arts hubs, etc. | Club, festival and event organisers | Community houses Arts hubs <i>Others</i> | Commencing June 2019 |
| Better utilise musicians' own networks and marketing skills to promote events / performances | d. Work with booked musicians to promote the performance / event tapping into their social media activities and fan base. Assist each other to develop the communications pieces needed to effectively promote the event. | Club, festival and event organisers | Booked musicians | Commencing June 2019 |
| 3. Provide quality, fresh and diverse programming. | | | | |
| Festivals and events need to continue to reinvent their programming to stay fresh and to engage a diversity of age groups | a. Diversify the event program (e.g. mix up genres, be aware of how music is labelled, etc.) tailored to a wider audience. | Festival and event organisers | Musicians | 2019+ |
| | b. Minimise risks and unknowns about the bands being booked by encouraging artists to submit YouTube samples or developing a screening, vetting and/or an application process. | Festival and event organisers | Musicians | 2019+ |

| Issue / Opportunity | Action | Lead (who) | Partners | Timeframe |
|---|---|--------------------------------------|---------------------------------|-----------|
| Understand what your audience members and musicians want | c. Establish a process to attain feedback from audience members and musicians about their experience, e.g. a satisfaction rating system. Use results to inform programming and marketing approach. | Festival and event organisers, clubs | Musicians Audience members | 2019+ |
| Identify what attracts musicians to your event and continue to strengthen this offer. | d. Identify a value-offer to musicians that is mutually beneficial and sustainable – in addition to (or instead of) money, this may involve opportunities for professional development, promotional exposure, promotional tools (eg. video clip of the performance), quality accommodation, dining, etc. | Festival and event organisers | Musicians | 2019+ |
| Increase attendance by new audiences by considering the venue / performance format that suits their preferences | e. Select performance venues to match the target audiences giving consideration to their ambience, décor, and features including seating, sound, availability of appealing food and drinks, suitability for dancing, etc. | Festival and event organisers, clubs | Venues | 2019+ |
| Appeal to a wider audience by connecting jazz music to different events and activities in the community | f. Create opportunities to value-add to your program by piggy-backing or linking jazz performances with other community and cultural activities that may not be jazz related, eg. food events, premium experiences, family friendly activities, local attractions and other established events and offerings Particularly use this opportunity to expose jazz music to younger people, ensuring that the programming, style of presentation/ venue, etc. appeals to younger generations. | Festival and event organisers, clubs | Community activities and events | 2019+ |

| Issue / Opportunity | Action | Lead (who) | Partners | Timeframe |
|--|---|--------------------------------------|------------------------------|-----------|
| 4. Undertake meaningful and effective data collection, database management and usage. | | | | |
| Increase knowledge about audiences' preferences, characteristics and preferred communication methods. | a. As part of Action 3 (c), undertake brief surveys of audience members and analyse the feedback. Use it to inform your marketing strategy, program development, and to secure sponsorship, funding and other supports. | Festival and event organisers, clubs | n/a | 2019+ |
| 5. Undertake initiatives to train and upskill organising committees. | | | | |
| Increase the skills of festival, event and club committees | a. Identify the training requirements of your committee, eg: <ul style="list-style-type: none"> - Social media marketing - Website development and management - Graphic design of simple promotional tools - Meaningful data collection and management - Programming - Event management - Governance and succession - Managing volunteers | Festival and event organisers, clubs | N/A | 2019+ |
| | b. Identify and take up training options available to community organisations, such as through www.ourcommunity.com.au , local community house, Small Business Victoria, etc. | Festival and event organisers, clubs | Community training providers | 2019+ |
| 6. Engage younger people to become committee members and volunteers of clubs and festivals. | | | | |
| Increase the involvement of younger people (under 50 years) in the organising committees of clubs and events | a. Enhance capacity to recruit and maintain younger committee members by: <ul style="list-style-type: none"> • Being prepared to try new ideas that may involve additional financial investment; • Being prepared to try new venues, food offerings, bands, promotional activities; • Being open to varying meeting times; • Conduct more committee communications via email / social media messaging, etc. | Clubs, festival and event organisers | N/A | 2019+ |

11 Implementation process

The Port Fairy Jazz Festival Committee will organise an annual review of the implementation of the Action Plan for the next three years, the results of which will be circulated to the industry representatives involved in the workshop that informed the development of this plan, and other interested parties.

When a state-wide co-ordinating body for the jazz industry is established, this role will be conducted by them.

12 Appendices

Appendix 1: Overview of selected Jazz Festivals in Australia

| | |
|--------------------------------|---|
| Festival | Port Fairy Jazz Festival VIC (est. 2017 but builds on and replaces the former Grampians Jazz Festival). |
| Dates | 8 – 10 Feb 2019 (second weekend February annually) |
| Positioning | ‘Friendly Jazz Festival’ Vision: ‘Vibrant, must attend Jazz event for people who love great jazz music’. |
| Key markets | Target audience: Jazz patrons and musicians from across Australia, particularly SA, Vic, ACT and NSW. All ages of lovers of jazz music: - long term jazz lovers and jazz festival patrons - open to new audiences No: 1700+ patrons and musicians, max. 2000. |
| Programming & focus | Provide spread for sub-genre: 2018 – 40% Traditional, 40% Mainstream, 20% Contemporary. Provide large choice for audience: In 2018, 120 bands each playing two one-hour segments over 25 hours in 10 venues (2019 also had 120 bands in 10 venues) Street Parade (Sat am), Gospel service (Sun am) |
| Festival Design | Grassroots festival run by volunteers. Western Victoria Jazz Productions Inc. committee of 11. Seeding funding required to run approx. \$30,000 Lower overheads as utilising fixed venues (not marquees), that are in close proximity to each other (two furthest venues 400m apart). Event pricing pitched to be reasonably similar to Merimbula JF, Grampians JF. Musicians are not paid as such, and travel and accommodation are not included. Musicians not paid until after the festival, when organisers decide the amount of net revenue to be dispersed to musicians (if any). The goal is in the order of \$150 to \$200 per musician. Unpopular with musicians but diminishes the likelihood of financial failure (based on Grampians JF and Merimbula JF model). Great local support via council, tourism, business association, businesses. On-line band nominations and musician registrations. |
| Ticketing | Aiming for solely on-line. <ul style="list-style-type: none"> • Early bird weekend: \$80 per adult (closes 30/11/2018) • Registration rate weekend: \$90 per adult. • U18 free |
| Innovation | <ul style="list-style-type: none"> • Music workshops • Open mike session • Future: training musicians re: playing/ appreciating the various Jazz forms |
| Website & Contact | www.portfairyjazz.com.au John: 0420 327 851 E: portfairyjazz@gmail.com |

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| Festival | <p>Wangaratta Jazz and Blues Festival VIC (est. 1990)</p> <p><i>The festival has won the Victorian Tourism Award for regional events three times, and the Australian Tourism Award in 1999 for Regional Festivals of Events.</i></p> |
| Dates | 2 – 4 Nov 2018 (First weekend November annually) |
| Positioning | <p>‘Music, Moments, Memories’</p> <p>One of Australia’s biggest regional music events. Acclaimed by fans, musicians and critics as Australia’s premier jazz festival.</p> <p>Considered prestigious for musicians ‘playing WFoJB really gives you the feeling like you’ve made it’ ‘Undoubtedly the nation’s most important jazz event’</p> |
| Key markets | <p>Provides an experience for lovers of music (jazz in particular) – but it’s not just about the music (wine, produce, what the area has to offer).</p> <p>Aims to make a connection to demographics other than jazz enthusiasts through activating the town.</p> <p>No: expect 25000+ patrons and musicians to come to Wangaratta for the festival</p> |
| Programming & focus | <p>Jazz, Blues – international, national to local musicians. Diverse – representation of all forms of Jazz and Blues.</p> <p>Programming team x 4 – x 2 locals, x 2 nationally recognised progressive, contemporary jazz musicians http://wangarattajazz.com/meet-our-programming-team/</p> <p>Incorporates the National Jazz Awards</p> |
| Festival Design | <p>World class program of local and international jazz and blues artists performing at venues ranging from the Performing Arts Centre to street and garden stages. Ford Street is the festival hub with food/wine vendors, markets, free music and entertainment.</p> <p>The 2018 program boasts more than 300 artists performing over 80 concerts at eight venues, all within an easy stroll around the picturesque north-east Victorian town.</p> <p>Volunteers key – Wangaratta’s largest community event. Have a fantastic process for engaging and empowering volunteers (info sessions, post celebration event)</p> <p>Governance: have a board- http://wangarattajazz.com/board-nominations/</p> <p>Major sponsors: Creative Victoria and City of Wangaratta</p> <p>Various other sponsors and partners.</p> |
| Ticketing | <p>Early bird:</p> <ul style="list-style-type: none"> • Gold members club (creating exclusive, patron experience – priority VIP access, breakfast, discount card, lapel pin) \$330, concession \$310 • Gold pass (priority access) \$330, concession \$310 • Festival Weekend Pass \$170, \$155 concession • Blues Weekend Pass (blues marquee only), \$125, \$115 concession • Festival day pass \$135, \$120 concession • Blues day pass \$100 standard, \$95 concession • Under 13 free <p>Increases by \$10 - \$20 from 15 Oct</p> <p>Plus offer pre-sale options</p> |
| Innovation | <ul style="list-style-type: none"> • Providing an experience – luxury glamping accommodation options, tiered ticketing to provide for a broad demographic and tastes, • Brilliant website – easy to navigate, helps buy into the experience • ‘bright lights big city’ visual arts initiative • ‘Paint Presto’ live painting art event running alongside the festival • Coordinate Sunday market (>100 stalls) • Festival App • Buskers encouraged • Artist Supporting Partners- international music connections e.g. Canada |
| Website & Contact | <p>www.wangarattajazz.com</p> <p>Contact: manager@wangarattajazz.com Ph: 03 5722 1666</p> |

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| Festival | Castlemaine Jazz Festival VIC (est. 2014) |
| Dates | 7 – 10 Jun 2019 (Queens Birthday long weekend) – <i>same as Merimbula Jazz Festival</i> |
| Positioning | Grassroots, versatile, making the most of Castlemaine’s appeal and unique buildings. Aim to provide something for all jazz enthusiasts. |
| Key markets | Target audience: Jazz music lovers and musicians of all ages. Appear to be actively encouraging intergenerational exchange. Attracting some serious, well respected jazz musicians nationally and internationally. No: <i>Cannot find any information regarding patrons and musician attendance</i> |
| Programming & focus | 2018: Provides acts across all three sub-genres, with a leaning towards Mainstream and Contemporary acts. Swing, jazz classics, blues, latin, mainstream and modern jazz bands, funk, and big bands. Aim to provide something for all jazz enthusiasts. In 2018, 80 bands and around 350 musicians showcasing various jazz styles and eras. Mainly national/Victorian acts, but some international, including partnership with Ubud Village Jazz Festival. Link to program: www.castlemainejazzfestival.com.au/sunday-10th-june/ |
| Festival Design | Another grassroots festival put together by an enthusiastic group of jazz-loving volunteers. Musicians are not paid as such, and travel and accommodation are not included (same model as Port Fairy). Musicians not paid until after the festival, when organisers decide the amount of net revenue to be dispersed to musicians (if any). Held in the heart of Castlemaine at several separate (historic and quirky) fixed venues, each within walking distance, selected to create the ideal environment to enjoy the weekend of jazz. In 2017, the festival committee and members voted to establish an annual fee for membership of the Castlemaine Jazz Festival. The fee is not just a fundraising exercise. This will also help the committee stay up to date with members information and encourage members to be more aware of what the committee is planning and doing. Major sponsors: Regional Centre for Culture program, a Victorian Government initiative in partnership with the Dja Dja Wurrung Clans Aboriginal Corporation and the Shire of Mount Alexander, plus many more sponsors. |
| Ticketing | <ul style="list-style-type: none"> Weekend pass: \$95 (adult), \$60 (concession), \$20 (youth – Under 20) Fri or Mon pass: \$40 (adult), \$25 (concession), \$10 (youth) Sat or Sun pass: \$60 (adult), \$40 (concession), \$10 (youth) Under 12 free Carers free |
| Innovation | <ul style="list-style-type: none"> Castlemaine Jazz Festival has formed a partnership with Ubud Village Jazz Festival with a view to cultural exchange and performance opportunities for jazz artists The Goldfields Jazz Orchestra formed in 2018, a great opportunity to showcase the amazing skills of instrumental teachers from the goldfields region. New in 2018, a Youth Segment where local secondary students can perform alongside other festival musicians. The Festival strongly encourages the talents and future of young musicians in our region. |
| Website & Contact | www.castlemainejazzfestival.com.au <i>Website not updated from this year’s festival in June</i> Contact: info@castlemainejazzfestival.com.au |

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|--------------------------------|--|
| Festival | Merimbula Jazz Festival, NSW (est. 1980) |
| Dates | 7 – 10 Jun 2019 (Queens Birthday long weekend) – <i>same as Castlemaine Jazz Festival</i> |
| Positioning | <p>“Festival for Musicians” - great musicians and their jazz music create memorable Merimbula Jazz Festivals.</p> <p>Moving forward to position themselves as being the festival for younger players through initiatives such as Jazz Quest.</p> |
| Key markets | <p>Jazz lovers from near, all ages and experiences.</p> <p>Aims to make a connection to demographics other than jazz enthusiasts through activating the town (street parade, etc.)</p> <p>No: In 2018, approximately 3000 musicians and jazz lovers.</p> |
| Programming & focus | <p>Using more or less than same formula since its inception – Friday Welcome night, street parade, jazz breakfast, late night jam session (Be Bop and Beyond), The Ecumenical Jazz Church Service, Jazz Hatters party (previously the picnic day).</p> <p>Aim for diversity and choice for the audience. In more recent years there have been changes in the jazz styles being performed. The traditionalists are there in great numbers, but along with them, is a group of musicians who experiment with the notes. It seems that there is an audience for all styles of jazz and the Committee is there to enable this to continue.</p> <p>Provide large choice for audience and all tastes and interest: In 2018, 562 musicians and 96 bands scheduled to perform across 6 venues.</p> <p>Program Coordinator: 0408 545 859 (Paul)</p> |
| Festival Design | <p>Grassroots festival run by volunteers.</p> <p>Lower overheads as utilise fixed venues (6 venues), all near each other.</p> <p>Great local support and sponsorship via council, tourism, business association, businesses.</p> <p>On-line band nominations and musician registrations.</p> <p>Same model as Port Fairy: Musicians are not paid as such, and travel and accommodation are not included. Musicians not paid until after the festival, when, organisers decide the amount of net revenue to be dispersed to musicians (if any). Bands register for free, but musicians are required to pay a nominal registration fee, and in return provided with a couple of drinks vouchers.</p> |
| Ticketing | <p>Festival Pass (Jazz Lover registration): Full registration: \$90 or early bird special \$80 (until mid-March); University and TAFE students (2018): \$40; Musicians performing on Official Program: \$10 Musician’s Partner or Parent: \$40; School Children (to Year 12) FREE</p> <p>Session Pass: A session pass comes in the form of a coloured wristband, with the colour of the band signifying the session time. Session Passes cannot be purchased at the Jazz Office but are available at the door at all venues.</p> <p>Session passes can be purchased at \$30 for a half day or \$50 for a full day. A session pass is your ticket to all venues for that session only.</p> |
| Innovation | <p>Jazz Quest: aims to encourage players under the age of 25 and offers prizes for the best. The innovation of having a Jazz Quest for younger players has driven the jazz festival in a successful direction, by ensuring that school bands and younger, modern players with different styles of jazz, attend the festival.</p> <p>Each year local artists produce artworks around the jazz theme, with one chosen to be used as the basis for the following year’s poster.</p> <p>Aims to match bands to private venues looking to provide music: http://merimbulajazz.org.au/bands-wanted/</p> |
| Website & Contact | <p>http://merimbulajazz.org.au/</p> <ul style="list-style-type: none"> • Contact: Aileen or Kevin: info@merimbulajazz.org.au Ph: 02 6495 9853 |

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| Festival | Devonport Jazz Festival, TAS (est. 2002) <i>*Other major jazz festival in Tasmania in the Clarence Jazz Festival: https://www.clarenceartsandevents.net/clarence-jazz-festival/</i> |
| Dates | 26th-29th July 2018 (last weekend in July annually) |
| Positioning | <ul style="list-style-type: none"> • A community festival that is a celebration of music covering all jazz genres, plus more than 'just' jazz. • Branding is classy, funky, vibrant, modern. • The 'New Orleans of Down Under' https://tasmania.com/events/devonport-jazz/ • 'As one of Australia's leading jazz festivals we feature the very best Australian and Tasmanian jazz musicians, together with international jazz collaborations and emerging artists.' • Tasmania's premier winter jazz festival 'iconic annual winter event' • Offer free and low costs events that are family friendly • Offer a variety of experiences, from very focused musical experiences to three course meals and a show, to sitting at a local café with live music. • Invite people to explore the region (especially food and wine), check out local artisans, share the music and be immersed in some unique experiences at the festival |
| Key markets | <p>Each festival program aimed to appeal to young and old, to jazz enthusiasts and those new to the musical style, hardcore and casual jazz listeners.</p> <p>Encourages an experience for lovers of music (jazz in particular) beyond the music. What the region has to offer.</p> <p>Families – have events specifically catering for young children</p> <p>Aims to make connections to demographics other than jazz enthusiasts by activating the town.</p> <p>No: could not find information. Estimating it would be at least 5000.</p> |
| Programming & focus | <p>Jazz – international, national to local musicians. Diverse – representation of all forms of Jazz plus other music genres. The festival includes award-winning jazz and acapella groups. It also features 1930's- and 40's-style big bands, and local gospel and choir ensembles.</p> <p>From the Tasmania tourism site https://tasmania.com/events/devonport-jazz/</p> <p><i>'Like gypsy jazz classics, singers of all shapes and sizes, trumpets, horns, and fingerpicking guitarists? Then this festival may be for you. Also included are tributes the greats of jazz (like Fats Waller) and some of the best-known jazz and blues artists in Tasmania. Australian Jazz hall of famers are also usually in attendance. If you're lucky, you may even see one inducted.'</i></p> |
| Festival Design | <p>Coordinated by the Devonport City Council, with volunteer support. <i>'The Devonport Jazz Taskforce is a dedicated group of volunteers that assist in the smooth running of the Devonport Jazz Festival. The Taskforce includes musicians, teachers, retirees, business owners and professionals who generously donate their time and skills.'</i></p> <p>Fixed venues across Devonport: a variety of venues across the city, from the Devonport Entertainment Centre, to arts venues, cafes, restaurants, pubs, churches and community halls.</p> <p>Program includes local and international jazz artists.</p> <p>2017 program presented 39 events and workshops featuring 210 performers across 28 venues. In comparison, the first Devonport Jazz Festival in 2002 included 10 concerts and 70 artists.</p> <p>Major sponsors: Devonport City Council. Various other sponsors, collaborations and partners.</p> |
| Ticketing | <p>Festival Pass (new 2018): Access 15 Devonport Jazz events - \$89. Save over \$60, not have to book.</p> <p>Individual event tickets – sold at venues, not via the festival</p> |
| Innovation | <ul style="list-style-type: none"> • Free pop up events – including artists on the bill and a street parade. • Adding family friendly events in 2018 that incorporate jazz elements aiming to engage new audiences and offer regular patrons new experiences: <ul style="list-style-type: none"> - Street Eats (a mini community food truck festival coinciding with the Jazz Festival). - Sunday market |
| Website & Contact | <p>http://www.devonportjazz.com/Home</p> <p>Contact: devonportjazz@devonport.tas.gov.au Ph: + 61 3 6424 0511</p> <p>Devonport City Council</p> |

| | |
|--------------------------------|--|
| Festival | Jazz by the Bay, Margaret River/Busselton region, South West WA (est. 2012) |
| Dates | 31 May – 3 June 2019 (first weekend in June annually) |
| Positioning | <p>‘Jazz, Soul, Funk’ – diversity of music, world- class ‘Swing into Jazz by the Bay....’</p> <p>Western Australia’s premiere regional jazz festival.</p> <p>‘Jazz by the Bay turns the heat up in winter, gets visitors and locals out of hibernation and into some cosy venues to enjoy cool jazz’</p> <p>‘Uniquely South West in character, Jazz by the Bay delivers amazing jazz experiences with fine wine and food in iconic natural spaces and spectacular venues throughout Busselton, Dunsborough and Margaret River’</p> <p>Offering an experience, that is more than just the music. Jazz by the Bay provides a complete feast for the senses with many events including stunning local food and wine in the experience. From the festival home page: <i>‘Let’s face it, what could be cooler surrounded by beaches, wineries and gourmet food, lovers of swing jazz will dance the night away, trad lovers will keep the beat while others simply soak up the cool mellow sounds of improvisation rhythms as they sip a glass of Shiraz.’</i></p> |
| Key markets | <p>Provides an experience for lovers of music (jazz, soul and funk in particular) – but it’s not just about the music (wine, produce, what the area has to offer).</p> <p>Music for all ages, family friendly</p> <p>No: In 2018, more than 10000 patrons and musicians</p> |
| Programming & focus | <p>World class program of performers fresh from the Perth International Jazz Festival. Includes international, national and local performers.</p> <p>Diverse and world-class – representation of all forms of Jazz, as well as incorporating funk and soul (plus other genres). A celebration of music, a tribute to the Masters and an acknowledgement of the Beat Generation of Jazz.</p> <p>Free and ticketed events. Live soul, rhythm & blues, big band, bebop and swing performances, including free, live music in public spaces and streets, and ticketed daytime, dinnertime and shows late into the night at wineries, bars, theatres and private properties into the night. Link to 2018 program: https://www.stickytickets.com.au/jazzbythebay</p> <p>X 4 free workshops in 2018 (song writing, vocal, Afro-Peruvian jazz, ‘what is Jazz?’)</p> |
| Festival Design | <p>Uniquely south west in flavour re: variety of venues. More than 20 venues in Busselton, Dunsborough and Margaret River, including live music in Ngilgi Cave, at Cape Naturaliste Lighthouse, in the lovely old Weld Theatre in Busselton, local wineries, a brewery, a fish pub, and iconic local venues like Caves House Hotel.</p> <p>The 2018 program- more than 45 performances, 33 acts, 200 performers across 4 days.</p> <p>Role of volunteers – not mentioned on website but no doubt crucial to the festival’s success.</p> <p>Major sponsors: City of Busselton (Events Capital WA), lotterywest, Government of WA.</p> <p>Friends of Jazz by the Bay via the Festival Friends Program – community sponsorship (giving starts at \$30) For more info: http://www.jazzbythebay.com.au/upload/pages/friends-program/jazz_by_the_bay_friends_brochure_ol_final_no_bleed.pdf?1537411160</p> |
| Ticketing | <p>Free and ticketed events sold on line via sticky tickets.</p> <p>Costed events range form \$25 - \$165.</p> <p>Link to 2018 program (including costs): https://www.stickytickets.com.au/jazzbythebay</p> |
| Innovation | <ul style="list-style-type: none"> • Friends of Jazz by the Bay (see above) • Festival feedback competition – great prizes for patrons who provide feedback http://www.jazzbythebay.com.au/view/festival-feedback-comp • X 4 free workshops in 2018 (song writing, vocal, Afro-Peruvian jazz, ‘what is Jazz?’) • Venues – from caves, wineries to pubs and everything in between. • 2018: first time had a jazz-inspired silent disco |
| Website & Contact | <p>http://www.jazzbythebay.com.au/</p> <ul style="list-style-type: none"> • <u>Contact:</u> via contact us page- online email submission. No other details given out. |

Appendix 2: National and Victorian programs to support live music, festivals and jazz

Music Victoria

Website: www.musicvictoria.com.au

An independent, not-for-profit organisation and the state peak body for contemporary music. They represent musicians, venues, music businesses and professionals, and music lovers across the contemporary Victorian music community. Music Victoria provides advocacy on behalf of the music sector, actively supports the development of the Victorian music community, and celebrates and promotes Victorian music.

Their brilliant on-line presence and resources include current projects, funding and training opportunities, directories, and links to resources to assist anybody in the music industry, from festivals, venues to musicians.

Music Victoria have created a comprehensive 'frequently asked questions: grants and funding' page found here: www.musicvictoria.com.au/links-resources/grants-and-funding, that also includes tips and support.

This resource is invaluable in collating and connecting you to funding programs and resources that are available to you as a person or organisation working in the music industry in Victoria.

Music Victoria also offers training, upskilling and mentoring opportunities, found here: <http://musicvictoria.com.au/projects> including the following:

Live music professionals is a business coaching program aimed at enabling small-to-medium, Victorian live music businesses to succeed, including independent promoters, venue owner, band booker or venue managers.

The Victorian Music Crawl is a Victorian Government initiative led by the state's peak body for contemporary music, Music Victoria. Delivered in partnership with local government in regional Victoria, the tour aims to build connections between Melbourne-based music industry figures and bands, venues, agents, events, promoters, media and more based in regional Victoria.

Cultivate is a new mentoring initiative for mid-level to established women leaders in the Victorian contemporary music sector.

Music Victoria also runs **monthly professional development workshops**.

They have created a best practice guidelines for live music venues (2017): http://www.musicvictoria.com.au/assets/BPG_Venues_2017LR.pdf

And also a Local Government Live Music Toolkit, which provides key material to help local communities understand the value of live music, as well as practical information, case studies and tools that facilitate or deliver strategies in support of their local live music industry: <http://www.musicvictoria.com.au/music-toolkit-180822.html>

Website: <https://creative.vic.gov.au/funding-and-support/programs>

Creative Victoria is a government body dedicated to supporting, championing and growing the state's creative industries, spanning arts, culture, screen, design and more. Creative Victoria administers grants mainly from the **Music Works program**, but have other programs too, as outlined below.

A. Music Works: creative.vic.gov.au/musicworks

Description: The Victorian Government's four-year, \$22.2 million contemporary music funding and support program.

Through a series of grants, mentoring and professional development programs, strategic initiatives and major projects, Music Works supports musicians, music industry professionals and industry organisations to create, develop and showcase Victorian contemporary music — one of the key economic and cultural pillars of our creative state.

Music Works is designed to support continued growth in this dynamic, growing industry. It helps aims to build professional capacity, encourage sustainability and find new markets for Victorian music, at home and overseas.

Initiatives:

1. Major Funding Grants: The [Music Works Major Funding](#) program offers grants of \$2,500 - \$20,000 for individuals and \$2,500 - \$75,000 for groups/organisations for projects and programs that will develop and bring dynamism to Victoria's contemporary music sector, increase employment and build cultural capital. The program is open to new ideas, new modes of practice and new approaches to the delivery of contemporary music that will build on Victoria's position as a world-famous live music capital and Australia's contemporary music hub.

2. Quick Response Grants: Complements the main Major Funding grants program, [Quick Response Grants](#) enable contemporary music artists and organisations take up significant career or business opportunities that arise at short notice and outside of the major bi-annual funding rounds. Grants of \$1,000 - \$5,000 for individuals and \$1,000 - \$15,000 for groups/organisations support activities such as local and international tour invitations, professional development workshops, and attendance at major trade fairs such as SXSW, Folk Alliance International and Bigsound. Specific funding is also available under the Quick Response banner to support activities in regional areas.

3. Good Music Neighbours: [Good Music Neighbours](#) is a sound attenuation program offering matched funding of up to \$25,000 to venues across the state for projects to will help them limit the emission of sound into the local neighbourhood.

4. Music Passport: The [Music Passport](#) program includes a suite of initiatives and opportunities that will support Victoria's music industry to establish global links, learn from the best in the world and break into new international markets. Delivered by the Victorian Government in partnership with the Australian Independent Record Labels Association, the Association of Artist Managers, Sounds Australia and CHANGES, Music Passport includes an international fellowship program for music managers and record labels, international showcase activities and in-bound trade missions to bring global music leaders to Victoria.

The Music Passport Grants program offers grants of up to \$20,000 for not-for-profit organisations to take up one-off international opportunities that are not supported by other Music Works grant programs, with a priority for new international market and technology-focused projects.

This could apply to the Port Fairy Jazz Festival if they wish to make connections with international festivals and potentially have performer exchange, mentoring and other opportunities.

5. **Victorian Music Crawl:** An intrastate trade mission, the Victorian Music Crawl sees delegations of Victoria's leading music artists, managers, booking agents and peak body representatives visiting targeted regions around the state to explore opportunities for contemporary music touring and collaboration. Managed by **Music Victoria**, the first Victorian Music Crawl travelled to Ballarat, Castlemaine, Bendigo and Echuca, generating an estimated \$150,000 in new music business. The second Crawl headed southeast, taking in the Mornington Peninsula, Bass Coast and Southern Gippsland region. A third one was completed in 2018 to Victoria's southwest, taking in Birregurra, Port Fairy, Warrnambool, the Surf Coast, Lorne, Airey's Inlet and Geelong.
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6. **Music Under Wings:** A \$1.6 million professional development program for emerging contemporary music artists, industry personnel, live music events and venues, managed by APRA AMCOS, The Push and Music Victoria on behalf of the Victorian Government. The multi-faceted, three-year program offers mentoring by established musicians and industry leaders, as well as masterclasses, skills development programs and business development training for anyone in the early stages of their music career – including performers, promoters, producers, technicians and more. Music Under Wings includes support for CHANGES, Victoria's annual contemporary music conference, and Live Music Professionals, a program that supports small music venues and independent promoters, especially those in regional Victoria, to build sustainable businesses. It also includes support for The Melbourne Sessions (coming in 2018) and Song Hubs, two APRA AMCOS initiatives designed to support songwriters and music creation.
-

7. **The Victorian Music Development Office (VMDO):** A program of activity tasked with industry research, free events, global marketing campaigns for Victorian acts, operating within the market and business development of the Victorian music sector. Focused primarily on small – medium business opportunities to ensure growth and employment in the Victorian contemporary music industry. The VMDO will be delivered by Music Victoria over the next two years and based out of the **Music Market** (see point 8). One of the VMDO's first projects will be **Support Acts for the Big Names** – a campaign to boost opportunities for underrepresented musicians, including First Peoples and female artists, by encouraging promoters to book them as supports for established acts.
-

8. **Music Market:** Will open its doors next year as the first tenant of the new Collingwood Arts Precinct on Johnston Street, Melbourne¹². It will be home to peak body Music Victoria, youth music organisation The Push plus other opportunities, given it will be a multipurpose space for events, training, meetings and exhibitions.

It will be home to the Victorian Music Development Office (VMDO) which will lead a range of programs and projects to strengthen Victoria's music industry (see point 7).

9. **Victoria Live:** An election promise from the Andrews Labor government, 'Victoria Live' is planned to be a 10-day state-wide music festival in 2020 showcasing the best of what Melbourne and regional Victoria have to offer in terms of live music, events and talks, and local food, wine and craft beer¹³.
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¹² www.premier.vic.gov.au/music-market-where-victorian-music-calls-home/

¹³ <https://themusicnetwork.com/victorian-government-promises-10-day-music-festival-if-re-elected/>

B. Regional Development and Touring:

Website: <https://creative.vic.gov.au/funding-and-support/programs/regional-development-and-touring>

The Regional Development program provides Victorian regional communities with access to a wide variety of quality arts experiences. It supports Victoria's network of regional art galleries and performing arts centres, as well as professional touring activity across the State.

Categories

The program has three funding categories, but only two are suitable for Port Fairy Jazz Festival:

1. *Not suitable – invitation only:* **Regional Partnerships** - support for regional art galleries and performing arts centres, provided through multi-year agreements with local government authorities that own and operate most of the facilities.
2. **Small Regional Presenters** – support for regional communities to program and present shows.

Applicants must be:

- Regional community presenters that are current members of Regional Arts Victoria and do not receive organisational or multi-year funding through Creative Victoria; or
- Local Government Authorities that do not receive organisational or multi-year funding through Creative Victoria.

Round Opens: 14 February 2019 via the [Creative Victoria Grants Portal](#)

Round Closes: **5pm, 14 March 2019** for shows taking place from 1 July 2019 onwards.

3. **Touring Victoria** - support for touring a professional production, performance, exhibition or program to regional and outer-metropolitan Victoria.

Round opens: 17 January 2019 using the [Creative Victoria Grants Portal](#)

Round closes: **5pm, 14 February 2019** for tours taking place from 1 July 2019 onwards.

C. Innovation in Marketing Fund:

Website: <https://creative.vic.gov.au/funding-and-support/programs/innovation-in-marketing>

The Innovation in Marketing Fund provides one-off support for discrete marketing projects that explore different ways of engaging audiences, building brand awareness and increasing income for existing programs, products or activities within the creative industries. Funding available: \$2,000 - \$20,000

Round opens: 7 January 2019 using the [Creative Victoria Grants Portal](#)

Round closes: 5pm, 1 February 2019.

For activity commencing after 1 July 2019

Regional Arts Victoria

Website: <http://www.rav.net.au/funding-opportunities/>

Regional Arts Victoria offers several funding opportunities for artists, arts organisations and presenters of arts projects throughout the state, including:

- Community Arts Grants
- Small Regional Presenters
- Regional Arts Fund - Quick Response Grants and Community Grants

They also have a great overview of alternative funding and support opportunities here:

<http://www.rav.net.au/funding-opportunities/other-funding-opportunities/>

Regional Development Victoria

Regional Development Victoria have a variety of grants that help to facilitate investment, create jobs and build regional communities.

For details go to www.rdv.vic.gov.au/grants-and-programs/grants-and-programs-search

Australia Council

The Australia Council for the Arts is the Australian Government's arts funding and advisory body. A search of their grants will provide you with guidelines regarding funding for both individuals and groups with a variety of grants available to support fellowships, career development, touring, leadership and more.

For details go to www.australiacouncil.gov.au/funding

APRA AMCOS Music Grants

Website: www.apraamcos.com.au/about-us/supporting-the-music-industry/music-grants/

Each year APRA AMCOS allocates 1.75% of APRA's distributable revenue to fund hundreds of initiatives across the music industry in Australia and New Zealand, to invest in projects, events and organisations that support, develop and invest in our members' music.

Local Government

Contact your local councillor(s) and appropriate council officers to find out what opportunities exist in your local government area. This is a great way to form an important partnership that can lead to long term support for the jazz industry and music in general in your area.

Appendix 3: Jazz Strategic Action Plan Workshop Attendees - 28 November 2018

Beckley Centre, Beckley Park, Corio. Hosted by Port Fairy Jazz Festival

| | Surname | First name | Town | Primary Area of Interest |
|----|---------------------|-------------------|------------------------|---|
| 1 | Ballinger | Gerard | Bakery Hill | Jazz promoter/facilitator/organiser |
| 2 | Blatt | Felix | Geelong | Jazz Musician (over 40) |
| 3 | Blaze | Kevin | Donvale | Jazz Musician (over 40) |
| 4 | Bolsius | Mark | Wangaratta | Wangaratta Jazz & Blues Festival |
| 5 | Boyle | Adam | Port Fairy | Government/Local Government/Tourism |
| 6 | Brickhill | Margaret | Wangaratta | Jazz promoter/facilitator/organiser |
| 7 | Bua | Filomena | West Footscray | Jazz Musician (over 40) |
| 8 | Budd | Clive | Inverloch | Jazz promoter/facilitator/organiser |
| 9 | Carter | Rod | Koroit | Jazz lover |
| 10 | Desmond | Richard | Blackburn North | Jazz Musician (over 40) |
| 11 | Garrett | Colin | Newport | Jazz promoter/facilitator/organiser |
| 12 | Goodier | Ian | Geelong | Jazz club member, President of Geelong Jazz Club |
| 13 | Goodier | Susie | Geelong | Jazz club member |
| 14 | Harrison | Greg | Mildura | Back stage (audio etc.) |
| 15 | Hirst | Ken | Bell Park | Radio Jazz show presenter (All That Jazz on FM94.7 The Pulse) |
| 16 | Huf | Catherine | Crossley | Jazz promoter/facilitator/organiser |
| 17 | Huf | John | Warrnambool | Jazz promoter/facilitator/organiser |
| 18 | James | Steve | Ballarat North | Jazz club member |
| 19 | Kenny | Barrie | Fitzroy North | Jazz Musician (over 40) |
| 20 | Kuhn | Doug | Armadale | Jazz Musician (over 40) |
| 21 | Law | Barry | Noble Park | Jazz Musician (over 40) |
| 22 | McGregor | Jennifer | Leopold | Jazz club member |
| 23 | McGregor | Jim | Leopold | Jazz club member |
| 24 | Norman | Terry | Vermont | Australian Jazz Museum President |
| 25 | Packer | Reg | Swan Hill | Jazz promoter/facilitator/organiser |
| 26 | Rogers | Heather | Geelong West | Jazz lover |
| 27 | Rowe | Neville | Lara | President -Werribee jazz club |
| 28 | Ryan | Peter | Port Fairy | Jazz venue person |
| 29 | Simmons | Adam | Melbourne | Artistic Director - Wangaratta Jazz & Blues festival |
| 30 | Williamson | Ross | Highton | I present jazz radio programs on The Pulse in Geelong. |
| 31 | Woollan | Ted | | Jazz promoter/facilitator/organiser |
| 32 | Cousins | Michael | Knox City | Musician |
| | Facilitators | | | |
| | Donovan | Rachel | Insight Communications | Consultant |
| | McCann | Becky | Insight Communications | Consultant assist |

Appendix 4: Music Victoria's Victoria Live Music 10-point plan

Please refer to this link to Music Victoria's website for more information on the 10-point plan, namely actions, status and further opportunities:

<http://www.musicvictoria.com.au/resources/resources/victorian-live-music-10pp>

1. Know your value – collect and publish data

Objective: Understand the economic, social and cultural impacts of music.

2. All aboard – political buy-in

Objective: Ensure live music has non-partisan support at government level.

3. Keep the doors open – “no lockouts here”

Objective: Ensure contemporary music is not linked to high-risk behaviour in licensing.

4. Build your case – present a clear, evidence-based plan

Objective: Ensure regulatory reform is clearly articulated.

5. Come together – industry and government work together to achieve mutual benefits

Objective: Ensure regulatory reform is actioned.

6. Localise it – council commitment to live music

Objective: Advocate the value of contemporary music at council level.

7. Get smart – excellence through best practice

Objective: Professionalise the live music sector.

8. Get with the program – attract funding and initiatives/programs to benefit industry

Objective: Respond to needs of the live music sector with appropriate programs.

9. Protect the players – there is no music without the creatives

Objective: Advocate for artists.

10. Rock 'n Roll High school – get smart, be skilled

Objective: Ensure that the music industry is educated and skilled

11. The Circuit Breaker – if all else fails, rally the troops

Objective: Unite the music community for a public rally