



Artist development in Europe in jazz and contemporary music

A survey of the current situation with recommendations for action



Anke Steinbeck, Judith Kobus, Ralf Hell

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Preface

For over 30 years, the Stadtgarten in Cologne has been an important European hub for new developments in the fields of jazz and contemporary music. The establishment of a 'European Centre for Jazz and Contemporary Music' at the Stadtgarten acknowledges its importance - and also underlines the tremendous potential of the jazz scene in Cologne and North Rhine-Westphalia.

Another significant step was the establishment of an excellence funding, the NICA Artist Development Programme, to promote artistic excellence at the European Centre for Jazz and Contemporary Music. The state government has set up a multi-year programme to provide the most promising artists in these genres with the opportunity to build their profile and distinguish themselves in several domains over a three-year period.

In the course of developing this programme it soon became apparent that, until now, a systematic overview of European artist development programmes in jazz and contemporary music had never been undertaken.

The present survey fills this gap by providing a synopsis of the different funding approaches to supporting artists across Europe. Even though there are programmes which differ greatly from NICA in terms of duration, orientation, participation, scope and structure, all of the programmes face similar issues and needed to find ways to deal with them.

These include how to position artists in a niche market, issues concerning management and acquisition skills, and also the establishment of professional and artistic networks. These are areas where the survey results can and will provide valuable input for the orientation for our own funding programmes. After all, our mission is to support professional artists in taking their place on the international scene.

I would like to take this opportunity to express my thanks, both to the initiators of the study for the way it has been conceived and implemented, and to the NICA team at the Stadtgarten for their logistical and structural assistance with the project.

Isabel Pfeiffer-Poensgen

Minister of Culture and Science of the
German State of North Rhine-Westphalia

1 Empowerment for music professionals: support structures in Europe

This first chapter introduces the survey. In the first instance, the scope and the purpose of the study are presented. The criteria for the selection procedure are then outlined and definitions of the terms "jazz" and "contemporary music", which are central to this survey, are given.

1.1 Introduction

In recent years, the significance of jazz and contemporary music in the broader social and cultural context has been increasingly discussed and recognised in Europe. In Germany, jazz and contemporary music have grown and raised their profile to the point where they constitute an independent and lively part of the musical landscape which have enriched the cultural scene in a profound, multi-layered way. In 2014 the State of North Rhine-Westphalia (NRW) was the first state of the Federal Republic of Germany to include the *Cultural Promotion Act – Act for the Promotion and Development of Culture, the Arts and Cultural Education in North Rhine-Westphalia* (*Kulturfördergesetz – KFG*) and to provide a clear basis and a legal framework for cultural promotion by the 'Land'. In doing this, NRW has followed the example of other countries such as Switzerland and Austria, which have regulated the promotion of culture and the arts by law. An important characteristic of the KFG is to define cultural policy and promotion also as a structural component of public policy.¹ "The *Cultural Promotion Act* concretises the constitutional mandate of the state and shapes it, it sets out the principles of state cultural promotion and regulates areas of operation and procedures."²

In its cultural development plan, the State of NRW placed a focus on individual support for artists. And in the field of music a production site for Jazz and improvised music was born: As part of the cultural development plan of the city of Cologne, the European Centre for Jazz and Contemporary Music was placed in the Stadtgarten Köln, which is open to musicians of NRW and offers opportunities for artistic employment. Within this framework, the NICA Artist development programme was created in 2019. When designing the programme, the lack of an overview of the structure, working methods and experience of existing programmes throughout Europe was perceived. Therefore, and to fill this gap, the present survey was commissioned.

At a European level, a large number of national support programmes in jazz and contemporary music currently exists. Additionally, there are also very successful cooperation projects between different countries, in some cases supported by the European Union. In terms of organisation, there is an informal dialogue between the organisers of these programmes, for example at conferences of the Europe Jazz Network (EJN) or at trade fairs such as the *jazzahead!*. Such

¹ https://www.mkffi.nrw/sites/default/files/asset/document/kulturfoerdergesetz_kfg_web.pdf , date: 28.11.2020.

² https://www.culturalpolicies.net/country_profile/germany-4-2-1/ , date: 28.11.2020.

discussions, however, mostly take place without direct exchange with artists. As a result, such discussions have tended to be vague, subjective and inconclusive.

At European and national level therefore, this study represents a new departure in the field of jazz and contemporary music. Data, facts and figures have been collected and compiled for the first time; artists and organisers have their say, their statements are collected and put into a larger context. On the basis of this specially instigated survey specific areas for action for organisers and programme developers will be identified for the first time, with the objective of being able to provide young professionals and musicians with even more targeted support, of avoiding pitfalls and thereby giving them the tools for durable success in their careers.

North Rhine-Westphalia offers the ideal conditions for such a study: As an European centre for jazz and contemporary music, the Stadtgarten has a set of unique advantages; the regional jazz scene is more diverse than in many other 'Länder' of Germany. With the NICA project, NRW has done pioneering work in helping jazz musicians to be promoted. This project is still in its early stages, and yet it is already having an impact within the region, it is developing visibility internationally, for example through cooperation abroad. It is important to build on this.

Cross-border project work is a significant feature of the contemporary music scene, since creativity knows no boundaries. It is logical, that Europe-wide cooperation projects form an important aspect of the survey. Nevertheless, the results of the survey are to be used to inform a practice-based catalogue of recommendations for action, which will hopefully bring tangible benefits to the musical landscape of NRW, but which could also be applicable beyond the borders of the 'Land'.

1.2 Objective of the survey

Regarding the structure, work and development of the NICA Artist Development funding programme, Stadtgarten Köln commissioned a survey to initiate an exchange with other funding programmes in Europe. The aim is to learn from the experiences and procedures of other programmes in Europe and to avoid stumbling blocks in order to achieve the most sustainable and successful support possible.

Therefore, the survey focuses on the following objectives:

- a) An overview and evaluation of existing programmes in the individual European countries as well as across countries.
- b) A qualitative analysis of the programmes and evaluation with regard to success factors.
- c) Conclusions and "recommendations for action" for the NICA programme, for music in NRW and if possible – beyond.

As mentioned above, the starting point for the survey presented here was the finding that no overview and evaluation of existing funding programmes for professional musicians in the

jazz/contemporary music scene in Europe exists. Nevertheless, it is known that although there are funding programmes in the various countries and in some cases cooperation programmes between several countries, there is generally little knowledge within the scene about either their structure or content.

The first step in setting up the survey was to research funding programmes that include the following criteria:

- Promotion of excellence
- long-term support, at least 1 year

Flexible parameters are beyond that:

- Concert booking and concert allocation at home or abroad
- Assistance with the building maintenance of networks
- International contact mediation
- Coaching
- Mentoring
- Living expenses

In order to promote and exchange ideas as effectively, constructively and sustainably as possible, the aim and purpose of the programmes should be to push already professionally active and well-placed talents not only in the short term, but also to consolidate the path towards a successful career. A broad focus is therefore essential for the analysis of the current situation: Based on the experiences and developments of the multi-layered funding landscape in Europe, it is necessary to collect key data on the funding and labour market for professional musicians in order to learn from the experiences in other countries and to make lasting improvements to new programmes. The survey does not claim to be complete. Because it is not possible to consider and evaluate all existing programmes, a selection of the most important programmes in 8 to 12 European countries and individual programmes at EU level has been made, in consultation with the NICA team. This was done out of the conviction that the survey should above all home in on the important qualitative features of representative structures, and use them as a base to identify similarities and make suggestions for improvement.

A further aim of the survey is to provide (learning) approaches for other support programmes in the country, to give colleagues an overview and ideas for improving their own programmes, cooperation approaches and collaborations.

Of course, this can also be achieved in programmes which are, for example, shorter or which do not use one or more of the above-mentioned parameters. However, since there is an unbelievably large number of, for example, shorter funding programmes in Europe, but at the same time long-term funding was a decisive factor for the NICA programme, the grid has been clearly defined accordingly.

It is crucial for the significance of such a survey that artists have their say: Only they can provide profound information on structural questions and long-term success of individual aspects of funding. In discussions with musicians from Europe, it became clear that some individual support programmes are "well-intentioned", but that they sometimes fail to take into account factors such as musicians' everyday living conditions. A survey such as this should therefore be seen as a first step to put existing programmes into a meaningful context, and also to point out not just successes but also dead ends.

The whole issue, and thus the present survey, must be seen as a cumulative study that provides a first overview, leading to some initial conclusions. This is because such a short-term study cannot provide a comprehensive scientific evaluation of such a complex topic. Especially against the background of the corona pandemic, major changes from the historic situation are inevitable.

1.3 Definitions of Jazz and contemporary music

This study focuses on jazz and also the scene of contemporary improvised music, which by its nature is fluid and open-ended. A definition of the terms "Jazz" and "Contemporary Music" seems almost impossible: On a semantic level, there are different interpretations, even within individual countries. In Germany terms such as "Aktuelle Musik", "Neue Musik", "improvisierte Musik", "Zeitgenössische Musik", etc. are often used interchangeably. And the semantic problems go even deeper when one notes that contemporary music is translated as "zeitgenössische Musik" and "aktuelle Musik" is understood as any music being performed or recorded currently. This problem of interpretation is inherent at European level.

Various terms can therefore be found in the 2001 European Official Journal ("Amtsblatt"), for example "músicas actuales" (jazz, rock, pop, músicas experimentales) in Spain, "moderne musik" (jazz, rock, eksperimentelle musikformer) in Denmark, "musiche attuali" (jazz, rock, pop, musica sperimentale) in Italy³. In the meantime, the term contemporary music has become established in publications at European level. In the music projects of the EU programme "Creative Europe", sector culture, the term "Contemporary Music" is one of the terms used by the European Commission to distinguish between individual genres, including "Classical Music"⁴.

Musicology confirms that the term 'contemporary music' has no single terminological definition, but can only be interpreted conceptually. Popular encyclopaedias such as the MGG (Musik in Geschichte und Gegenwart, Bärenreiter-Verlag), Riemann or Grove's Dictionary do not list the term "Aktuelle Musik" resp. "Contemporary Music" as a term. For example, the MGG contains texts on the keywords "New Music", "Electroacoustic Music" and "Jazz". This gap was already

³ Official Journal of the European Union, Number 2001/C 21/08, 24.01.2001.

⁴ See: <https://op.europa.eu/en/publication-detail/-/publication/31ad105b-d20b-11ea-adf7-01aa75ed71a1/language-en>, Date: 2.12.2020.

pointed out in a study on the venues for contemporary music in NRW 2004: „Diese Bezeichnung von allen aktuellen Erscheinungsformen in der Nachfolge des ‘Jazz’, der Improvisierten Musik des 20. Jahrhunderts, ist vergleichsweise jung und weder in der Literatur noch in der Musikwissenschaft zufrieden stellend eingeführt. Im journalistischen Kontext setzt sich dieser Begriff jedoch immer mehr durch. Ursprünglich entstand er in den späten 1970er Jahren in Frankreich, als man dort eine Alternative zum amerikanischen Begriff ‘Jazz’ suchte. Mit ‘Musique Actuelle’ fanden sowohl Franzosen als auch Frankokanadier eine Entsprechung für all die Stilikonen, denen der Begriff ‘Jazz’ zu eng geworden war”.⁵

In current publications, researchers repeatedly approach the terms, Frank Hentschel does so from a sociological perspective: “Während der Begriff ‘aktuelle’ Musik mehr Offenheit signalisieren und der Ausdruck ‘zeitgenössische’ Musik sich vermutlich wenigstens des ideologischen Ballasts des Terminus Neue Musik entledigen möchte, legt der Begriff ‘zeitgemäße Musik’ den tatsächlich in allen Bezeichnungen mitgedachten wertenden Charakter bloß: Gemeint ist niemals einfach Musik, die in der Gegenwart entsteht und erklingt, sondern eine Musik, die der Gegenwart in spezifischer Weise angemessen, eine Musik, die heute zu erklingen legitimiert sei”.⁶

There are several other publications on the subject, including a book by Andrew Jones in 1999. The book published “Plunderphonics, Pataphysics & Pop Mechanics: An Introduction to Musique Actuelle” in 1999 and goes a little further: “A brazen new music driven by the headlong speed of the late 20th century. Fueled by the art of bricolage, musique actuelle is a quicksilver appropriation and reassembly of the sonically familiar – television, pop tunes, film noir, free jazz, modern art, cultural icons, folk songs, the classical repertory and the dope vernacular of the street – into a new and surrealistic whole”.⁷

In the survey presented here, the creators are guided by the following definition: The term contemporary music or “aktuelle Musik” is understood to mean the work of current music and cultural actors with a high degree of improvisation in the international arena, whereby only

⁵ Translation: “This designation of all current manifestations in the succession of “jazz”, the improvised music of the 20th century, is comparatively young and has not been satisfactorily introduced either in literature or in musicology. In the journalistic context, however, the term is becoming increasingly popular. It was originally created in France in the late 1970s, when an alternative to the American term “jazz” was sought there. With “Musique Actuelle”, both French and French-Canadians found a counterpart for all the stylistics for which the term “jazz” had become too narrow”. Reiner Michalke: Musik life: die Spielstätten für Jazz und aktuelle Musik in Nordrhein-Westfalen, 2004. See: <http://reiner-michalke.de/vorwort-zu-musik-life-studie-zu-den-spielstaetten-fuer-aktuelle-musik-in-nrw>. Date: 24.11.2020.

⁶ Translation: “While the term “current” music [“aktuelle” Musik] signals more openness and the expression “contemporary” music [“zeitgenössische” Musik] presumably wants to get rid of at least the ideological ballast of the term “new music”, the term “contemporary music” [“zeitgemäße” Musik] exposes the evaluative character that is actually included in all designations: what is meant is never simply music that arises and sounds in the present, but music that is specifically appropriate to the present, music that is legitimate to be heard today”. Frank Hentschel: Neue Musik in soziologischer Perspektive: Fragen, Methoden, Probleme, 2010. See: https://musikwissenschaft.phil-fak.uni-koeln.de/sites/muwi/user_upload/Neue_Musik_in_sozilogischer_Perspektive.pdf. Date: 30.11.2020.

⁷ Andrew Jones: Plunderphonics, `Pataphysics & Pop Mechanics: An Introduction to Musique Actuelle: An Introduction to Musique Actuelle, 1999, p. 7.

European events are considered for the purposes of this study. First of all, Contemporary Music is whatever is being written right now. That covers many styles and genres. Generally, “contemporary music” includes modern forms of art music such as contemporary music, research music, experimental pop music, electronic music etc. The aspect of improvisation is central to the scene examined here. The element of improvisation, which is of central importance for jazz, can also be experienced in other styles.

The second term “jazz” is used here in the survey to include mainly contemporary trends. Jazz is a music that is essentially characterised by improvisation. In this sense, the term is understood here as a music that focuses on improvisation and the creation of an individual sound, with experimentation with sound as the artistic goal. Numerous organisations or institutions use the term in this sense as a creative practice, with which certain stylistic forms of action and communication in music are associated. The pianist Michael Wollny describes jazz as follows: “In any case, it is a music that needs and celebrates the individual and the now and raises it to the same level [...]”.⁸

However, it is almost impossible to escape the blurring of all these and other terms. “None of them can be defined conclusively and satisfactorily. For the panorama of sonic-musical phenomena that they encompass is much larger and more diverse than these explanations suggest”.⁹ In view of the conceptual fuzziness, this overview therefore generally refers to jazz, but also includes contemporary music with improvisational elements. If only one of the two terms (jazz or contemporary music) is used in the following, both are meant.

1.4 NICA artist development

In its cultural promotion plan, the ‘Land’ of North Rhine-Westphalia (NRW) has placed an emphasis on excellence in the field of individual artist promotion. In this context, a centre for jazz and contemporary music has been established in Cologne, which offers the musicians artistic work opportunities in a variety of ways. The centre of this activity is the Stadtgarten Köln, which has been and will continue to be developed into the European Centre for Jazz and Contemporary Music. The activities of the Stadtgarten Köln include the NICA support programme. The programme was named after Pannonica de Koenigswarter, known as Nica, born Rothschild. In New York in the 1960s and 1970s, Nica was considered the most important patron saint of jazz musicians: She helped them with money, accommodation, work assignments and advice. Her home became, among other things, the last home for Thelonious Monk and his wife. Today, the Cologne-based NICA programme continues that idea of support, offering a platform for mentoring and professional development to outstanding musicians in the field of jazz and contemporary music from NRW. In concrete terms, the initiators not only have the objective of launching a

⁸ Reiner Placke (ed.): Das Wollny Alphabet, 2019, p.65.

⁹ <https://www.zeitgenoessische-musik.de/infos/basisinfos/was-ist-zeitgenoessische-musik>, date: 11/02/2020

career on an European level by providing long-term support, but also of taking a close involvement in the first steps into the international scene through a professional network of event organisers, journalists, etc. The pilot project, which is funded by the Ministry of Culture and Science of the State of North Rhine-Westphalia, was launched in autumn 2019 at the European Centre for Jazz and Contemporary Music at the Stadtgarten. In the programme, which is designed for a funding period of up to three years, each year a jury of experts selects musicians who will be supported in building their artistic profile and their professionalism in the phase after they emerge from musical education.

The NICA artist development is intended to enable ambitious artists to explore the music scene and make significant progress in their artistic work, to promote strategic thinking, to train their imagination when planning new projects, to establish long-term working relationships with other artists and international producers, organisers and curators and to present this work in international contexts. Through residencies, master classes and concert opportunities, NICA artists can develop artistically within the framework of the NICA programme. International projects are intended to promote networking within the European music scene. Coaching sessions offer assistance in business topics such as marketing, project management and production. At concerts of Stadtgarten Köln or other cooperation partners, the musicians can present their artistic ideas.

The NICA artist development scheme is very flexible in its approach and is primarily geared to the individual needs of the NICA artists. The successful realisation of residencies, projects and networking initiatives requires a high degree of personal responsibility on the part of the NICA artists. Participation in the NICA artist development begins with a four-month introductory phase. During this time, the NICA Artists work on a project/target project of their own choice. Thereafter the NICA artist and the jury decide jointly whether further cooperation within the framework of the NICA artist development scheme should be pursued.

2 Figures, data and facts country by country

The empirical survey is presented in the second chapter of the survey. After a brief description of the methodological approach, the programmes are presented country by country, with the results of the questionnaire. In 2.2. the programmes that were considered important for this study are presented. For each programme there is a summary introduction, in which the specific features of the respective programmes are mentioned, and in addition, figures, data and facts are listed. The complete questionnaires are attached to the survey. An evaluation of all questionnaires is made in chapter 3 according to methods of content analysis. A summary of proposals and action lines will be developed in Chapter 4.

2.1 Introduction and methodological approach

Due to the wide variety of funding programmes and projects in Europe, the filter for the present study was clearly defined from the outset. At the outset of their work, the team compiled an extensive list of European countries in which there is an active professional jazz scene and where funding programmes in the field of contemporary music/jazz music are in existence. From the countries of Europe – mainly but not exclusively in the EU – the selection was made through discussions with organisers, musicians, networkers, journalists and other stakeholders, as well as through contacts with central institutions such as national music information centres, music councils, etc. across Europe. This list has been continuously expanded and revised and at the time of going to press consisted of 490 individuals contacted. Programmes that were not relevant to the survey due to the above list of criteria were filtered out, so that contacts were eventually established with about 80 institutions or individuals.

The next step was to go into greater depth with the programmes that were important for the survey. Based on representative questionnaires, interviews were conducted with artists, agents, promoters, networks, policy makers and various expert groups, from which further contacts were established or the significance of existing contacts for this survey was clarified. In the end, the contacts were intensified with 50 programmes whose structure and procedure were in line with the specifications of this survey. Of these 50 programmes regular exchanges with 36 programmes were successful, so that these could finally be included in the survey.

In the course of the research, it became apparent that a focus on individual European countries and the EU level was necessary and sensible in order not to exceed the time and content of this survey. The selection was made according to different aspects.

- The challenge of the research was to identify and consider the most important and fruitful projects from the large number of programmes available. Due to the concretely defined checklist of criteria (long-term nature, promotion of excellence), many programmes were excluded from the portfolio. Programmes which purely involved the organisation of show-

cases were left out, for example the project Swinging Europe within the frame of the EU program Creative Europe or the programmes of the Goethe Institute.

- On the other hand, a look at “similar” but not “100% equivalent” programmes seemed worthwhile, as individual building blocks and the experience gained in them can be instructive for the design of a new programme. For example, because of their specificity in terms of content or structure or their uniqueness in Europe, the *Statut d'artiste / Intermittent du spectacle* in Luxembourg was included in the study.
- Showcase programmes, residencies, jazz prizes and competitions are not part of the study, as they usually do not require any preparation time, do not involve working alongside the artist and are generally of a more short-term nature.
- Despite intensive research and numerous contacts, it was not possible to find funding projects in each country that met the above-mentioned funding criteria. In Denmark, for example, in addition to project funding, the export of the national jazz scene seems to be the main focus. Institutions such as JazzDanmark or its sister organisations Tempi (world & folk) and SNYK (experimental music & sound art) are mainly support programmes that make Danish artists visible abroad. Although the institutional contacts are also available for advice and guidance, the main task is to evaluate and organise e.g. cooperation with foreign partners. The programmes are usually not long-term. The umbrella organisation for this, the Danish Arts Council, offers other programmes, but are mainly aimed at networking and making Danish culture visible. There are certainly longer-term programmes, especially in the field of composition, which include residencies or provide additional funds for PR and coaching. Here, however, the focus is on the institutions that offer these programmes not on individual musicians. Therefore, there is no specific programme listed in this survey. But it must be added that the sister institutions are currently being restructured.
- In the United Kingdom, this survey required a selection to be made from the large number of existing programmes. In addition to the programmes examined here (see below), a number of other programmes could have been considered, including Jazzlines, Jazz re:refreshed, Tomorrow's Warriors or Performances Birmingham Limited. However, due to the need for balance within the survey, it was decided to present a maximum of four programmes per country.
- Despite great willingness to support in countries such as Estonia, it quickly became clear, according to the Ministry of Culture, that there are no comparable programmes in the country, mostly for financial reasons, which was confirmed by further talks with, for example, the Estonian Jazz Union.
- Some programmes that could have been of interest to the survey were withdrawn from consideration at short notice due to the lack of contact persons available until the end. Individual institutions stated that they were not interested in such a study, fearing that it might be the precursor of an uncontrollably large number of studies in the future which would lead to an unmanageable and unwelcome workload. In the case of other institutions or organisations that had given their basic consent to participate, it was not possible to establish a continuous exchange with contact persons despite several months of research and intensive contacts by email and telephone. In addition to the “study fatigue”, it

repeatedly became apparent that institutions/organisations/programmes are understaffed and have numerous projects on which they are working. As a result, calls were not answered or were answered with very long delays. The corona pandemic exacerbated this situation. Another decisive factor was the people who were spoken to within the institutions: Different responses from within the same institution led to problems in the voting process or dead ends. In addition, current data protection regulations have meant that funding institutions are not allowed to pass on the contact details of musicians. This circumstance considerably restricted the possibility of conducting interviews with artists.

- Although this survey clearly focuses on jazz and contemporary music, the authors of the survey felt it would be appropriate to look at programmes that are anchored in other genres. In Germany in particular, there are a number of renowned, highly successful classical funding programmes that have been supporting professional musicians for decades. Of course, the authors are aware that different structures and habits sometimes predominate in other genres, but the authors were convinced that a look beyond their own backgrounds could be enriching in this case, as the experiences of the partners could also be relevant to the current music scene. For example, since its establishment in 1962, the Deutsche Stiftung Musikleben has been one of the most important, and most efficient national funding programmes; it is the largest of such programmes in financial terms, but operates without state subsidies.
- Due to the current widespread corona pandemic, some promising programmes contrary to the original plans have not started yet or have been implemented in a modified form. These include, for example, calls for proposals by “Music Moves Europe” within the framework of the EU programme Creative Europe. Other programmes have been extended in the hope that before long it will again be possible to offer participants concert opportunities at home and abroad. These current changes have not had a material impact on the basic structures of the funding programmes in this survey and are therefore not taken into account as far as possible.

Most of the people contacted expressed satisfaction with the survey project and showed great interest in the results of the study. Such a survey like the one presented here does not exist in this form so far. Those involved in the scene are generally hopeful that they will be able to gain more information on the structure, success and sustainability of the funding programmes by collecting various experiences.

At this point it should be pointed out once again that at the time of the survey, the Covid-19 pandemic posed a great and existential challenge to the music scene. During the preparation of the survey, new programmes and projects or extensions of existing forms were created almost weekly; on the other hand, existing programmes could no longer be continued in their previous form. As mentioned above, Covid-19 programmes were not included in this study, as these are long-term support programmes that have been in place for a long time and for which the musicians already have practical experience, whose effectiveness can be evaluated.

The central core of the survey is the exchange with former and current participants with whom narrative or episodic interviews and biographical surveys were conducted. Expert interviews were conducted with networkers. The organisers of the various programmes and two scholarship holders per programme were sent a two-page questionnaire. This could be filled out digitally (pdf) and returned. For data protection reasons and to allow for greater openness, it was decided to make the interviews with musicians anonymous. The interviews with the organisers/promoters are done with names disclosed, not least because follow-up could well prove useful or necessary in the future.

Some expert interviews are also listed in the annex: Individual interviews with musicians proved to be so fruitful that they are of interest for this survey and will be referenced in the course of the evaluation.

2.2 National projects, focus on jazz and contemporary music

This first sub-chapter lists programmes operating at national level which met the above criteria. For each programme, feedback from organisers and programme participants is listed, based on the questionnaire survey. The selection of programmes has been explained above in 2.1.

2.2.1 Austria

2.2.1.1 Jazz Comp Graz

Introduction

Within the Jazz Institute of the University of Music and Performing Arts Graz (KUG), jazz composition and arranging are areas of particular focus, in addition to our traditional emphasis on jazz improvisation and ensemble performance. To help support this emphasis the University created the Jazz Composition Competition JAZZ COMP GRAZ. This triennial event aims to recognize and reward innovative and talented young European jazz composers in an educationally enriching environment. In addition to the financial prizes that help young composers bring their individual artistic projects to realization, all of the competition finalists have the opportunity to take part in a week of workshops, master-classes and individual lessons with the members of our jury, all world-class composers, arrangers and educators. The special feature of this competition is that the jury makes its decision on the prize on the basis of the live presentation of the finalists' works in a public concert, which is additionally recorded and published in a professional format.

Figures, data, facts

<u>When did this programme start?</u>	2011
<u>What is the duration of the funding by your institution?</u>	flexible. up to 9 months.
<u>Does your support also include the cost of living?</u>	No.
<u>How many artists do you currently support?</u>	For each competition 8 - 10 candidates will be invited to the final. In the final the winners will be selected by the jury directly from the live concert.
<u>Is there a fixed budget per artist?</u>	Yes: 1st prize € 5,000 ,-/ 2nd prize € 3,000 ,-/ 3rd prize € 2,000 ,-/ special prize for female composers € 2,000 ,-/ audience prize € 1,000,-.

2.2.1.2 Ö1-Jazz Scholarship

Introduction

Since 2018, the Ö1 Jazz Scholarship has been awarded as part of the “Ö1 Talente Börse” in the form of a two-year Master of Arts Music programme at the JAM MUSIC LAB Private University for Jazz and Popular Music in Vienna. Ö1 (as part of the Austrian Broadcasting Corporation ORF) would like to give the young and promising generation of Austrian jazz musicians support towards more visibility and audibility. This scholarship is intended to give one of their representatives with an innovative approach to music the first impetus for a perhaps even international career. Applications are open to musicians aged up to 28 years, who either have Austrian citizenship or whose home country is Austria. Currently, the JAM MUSIC LAB Private University for Jazz and Popular Music Vienna is the first music university in Austria to focus on jazz, popular and media music in its entirety. With its bachelor and master programmes in music, music education and music production at the Gasometer Music City, it is also a pioneer in Europe and wants to create a unique offer for musicians to extend the classical tradition of Vienna into the field of contemporary jazz, rock and pop.

Figures, data, facts

<u>When did this programme start?</u>	2018
<u>What is the duration of the funding by your institution?</u>	2 years.
<u>Does your support also include the cost of living?</u>	No.
<u>How many artists do you currently support?</u>	3 (Ö1-Jazzscholarship Winner 2018, 2019, 2020)
<u>What is the average age of your participants?</u>	About 27 years.
<u>Is there a fixed budget per artist?</u>	Yes, in the form of the costs that one would normally have to pay for the two-year master's programme at the Jam Music Lab Private University.

2.2.2 Belgium

2.2.2.1 JazzLab Impulse

Introduction

In Belgium, the organisation JazzLab developed various building blocks as a support programme. The main task of the organisation is to communicate with jazz-interested promoters regarding tour projects for existing bands. The aim here is to book a concert tour for the selected bands through cooperation with event partners, who are also supported by JazzLab in terms of promotion. Each year, JazzLab puts together a selection of relevant jazz projects and bands, and presents this selection to the partner venues (about 40 of the cultural centres and concert venues in Flanders and Brussels). This way, the bands are given the opportunity to perform concerts in the form of a tour, primarily in Belgium. Ideally, during or after a tour, this will lead to a collaboration with a management or booking agency, in order to support the band in the further course of their career.

In recent years, a second focus has developed within this programme: the support of new projects that are yet to be developed. Under the name JazzLab Impulse!, the concept of a selected participant is supported financially and in terms of production needs beyond tour organisation and promotion by producing the project, by JazzLab and the 8 Impulse! partners (8 prominent jazz venues). Here too, the final step is the realization and presentation of the project. Should further projects submitted be of interest to individual cooperation partners, an individual venue can also take on the co-production of a project as a partner. In the future, the presentation of both the JazzLab bands and the JazzLab Impulse! projects, which are still mainly national in scope, will have a more international focus.

Figures, data, facts

<u>When did this programme start?</u>	2014
<u>What is the duration of the funding by your institution?</u>	Flexible, that is: one tour (in one season), plus however long the production process takes before then.
<u>Does your support also include the cost of living?</u>	Yes, depends on what the artist needs, on the specifics of the project.
<u>How many artists do you currently support?</u>	We support one JazzLab Impulse project each year. This can be a band, a musician with a new project, or even a label of musicians.
<u>What is the average age of your participants?</u>	There is no age limit or set age for the artists.

2.2.3 France

2.2.3.1 Jazz Migration

Introduction

Jazz Migration was devised by AFIJMA (Association of Innovative Jazz and Contemporary Music Festivals) and then taken on by AJC (Association Jazzé Croisé) in order to respond to the issue of the emergence and dissemination of young jazz musicians. As an association of jazz promoters (festivals, venues etc.), AJC offers a professional network to develop individual promotion points with the selected artists. Within a period of about two years, the AJC provides the artists with appropriate support both in their career building and professionalization as well as in their artistic development.

During the first year of the scheme, the support phase, artists are offered a range of information and resources that support their career development (including the work on their communication with professionals, photographers and journalists) plus a residency of three to five days. At the end of the support phase, the winners present a 30-minute set at the opening concert of La Dynamo de Banlieues Bleues in Paris, before starting the second phase, the Jazz Migration tour. Each group gets 15-20 concerts in France and Europe, and there is specific funding available to cover the additional costs for promoters who commit to host a Jazz Migration touring band.

After the end of the two-year Jazz Migration scheme, further grants may be awarded to groups who have participated in order to help them with a project, such as recording an album, touring abroad, helping with a major promotional concert, travel assistance, etc. The size of this grant depends on the specific project.

Finally, AJC and its partners remain available to be consulted for advice on artistic development (from network members), or professional/business advice (e.g. on structuring, new collaborations, setting up projects, etc.).

Throughout the successful bands' involvement in the scheme, Jazz Migration commits to help promote them and to provide them with tools that will be of use for their future careers.

Figures, data, facts

<u>When did this programme start?</u>	2002
<u>What is the duration of the funding by your institution?</u>	Approx. 2 years.

<u>Does your support also include the cost of living?</u>	No.
<u>How many artists do you currently support?</u>	Approx. 14 per year/ with a two-year scheme, approx. 28.
<u>What is the average age of your participants?</u>	Between 30 and 38 years old.
<u>Is there a fixed budget per artist?</u>	No.

2.2.4 Germany

2.2.4.1 Dr. Langner Jazzmaster

Introduction

The non-profit Dr. E. A. Langner-Foundation has established the exclusive 2-year (4 semesters) master degree programme named “Dr. Langner Jazz Master” as a model for national and international jazz education. The degree is offered at the University of Music and Theatre ([HfMT](#)) in Hamburg and is aimed at especially talented students from all over the world who can demonstrate both professional excellence and a distinctive artistic personality. The Master Programme entails professional, interdisciplinary education and versatile extra-curricular activities for the students’ artistic and personal development towards a successful international career.

Figures, data, facts

<u>When did this programme start?</u>	2014
<u>What is the duration of the funding by your institution?</u>	2 years.
<u>Does your support also include the cost of living?</u>	Yes. Students enrolled in the programme can apply separately for a subsidy for living expenses. Acceptances can be made for one year.
<u>How many artists do you currently support?</u>	Originally 8 students but the programme will be enlarged this year: winter term 2020/21 10 study places, winter term 2021/22 14 study

places, winter term 2022/23 16 study places, co-financed by the Senate of Hamburg.

What is the average age of your participants?

Between 23 and 30 years old.

Is there a fixed budget per artist?

Yes. The scholarship has a value of € 14,000, - p.a. for each student. On top, a personal living allowance of up to € 4,800, - p.a. is provided depending on the student's qualification, financial needs and verification through the Foundation. Additional financial support is being offered to those master students, who are advancing exceptionally well in their studies.

2.2.4.2 The Popular Music Commissioner for the District of Upper Bavaria

Introduction

In 2013 the district of Upper Bavaria inserted the position "Popular Music Commissioner", which is part of the Cultural Department. He advises bands and musicians, among other things, on their profile and on questions of craftsmanship. He provides information on legally relevant topics such as GEMA (society for musical performing and mechanical reproduction rights), contract drafting or cultural financing and imparts know-how in the form of seminars and workshops. In addition, he offers events at which young bands and musicians can present themselves to the public.

The principle is to offer each musician exactly what he needs for the next steps rather than working with generalized formulae. The consultation is free of charge, everyone can take advantage of it as often as he or she deems necessary. "There are some bands who come to me regularly, but there are others who feel after the first consultation that I cannot give them what they want".¹⁰ In these cases, it's usually just money or the mediation of an agency or a label.

The commissioner's focus is to promote more creative entrepreneurship and to stimulate interdisciplinary thinking, to question the established, to set impulses instead of checking feasibility, to forge new networks, to provoke lateral thinking and to transfer classic competencies into new contexts.

¹⁰ Süddeutsche Zeitung [online], 10.12.2017, <https://www.sueddeutsche.de/muenchen/fuerstenfeldbruck/puchheim-der-talentfoerderer-1.3786608>, date: 18.11.2020

Consulting, interdisciplinary project work and building new networks are the three cornerstones of his work whereas knowledge and a sensitivity for socio-cultural developments enriches it. The consulting includes to support musicians in the development of their entrepreneurial personality and his means are: to stay curious. Giving more visibility to relevant topics. Setting new perspectives. Building strong alliances. Based on this motivation he has been developing and producing interdisciplinary performances with companies (e.g. AUDI), sports stars (e.g. the Parkour athletes Jason Paul, Ryan Doyle, Pamela Forster and Dimitris Krysanidis), art institutions (e.g. ZKM Karlsruhe), film festivals (Berlinale), educational institutions (e.g. SBZ Südbayern) and political institutions (e.g. state ministries in Bavaria and Hesse) for over ten years.

2.2.5 United Kingdom

2.2.5.1 Serious – Take Five

Introduction

Take Five, currently in its fourteenth year of delivery, is a professional development scheme aimed at UK-based composer-performers under 35 years of age. Take Five is designed to give some of the country's most talented emerging creative jazz and improvising music creators the opportunity to take time out to develop their craft. The programme offers participants the chance to strengthen their careers, broaden their artistic and creative horizons, reflect on their practice and provides a platform to build a greater profile and for their music to find broader audiences. The programme continues to make a tangible impact on the creative and professional practice of its participating artists, as well as an on-going and enriching contribution to the UK jazz landscape.

One of the main priorities this year was to ensure the programme reflects the change that jazz is undergoing within the music industry, for example:

- greater focus on new digital technologies;
- a number of other diverse new contributors this year, who brought a fresh perspective and approach to supporting the artists through the residency;
- greater understanding of target markets and audiences beyond jazz;
- Recruiting and addressing the needs of artists who are more genre-fluid than ever before and may well have ambitions beyond a traditional jazz audience base, as well as the fact that audiences are increasingly genre neutral;
- more open selection system, whereby artists could submit independent expressions of interest and nominators are further incentivised to recommend additional nominators, increasing our spread in order to democratise the process for artists not already known by industry figures.

Figures, data, facts

<u>When did this programme start?</u>	2004
<u>What is the duration of the funding by your institution?</u>	1 year.
<u>How many artists do you currently support?</u>	8
<u>Does your support also include the cost of living?</u>	No.
<u>What is the average age of your participants?</u>	29 years
<u>Is there a fixed budget per artist?</u>	Yes. Each artist receives a £ 400, - stipend to cover.

2.2.5.2 Jerwood Jazz Encounters

Introduction

Cheltenham Jazz Festival is one of the UK's largest jazz festivals, featuring headline acts, cutting-edge jazz and unique collaborations. It is part of Cheltenham Festivals, a charity which creates world-class cultural festivals and year-round accessible talent development, outreach and education programmes.

Since 2015 Cheltenham Jazz Festival has been at the forefront of presenting jazz in new formats and unusual spaces. Harnessing the skills of creative producers and the recent explosion in 'experiential events'. CJF has seen an appetite from early career jazz artists to create this work, but with little opportunity for them to gain experience of access expertise in making it.

Between 2020 and 2023, Jerwood Jazz Encounters will offer eight jazz artists intensive support to develop their knowledge and understanding of presenting music in unusual spaces and new formats, culminating in eight newly-commissioned works. The programme will provide a new professional opportunity for early-career jazz artists to develop creatively risky projects for presentation outdoors, in unusual spaces and/or in the digital realm. During the 18-month programme, artists will conceive and deliver an outdoor, site-specific or digital work to be hosted by at least one of the co-producing partners, as well as benefiting from a range of additional support and training on working in these spaces. Artists will also be introduced to the wider outdoor and digital arts sectors as part of the programme, ensuring they are able to continue developing and touring the work after the programme ends.

Figures, data, facts

<u>When did this programme start?</u>	December 2019.
<u>What is the duration of the funding by your institution?</u>	Flexible, that is: 18 months per cycle of the programme.
<u>How many artists do you currently support?</u>	4 artists/groups per cycle of the programme
<u>Does your support also include the cost of living?</u>	No.
<u>What is the average age of your participants?</u>	They must be within the first 10 years of their professional career so typically between 21 and 31 years.
<u>Is there a fixed budget per artist?</u>	Yes.

2.2.5.3 Manchester Jazz - mjf hothouse

Introduction

mjf hothouse is a year-round initiative of the Manchester Jazz Festival aimed at diversifying the artist base that creates new work. It especially prioritises female-identifying instrumentalists and those from diverse cultural backgrounds aged 18+ and based in the North of England, supporting them to grow their confidence in the creation of new music.

mjf hothouse is about working with artists on an individual basis to understand what barriers they need to overcome in their professional development, in order to take them to the next stage of their career. In parallel, support is given to the artists to develop creative ideas, refine their craft and help them identify and define their ambitions.

“mjf understands the pressure on independent artists, and we want to support bold new ideas and those under-represented in the jazz sector who show potential”, says director Steve Mead. Each artist undergoes an intensive series of workshops, each is assigned a bespoke personal mentor and the newly developed works are presented at the annual “work in progress” showcase, to an invited audience of industry specialists, other programme managers, mentors, festival staff and festival friends.

In a new development to the programme, artists are also offered shadowing opportunities with high-profile composers who are commissioned through the *mjf originals* programme. They are also trained in mentoring to act as role-models to a younger generation of musicians taking part in

our 'Soundcheck' talent development programme, aimed at 18-25 year old musicians who show an interest in bringing improvisation into their music-making for the first time.

Figures, data, facts

<u>When did this programme start?</u>	2017
<u>What is the duration of the funding by your institution?</u>	1 year.
<u>How many artists do you currently support?</u>	6
<u>Does/Did the grant cover living costs?</u>	There is a bursary offered to each successful artist that can be spent on an agreed support service or equipment; work devising/composing time is paid for the lead artists and rehearsal fees are paid to their bands. Although it is not specifically towards their cost of living, it does support their creative time.
<u>What is the average age of your participants?</u>	There is no upper age limit. The programme supports artists from age 18 – 65.
<u>Is there a fixed budget per artist?</u>	Yes. Each artist is allocated a budget according to the size of their bands, so that each musician is offered the same rate of pay per person for rehearsals and showcase performance, up to a maximum of 8 per band.

2.2.5.4 Sage Gateshead – Artists in Residence & Summer Studios

Introduction

Sage Gateshead is a music centre with roots in the north of the UK and an international profile. Opened in 2004, the Gateshead Concert Hall and Events Centre is home to Northern Sinfonia and Folkworks and includes a music school. Sage Gateshead has a more comprehensive talent development programme, with a variety of artist development programmes providing up-and-coming musicians with a range of professional support to help them develop their careers. There are various programmes: Artists in Residence & Summer Studios are two that would be relevant. Summer Studios is a one-week intensive residency followed by one year of follow-on support. Artists in Residence is a one-year residency. Both are focussed on creative development.

Artists in Residence is an artist-led programme to develop an ambitious creative project with a filmed presentation of the project in Sage Gateshead. Artists from various musical genres, who are among the most exciting artists in the region, will be selected for the project. These artists are at a “pivotal point” in their careers, where an ambitious project opens up new opportunities and advances their work. Projects are sought that reflect a personal history or the local environment. The residency runs from September to June. It is conceived as a self-directed programme, so that the artists themselves decide what to do with the time and money available to create the final performance with the support of the organising team.

The summer studios are residences for musicians, producers, artists, rappers and singers of all genres. During the one-week residencies, artists can create new works, develop their practice or prepare for a performance, using rehearsal studios, local facilities, individual lessons and meeting professionals from the music industry. Participants will have the opportunity to do a professional photo shoot, film a live session of one of their songs, attend workshops on industry related topics such as stage presence, approaching promoters, writing financing proposals, song writing, PR and management. Summer Studios is aimed at musicians of all genres and backgrounds, at every stage of their careers.

Figures, data, facts

<u>When did this programme start?</u>	Summer Studios: 2016, Artists in Residence 2018.
<u>What is the duration of the funding by your institution?</u>	1 year.
<u>How many artists do you currently support?</u>	Artists in Residence: 4 individuals / Summer Studios: 20-25 bands or solo artists.
<u>Does your support also include the cost of living?</u>	Yes. Artists in Residence receive a bursary for their time. Summer Studios artists can request a bursary towards living costs for the 1 week residency.
<u>What is the average age of your participants?</u>	Artists in Residence: 35 / Summer Studios: 30.
<u>Is there a fixed budget per artist?</u>	Yes. Artists in Residence: £ 6,000, - per artist. Summer Studios: no fixed amount per artist as most activity is delivered for the whole group.

2.2.6 Luxembourg

2.2.6.1 Statut d'artiste / Intermittent du spectacle

Introduction

The Statut d'artiste is exceptional throughout Europe and was included in this survey because of its uniqueness and comparatively long existence. However, only one criterion of the list of criteria mentioned at the beginning is fulfilled here: In the Statut d'artiste a monthly salary is paid. Nevertheless, it is important to list this programme here because: In the State of Luxembourg, there are about a handful of programmes tailored to different life situations, some of which are applied for at the same time and can also run simultaneously. The relatively small scene therefore allows for an above-average rate of support programmes covering either travel costs, CD production costs, participation in coaching sessions, etc. In addition to the programmes of the Ministry of Culture, funding is also available from the Fond Culturelle national, as well as from the export agency MusicLX, which offers network maintenance opportunities and covers travel costs, among other things.

The Statut d'artiste as well as the Intermittent du spectacle for the present study were particularly striking as long-term promotion of excellence. The Luxembourg State may grant financial aid to artists who professionally dedicate themselves to the “creation of cultural goods” and the “provision of artistic services”. Admission to these grants is granted for a period of 24 months. It may be renewed indefinitely (every two years), provided the artist continues to meet the legal conditions. Professional freelance artists of all genres can receive aid of a social nature, there is no distinction between “subject” and “profession”. The difference between the two programmes is that the “Intermittent du spectacle” is aimed more at performing artists (but also takes in musicians) who, as short-term employees of the cultural sector, work under special conditions, as they are subject to constant alternation between periods of employment and periods of unemployment. The Statut d'artiste is aimed at musicians who generate their income as full-time musicians; whereby the Statut d'artiste is also open to other art forms, not only musicians. Visual artists also have the statute, as do directors and dancers, for example. Parallel to their artistic work, they may pursue a non-artistic professional secondary activity, but this may not exceed certain limits.

Figures, data, facts

<u>When did this programme start?</u>	Statut d'artiste: In the 1990s.
<u>What is the duration of the funding by your institution?</u>	2 years with possible extension.
<u>How many artists do you currently support?</u>	86

Does your support also include the cost of living?

Yes, the monthly salary is mainly intended to cover living expenses, so that the artist can/should concentrate on his/her work. In other words, of course, more creative work should be done in these two years.

What is the average age of your participants?

/

Is there a fixed budget per artist?

Yes.

2.2.6.2 MusicLX - Global project grant

Introduction

music:LX – Luxembourg Export Office – is a non-profit organisation and network with the aim of exporting Luxembourg music of all genres abroad. They provide financial support to musicians, provide them with information about the constantly developing music industry and help networking between artists and the industry. The organisation is financed by the Ministry of Culture, Sacem Luxembourg and Ville d'Esch.

Funding under the new music:LX Global Project Grant can be allocated once a year for recipient(s) to undertake a number of activities to stimulate their career development, from the promotion and marketing of an album to international touring and workshops. This initiative aims to encourage artists and their teams to 'take the reins' with their global budget over the course of a year, it has been launched in September 2020, after the 1st covid wave, to help artists in a new way.

A jury will select one candidate per genre based solely on the quality of the project, its export potential, and the artist's long-term career strategy. This grant is only available to artists the jury deems 'Established' or 'Breakthrough' as outlined here. Eligible applicants must be either a resident or citizen of Luxembourg, have recorded at least one EP or album, have a strong team and/or artist development plan in place for the coming year.

Awarded applicants for this grant are eligible to receive up to € 15,000, - for the presented project. The total amount of funding awarded will vary based on a number of factors, from the applicant's financial plan to the relevance and feasibility of their career development plan.

Figures, data, facts

When did this programme start?

10/2020

<u>What is the duration of the funding by your institution?</u>	1 year.
<u>How many artists do you currently support?</u>	in jazz: 20; in classical / contemporary music: 20; in pop/rock/electro/hiphop: 25.
<u>Does your support also include the cost of living?</u>	No.
<u>What is the average age of your participants?</u>	25-30
<u>Is there a fixed budget per artist?</u>	No. Well a maximum amount of € 15,000, - but can be less, according to the project and the global budget of the project. The amount is voted by an external jury.

2.2.7 Netherlands

2.2.7.1 Jazz International Rotterdam - The Pack Project

Introduction

Jazz International Rotterdam is dedicated to promoting talent in various programmes. “Talent promotion is at the heart of Jazz International Rotterdam's policy”, says Sophie Blussé. “We have the skills, the experience and the professional network. We offer talent development projects and use the existing (national) programmes. We are also committed to promoting talent on other stages and festivals”.

In 2013, Jazz International Rotterdam was one of the first jazz organisations in the Netherlands to introduce a talent promotion programme: The Pack Project. With the annual The Pack Project, Jazz International Rotterdam aims to give the new generation of Rotterdam makers, their music and their careers the best possible support, help them develop projects and put them in the spotlight. The Rotterdam makers live in (the city region) Rotterdam or are otherwise connected to the Rotterdam scene. Doers are performing musicians and/or composers.

The musicians are offered a fertile base, guidance and a place to present their music; a way to a larger and wider audience and further artistic and business development.

Objectives of the Pack Project:

- To make a real contribution to the development and careers of young local top talents. Initiate, moderate, instruct, produce, present, reflect

- Contribution to the development and innovation of the art form jazz. The development of new material and sound; musical research and development is central (laboratory) => innovative, experimental, crossing borders.
- To reach a considerable audience for this programme.

Jazz International Rotterdam offers talented musicians (artistic) coaching, knowledge, experience, unknown musical worlds and a professional (inter)national platform. In addition, our marketing campaign contributes to the career of the participants. Since 2013 the presentation concerts have always been sold out, since 2016 a second performance will take place as part of the satellite festival 'Festival Jazz International Nijmegen'.

The director Sophie Blussé and the artistic coordinator Marzio Scholten select the new "Leader of The Pack" according to the following guidelines: resident or working / active in Rotterdam, preferably with a university degree, not older than 30 years. Talented musicians without musical education also qualify for The Pack. "All in all, we are looking for a musician who has already attracted attention in various (own) projects through his compositions, his playing, his craftsmanship, his expressiveness and performance and who is ready for the next step in his career", says Sophie Blussé.

Figures, data, facts

Name of the subsidy decisive for this survey

Several national and local funds support our activities for talent & project development since we started our activities in 2013. The last 7 years we have also received funding from the Rotterdam municipality.

When did this programme start?

In 2013 we started with one particular development scheme called The Pack Project. Later other schemes followed, such as Nieuwe Makers and Curated By. Also, we have project-related programmes.

What is the duration of the funding by your institution?

- 1 year, and
- 2 years, and
- flexible, that is - depending on the artistic project.

We have short term (max one year), long term (approx. 2 year) programmes. And we have project-related development that depends on the duration of the specific project.

<u>How many artists do you currently support?</u>	5 in intensive projects, and 7 in short term/concert projects.
<u>Does your support also include the cost of living?</u>	No.
<u>What is the average age of your participants?</u>	28 years
<u>Is there a fixed budget per artist?</u>	No.

2.2.7.2 Subsidie Nieuwe Makers

Introduction

Organisations such as artistic companies, venues and festivals can apply for a grant to collaborate with 'nieuwe makers' (Dutch for: new makers), who are at the start of their career. By supporting the artistic development of new artists, the Performing Arts Fund NL aims to contribute to a flourishing performing arts scene.

The term 'nieuwe makers' refers to artists (or a collective of artists) who have little professional experience in the Dutch performing arts sector. As an indication, artists who are eligible for this grant must have no more than three years of experience in creating their own work. This does not include being active as a performer (musician, dancers, actor etc.).

With the grant, beginning artists can work on their artistic development in collaboration with an artistic company, a venue or festival for up to two years. During this process, the artist is responsible for the production of several performances. The grant can only be applied for by the company, venue or festival the artist will collaborate with; the artists themselves cannot apply for it.

Applications may also relate to collaborations between Dutch and foreign organisations, on the condition that the resulting productions will (also) be performed in the Netherlands.

Applications for this grant are open twice per year. Application deadlines are listed on the website of the Performing Arts Fund NL. The maximum amount of times an artist or collective of artists can receive the grant, is two.

Figures, data, facts

<u>When did this programme start?</u>	2014
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<u>What is the duration of the funding by your institution?</u>	2 years.
<u>How many artists do you currently support?</u>	49
<u>Does your support also include the cost of living?</u>	No. The government has other forms of support for this issue.
<u>What is the average age of your participants?</u>	/
<u>Is there a fixed budget per artist?</u>	No. Funding is (more or less) between € 70,000, - to 125,000, - per application. The organisation must have a minimum of 20% budget from other income. For example, this can be performing fees, other subsidies or sponsorships.

2.2.7.3 Bimhuis

Introduction

The BIMHUIS describes itself as a place “for pioneering musicians of all generations and for curious listeners”. Since 1974, it has been one of the most important concert venues in Europe with on average 150-200 performances per year. Located in the heart of Amsterdam, it is also a national and international hub for the independent music scene: they facilitate projects, initiate and organise the creation of new works.

BIMHUIS is a member and co-founder of the Europe Jazz Network. The Municipality of Amsterdam supports BIMHUIS with a multi-year subsidy in the context of the Amsterdam Kunstenplan 2017-2020. The BIMHUIS programme is made possible by Fonds Podiumkunsten.

Figures, data, facts

<u>When did this programme start?</u>	2018
<u>What is the duration of the funding by your institution?</u>	Council of Amsterdam: 4 years, DPA: 2 years, private funds: on project-base.
<u>How many artists do you currently support?</u>	8 composer/musicians (and their bands and orchestras).
<u>Does your support also include the cost of living?</u>	Yes. Depending on the size of the project.

What is the average age of your participants?

25-35 years

Is there a fixed budget per artist?

Yes. But the budgets are not the same all the time. Our yearly composition assignment (the larger one: € 12,500,-, the smaller ones € 6,000, -). The long-term talent development programme, funded by DPA: a monthly contribution, coaching, all expenses, fees for the musicians. The support sometimes also contains rehearsals, travel-costs, for the band etc. Depending on the project (which is depending on the way funds give opportunities to support).

2.2.8 Norway

2.2.8.1 Sparebank 1 SMN JazZtipendiat

Introduction

JazZtipendiat is one of the most important support programmes in Norway. The programme started in 2007: Sparebank 1 SMN was the first sponsor, from 2007, Talent Norge AS came on board in 2016, and has now prolonged the contract for a new four-year period. The purpose of the programme is to make new talent visible to a large audience at home and abroad as part of the talent development programme in the Trondheim Jazz Orchestra, thereby contributing to the development of industry knowledge and networks. "What is special about this programme is that it gives a young talent the possibility to create a 'dream-project' in collaboration with handpicked musicians in Trondheim Jazz Orchestra ('dream-team'), and première it at the most important festival venue in our region", says Manager Bjoern Willadsen. The project has a total budget of NOK 1 million. This includes the world premiere during the Moldejazz week 2021 and the subsequent tour with four concerts in autumn 2021. A research assistant will receive a working grant of NOK 100,000, - to develop a new project (composer's fees). In addition, rehearsals and concerts will be remunerated. Applications are open to individual artists as well as smaller bands (Max Trio), the age limit is 35 years (applies to all participants if the applicant is a band). The jury (crew and project management) places great importance on the artistic idea when making their selection. At least 50% of the musicians must be resident in Trøndelag, 1/3 of whom may be alumni of NTNU who have moved after graduation. The proportion of women must be at least 20-30%. Talent 2020/2021 is Signe Emmeluth (saxophone).

Figures, data, facts

<u>When did this programme start?</u>	2007
<u>What is the duration of the funding by your institution?</u>	It is a 1,5-year programme for every project, running from July to December.
<u>How many artists do you currently support?</u>	2 (overlap because the project runs for 1,5 year).
<u>Does your support also include the cost of living?</u>	Yes. We pay for hotels, food during rehearsal periods.
<u>What is the average age of your participants?</u>	The talent cannot be older than 35 years and has to be Norwegian (or located in Norway for many years).
<u>Is there a fixed budget per artist?</u>	Yes. NOK 1,000,000, - is the total project.

2.2.8.2 Norwegian Jazz Launch

Preliminary note: The NJL programme was discontinued in 2018 and thus does not belong to the currently active funding programs. However, the funding parameters and criteria associated with a focus on excellence were new and exemplary for subsequent approaches in other countries in following years, which is why the programme is listed in this survey.

The Norwegian Jazz Launch was a launch programme for the new generation of jazz musicians. It started up in 2004 as a three-year programme to help Norwegian artists with international ambitions and potential to meet a broader international audience. Arve Henriksen and Paal Nilssen-Love were the first two artists to receive support from the Norwegian Jazz Launch, followed by musicians like Eldbjørn Raknes, Helge Lien, Håkon Kornstad, Stian Westerhus, Mats Eilertsen, Karl Seglem, Mari Kvien Brunvoll, Christian Wallumrød, Ellen Andrea Wang, Hedvig Mollestad, Gard Nilssen and Marius Neset.

The duration of the programme varied for the different artists depending on international plans and need of support. Some more established artists were only in the programme for one year, and some for 2 years. The programme included providing financial support for travel expenses, marketing, and arranging bookings with key international jazz clubs and festivals. There were also made a promotional CD presenting the artist in the programme.

The Norwegian Jazz Launch was a cooperation project between Rikskonsertene, The West Norway Jazz Centre and Norsk Jazzforum with financial support from The Norwegian Ministry of Foreign Affairs.

Figures, data, facts

When did this programme start?

2004 to 2018

What is the duration of the funding by your institution?

It was a three-year programme during the years 2004 – 2006, 2007 – 2009 and 2010 – 2012. The duration was 1 year in the periode 2013 – 2018.

How many artists do you currently support?

2-4 per year. Most artists were in the programme for 2 and 3 years. A few more established artists for 1 year only.

Does your support also include the cost of living?

No.

What is the average age of your participants?

The average age was 32 except for the few established artists that were a little older.

Is there a fixed budget per artist?

The total annual budget was fixed but varied between the artists based on activity and need of financial support.

2.2.9 Switzerland

2.2.9.1 SOFIA

Introduction

SOFIA (Support Of Female Improvising Artists) adopts an idea of the American support programme Sisters in Jazz, which was established for the further musical education of female jazz musicians, but adds an important component to it: In addition to the artistic profiling of young female musicians, the programme aims to promote their networking and self-marketing. With this focus SOFIA meets the specific demands placed on young improvising musicians today and sees itself as part of a newly emerging trend to provide more specific support for young female musicians (e.g. Take Five Europe). Due to its autonomous orientation, SOFIA positions itself as a pioneering project in the international context.

Figures, data, facts

<u>When did this programme start?</u>	2014
<u>What is the duration of the funding by your institution?</u>	flexible incl. 1 week of intensive workshops, 2020 additional online workshops during the year.
<u>Does your support also include the cost of living?</u>	No.
<u>How many artists do you currently support?</u>	7 musicians each year.
<u>What is the average age of your participants?</u>	28 years.
<u>Is there a fixed budget per artist?</u>	No.

2.2.9.2 Prioritäre Jazzförderung / High Priority Jazz Promotion

Introduction

Pro Helvetia's three-year support programme supports selected young Swiss jazz musicians and bands that already have a high degree of musical independence and national appeal, have completed international tours and aim to strengthen their international presence. After the first round of the Priority Jazz Promotion Programme, an evaluation was carried out in 2007, which identified a need for optimisation in the areas of communication, transparency (selection criteria/proposal) and in the support provided to the selected bands. Today, the programme

includes not only tour promotion, but also coaching offers and promotional aids. It also enables the realization of a CD release.

Figures, data, facts

<u>When did this programme start?</u>	2005
<u>What is the duration of the funding by your institution?</u>	Flexible, max 3 years.
<u>Does your support also include the cost of living?</u>	No. The musicians are only allowed to use a small part of the funding for fee compensation.
<u>How many artists do you currently support?</u>	There are currently 8 bands in the programme.
<u>What is the average age of your participants?</u>	About 30 years old.
<u>Is there a fixed budget per artist?</u>	Yes. Each band receives a maximum of CHF 25,000, - per year for a maximum of 3 years. In addition, Pro Helvetia covers the costs of coaching and special promotional measures.

2.2.9.3 Focusyear

Introduction

As part of the “Focusyear” programme at the Jazzcampus of the Music Academy Basel, led by Wolfgang Muthspiel and Sarah Chaksad, nine students from all over the world are given the opportunity to broaden their horizons for one year in interaction with international jazz personalities. The students selected for Focusyear are coached in a regular cycle and receive a full scholarship covering tuition and the cost of living, in order to allow them to focus on music exclusively. Therefore Focusyear was brought to live in order to create the most direct learning environment for talented musicians, one that “bypasses the many dangers of academia and deals exclusively with the reality of sound and community of an ensemble”. [W. Muthspiel]

Over the course of the year, the ensemble creates concert programmes and records an album, which is produced in the school’s own recording studio. The band performs regularly in the school’s Jazzcampus Club and also plays selected concerts during the year.

Figures, data, facts

<u>When did this programme start?</u>	2017
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<u>What is the duration of the funding by your institution?</u>	1 year.
<u>Does your support also include the cost of living?</u>	Yes.
<u>How many artists do you currently support?</u>	Approx. 7-8 musicians per year.
<u>What is the average age of your participants?</u>	Since there is no age limit, we do not have an age average.
<u>Is there a fixed budget per artist?</u>	Yes, CHF 2,000, - to cover the cost of living, tuition is also covered.

2.2.10 Italy

2.2.10.1 Nuova Generazione Jazz

Introduction

New Jazz Generation is a project organised and promoted by I-Jazz Association, the Italian Jazz Festival Association. This project was initiated with the main objective of communicating, sharing and promoting the new Italian jazz scene in Italy and in the rest of the world.

I-Jazz organises the project with the support of the Ministry of Culture and in collaboration with the Association of Italian Jazz Musicians (MIJ) and the one of the Independent Italian Jazz Labels (ADEIDJ). This project tries to align the young Italian scene with the high European promotional and qualitative standards, carefully following the complex dynamics of the music market, and it tries also to support the promotion of emerging talent through a programme of concerts in the major festivals and jazz clubs in Italy and in Europe and through the creation of new network, relationship, links and collaborations for them.

New Jazz Generation has collected a lot of success in 2018 and 2019 editions, in which some of the bands and musicians selected played in Toronto, London, Reykjavik, Prague, Oslo, Budapest, Stockholm, Zurich, Cerkno, Porto and in many prestigious Italian festivals (all members of I-Jazz).

Figures, data, facts

<u>When did this programme start?</u>	2017
<u>What is the duration of the funding by your institution?</u>	2 years.

<u>Does your support also include the cost of living?</u>	No. But we financially support a record, around 70 concerts to be divided by 6 bands, a showcase in Italy and a showcase in a foreign festival.
<u>How many artists do you currently support?</u>	6 bands
<u>What is the average age of your participants?</u>	4 <35 years + 2 < 45 years.
<u>Is there a fixed budget per artist?</u>	we support concerts & travel expenses with a budget of about 50K.

2.2.11 Turkey

2.2.11.1 Vitrin

Introduction

Vitrin – Contemporary Music from Turkey is a showcase and networking event dedicated to contemporary music from Turkey. Istanbul Jazz Festival invites a limited number of music professionals (festival managers, cultural institutes, booking agents, promoters, record labels, music journalists and radio producers from all over the world) to attend the festival, along with the festival audience.

The showcase for Contemporary Music from Turkey was developed to enhance intercultural dialogue through jazz and contemporary music. The rapid development of music production in Turkey and the multitude of recently emerging musicians lead to new projects not only in Turkey but also in the international arena, receiving great interest and demand. This productive environment in the local music industry has motivated the Istanbul Jazz Festival to offer an effective international platform for emerging artists.

International touring opportunities are increasing for all of the bands, not just only for the recipients of the tour support award, since the delegates watch their performances and get to know about them. Besides the showcases, there is also a sectoral meeting day for networking, which include both local professionals, artists and international delegates. Artists and local music professionals can attend this networking day and have a chance to learn the priorities of the international festivals and venues when preparing their programmes and doing bookings. Also, they find opportunities to learn about the kind of other tools and opportunities which are available for the artists to be discovered or to get into the radars of promoters. They can meet with the leading artistic directors of the live music scene from all around the world and expand their international network.

Figures, data, facts

<u>When did this programme start?</u>	2017
<u>What is the duration of the funding by your institution?</u>	1 year.
<u>Does your support also include the cost of living?</u>	Vitrin Tour Support Award does not directly include cost of living but the artists are free to use the award for any expenses regarding their upcoming international tour.
<u>How many artists do you currently support?</u>	6 Bands were funded so far.
<u>What is the average age of your participants?</u>	There isn't any age limitation but we can say 35 approximately.
<u>Is there a fixed budget per artist?</u>	Yes. € 2,500, - per band.

2.3 Cross-border funding projects

The listed programmes regarding cross-border funding projects all emphasise their international character and it is quite obvious that the idea of international networking is already inherent. Nevertheless, among the many existing programmes and cooperations only a few do meet the other criteria of this survey.

2.3.1 Sound Out

Introduction

Sound Out is a professional development, mentoring and presentation platform for adventurous musicians who challenge normal categorisation. It is designed to enable ambitious creative musicians (composer/performer/divisors) working in jazz, electronica, improvised and art music, to: exercise their imaginations to plan new projects, explore the sector, establish working relationships with other artists and international producers, programmers and presenters of live music, and to present that work in international contexts.

The musicians in the inaugural edition of Sound Out (2019-2020) are leaders in their respective genres, capable of conceiving larger-scale projects including works that are interdisciplinary or do not conform to any genre. They are from Australia, Switzerland, Scotland, Poland and The Netherlands.

<u>When did this programme start?</u>	2019
<u>What is the duration of the funding by your institution?</u>	<ul style="list-style-type: none">• 2 years• flexible, that is: covers the duration of the programme edition (which has been extended due to Covid-19).
<u>How many artists do you currently support?</u>	8 artists participated in edition 1 (starting in 2019).
<u>Does your support also include the cost of living?</u>	No, but it covers living expenses / per diems for the participating artists when they are actively involved in the project.
<u>What is the average age of your participants?</u>	Participant's ages range from early 30s to early 40s.
<u>Is there a fixed budget per artist?</u>	Yes. Partners provide a fixed amount that covers the participation of each artist.

2.3.2 Stepping Stone

Introduction

As part of the Belgium network JazzLab Stepping Stone was launched as an international talent development community. Part of that community is a pilot project working closely together with the musicians to enable them to follow their own specific ambitions and build up long-term international connections, thus to empower musicians towards sustainable international careers. Stepping Stone brings together a multitude of both pre-existing and new international initiatives and development programmes, ranging from musician-based initiatives to programmes by funded supporting organisations, focusing on the creators, on their career development and personal relationships. One of the concrete collaboration projects that has been set up within Stepping Stone involves residencies for young musicians from Flanders to explore music scenes abroad, engage in artistic collaborations with international peers and mentors and build a sustainable network of long-term contacts and connections.

Stepping Stone works bottom-up, starting with the creators and their ambitions. It aims for sustainable connections. Think: "give a man a fish and you feed him for a day; teach a man to fish and you feed him for a lifetime." It works towards long-term personal contacts and sharing of knowledge and experience. The idea is to unite various music projects of multiple international partners that focus on the creators, on their career development and personal relationships. At

the same time the identity, ownership and flexibility of each project, organisation and creator is maintained.

Figures, data, facts

<u>When did this programme start?</u>	2020
<u>What is the duration of the funding by your institution?</u>	2 years.
<u>How many artists do you currently support?</u>	2
<u>Does your support also include the cost of living?</u>	No, but it covers living expenses / per diems for the participating artists when they are actively involved in the project.
<u>What is the average age of your participants?</u>	34 years.
<u>Is there a fixed budget per artist?</u>	Yes. We are constantly looking for extra funding through several channels. If we find more, the artists get more budget. It is a collaborative effort. In addition, travel costs and accommodation, and per diems are covered as well as day fee for the musicians and their potential mentor/coach.

2.3.3 Criss Cross Europe

Introduction

Each year, Criss Cross Europe brings together 6 promising young jazz and improvising musicians from 6 European countries to form a pan-European band. During the residency period these musicians work together, guided by experts and an artistic coach – a flag-bearer of the European jazz scene. The residencies are concluded by a concert tour that takes the band to prominent venues and festivals in – minimally – the 6 countries involved in the project. Throughout the residencies the partners meet to investigate the ingredients that help build international music careers.

The residencies serve as a musical laboratory where outstanding young jazz performers get a chance to experiment with their own compositions, improvisations and standards. This artistic process is guided and led by the artistic coach, chosen for their value in a specific field. Together with the Criss Cross Europe partners they select young musicians for the band, according to their potential to build an international career. During the residencies there is ample time for the group

to create a group atmosphere and to work on the band sound. The result of these efforts takes the band and their band leader on a concert tour across Europe.

For *Musicians* to go abroad means to step out of the personal comfort zone. In an international context, musicians are evaluated by standards that can differ greatly from those in their own country. Musicians are invited to *reflect* on what it is that makes their music interesting and different for an international public and market.

During this project the musicians will find a *common musical ground* with other musicians and thus create an open environment for cultural dialogue and inspiration.

The residencies also serve as *career/talent development training* centres, where each musician gets the chance to fully investigate his employability on a European level. Each Criss Cross Europe partner will make extensive use of the networks in his country to provide the musicians with useful information.

Conclusions of the last years are: The laboratory concept has proven to be fruitful and creative for young artists on a European level. Several of the musicians that participated in Criss Cross Europe have become established names in the European jazz scene in only a few years: Lander Gyselinck (B), Mattias De Craene (B), Piotr Damasiewicz (PL), Oliver Maes (D), to name but a few. Others have continued to play with Criss Cross Europe band members after the tour was over or invited them to become members of their own groups. Many have returned to the venues where they played with the Criss Cross Europe Band.

Figures, data, facts

<u>When did this programme start?</u>	In 2008 as Jazz Plays Europe
<u>How are the participants selected?</u>	by the cooperation partners.
<u>What is the duration of the funding by your institution?</u>	flexible, that is: for the duration of the project (residency and tour).
<u>How many artists do you currently support?</u>	Each partner supports one musician per year (per Criss Cross Europe edition).
<u>Does your support also include the cost of living?</u>	No, but it covers living expenses / per diems for the participating artists when they are actively involved in the project.
<u>What is the average age of your participants?</u>	around 30 years old.
<u>Is there a fixed budget per artist?</u>	No. The budget depends on the costs of the project (travel and accommodation + coach fee). The concert fees tend to be similar each time, as does the coach fee.

2.4 EU funding programmes

The European Union maintains numerous programmes in various policy areas to realise its own goals and support the policies of the member states. Important programmes in the context of this study are the programmes Creative Europe, sector culture and Erasmus +, which serve exchange and mobility in Europe.

2.4.1 Creative Europe

Building on several predecessor programmes (notably Culture 2007-2013 and Media 2007-2013) and combining them, the EU supports a wide range of cultural and media projects in the period 2014-2020. The programme has a budget of € 1.46 billion. The current funding period ends at the end of 2020 and projects approved this year or last year will continue beyond 2020. Negotiations are currently underway on the content and funding of the Creative Europe 2021-2027 programme. The central idea of the programme is cross-border or Europe-wide cooperation and networking. The programme area includes not only the EU countries, but also the countries of South-East Europe, some Eastern European countries, Norway and Iceland.

In the current funding period, around € 450 million have been allocated to the culture sector, which are spent in the following funding areas:

- Small and large cooperation projects: Cooperation of at least 3 or 6 cultural institutions from at least 3 or 6 eligible countries.
- European platforms: Associations of at least 11 cultural institutions from at least 10 eligible countries. These are designed to facilitate access to the European market for emerging European talents and to present it to a wide European audience in a jointly designed pan-European programme.
- European networks: are intended to represent a cultural sector as a kind of European association and to support cross-border networking within the sector concerned. They are designed to support capacity-building for specific sectors, e.g. through professionalizing their members. A network must have at least 15 members from at least 10 eligible countries.
- Literary translations.
- In addition, special measures such as the pilot programme Music Moves Europe (MME) will be supported.

The programme is managed by the Education, Audiovisual and Culture Executive Agency (EACEA), and national agencies in the participating countries provide advice and assistance to applicants.

With a view to funding of projects in the field of music Music Moves Europe (MME) will play an important role within Creative Europe, sub-programme culture, from 2021 onwards.

Music Moves Europe is a so-called “strategic initiative” of the European Commission within Creative Europe and provides the framework for supporting the European music sector. Launched as a pilot project, it will become an integral part of the programme.

In 2018, 2019 and 2020 several calls for proposals for pilot projects within the framework of MME have taken place. Among these is the following call: “Co-creation and co-production” (2019)

The aim of this call is to promote co-productions between songwriters and musicians or residency programmes for the music sector. Support will be given to at least 10 innovative and sustainable pilot programmes with a clear European added value, thus enabling the development of a European musical repertoire. The focus will be on supporting emerging artists and marketing newly created songs. It is open to all musical genres; the duration is max. 14 months.

2.4.1.1 INES: Innovation Network of European Showcases

Introduction

INES is a European cooperation project (duration 2017-2021) consisting of four major programmes, two of which are aimed at artists and two at music professionals. These are INES Festival and INES Talents for artists and INES Pro and INES Conference for professionals.

INES Festivals is a consortium of 20 showcase festivals in Europe and the booking platform ‘gigmit’ in Berlin.

Within the framework of INES Talents, each INES Festival nominates between 2 and 10 promising artists from its own country to the INES Talent Pool. In the following two years all INES festivals book foreign artists from the pool, fees and costs except travel expenses are covered. Nominees must be available for between 8 and 20 festival dates in the following year.

INES Pro is a programme that supports professionals in the field of music to participate in the European showcase festivals that are organised within INES. Among other things, this enables them to discover bands and create networks. The programme includes free admission to the INES festivals as well as travel and accommodation costs. Registration is open to all those who are professionally active in the music industry in Europe and associated countries.

Ines Conference is the digital extension to the conferences at each festival. Internationally relevant sessions and panels are video recorded, and will be made available in the conference library. This way the learnings created at the events will become a sustainable source of digital knowledge transfer for everyone in the European music industry as well as for the generation of music pros to come.

Figures, data, facts

<u>When did this programme start?</u>	2017
<u>What is the duration of the funding by your institution?</u>	2 years.
<u>How many artists do you currently support?</u>	143 (426 acts current INES#talent Pool 2020: 134 acts, INES#talent Pool 2021: 79 acts).
<u>Does your support also include the cost of living?</u>	No.
<u>What is the average age of your participants?</u>	/
<u>Is there a fixed budget per artist?</u>	Minimum fee per gig 250 €.

2.4.1.2 Jump – The European Music Market Accelerator

Introduction

JUMP provides a framework to support music professionals also from the field of jazz and contemporary music to develop innovative business models. It aims to help music sector and industry professionals such as artists-entrepreneurs, event managers, promoters, artistic Directors or music related cultural and social innovators adapt to the recent transformations of the market, develop innovative and sustainable business models while encouraging them to work on a transnational level. Jump is also for musicians.

In order to take part in the construction of a more solid Europe, JUMP partners wish to foster the emergence of a united and dynamic music industry, strong of its protected and promoted cultural diversity. With that goal in mind, JUMP is conceived as a prospective European programme which aims at enhancing the professional development of artist entrepreneurs, festival promoters and service providers in terms of competence, network, and innovative potential as well as in their knowledge of the different mechanisms at play.

Organised by a network of six acclaimed European Festival and Conventions Jump provides a series of events, workshops, networking and business opportunities for music professionals to develop innovative business models.

Aiming to support a better professional adaptability to the major transformations of our times and at offering more equal opportunities, JUMP will offer three fellowships over its duration, each taking place respectively in 2019, 2020 and 2021.

Artist development in Europe in Jazz and Contemporary Music.

For nine months each year, 10 to 20 participants coming from all over Europe will have the opportunity to develop their ideas and to benefit in parallel from an extensive training and a personalized tutorship. JUMP is designed with a strong focus on different complementary and interrelated objectives.

Figures, data, facts

<u>When did this programme start?</u>	2018
<u>What is the duration of the funding by your institution?</u>	9 months each year.
<u>How many artists do you currently support?</u>	10-20, including 4 musicians.
<u>Does your support also include the cost of living?</u>	No.
<u>What is the average age of your participants?</u>	/
<u>Is there a fixed budget per artist?</u>	/

2.4.1.3 MOST - The Complex Strategy to develop the Balkan World Music Scene

Introduction

MOST is a European cooperation project with a duration of 2019-2023. MOST is aimed at artists, bands, managers, bookers, agents, promoters, event managers, club owners, festival managers and all world music professionals who are ready and willing to step onto the global stage.

Figures, data, facts

<u>When did this programme start?</u>	2019
<u>What is the duration of the funding by your institution?</u>	1 year, MOST training programmes have 3 rounds during the 4-year timespan of MOST.
<u>How many artists do you currently support?</u>	10 bands,
<u>Does your support also include the cost of living?</u>	Yes.
<u>What is the average age of your participants?</u>	/
<u>Is there a fixed budget per artist?</u>	/

2.4.1.4 HEMI - Hub for exchange of music innovation in Central and South-Eastern Europe

Introduction

HEMI is a European cooperation project running from 2020 to 2023 and involving 10 partner organisations from Central and South-Eastern Europe. The project aims to provide music professionals in each of the countries of Central and South Eastern Europe with expertise, advice and training modules in response to the current and future needs of the sector in the region, but also at the European level. HEMI aims to strengthen and expand the horizontal value chain and cooperation between the participating organisations active in the music industry and live music sector in the CSEE region. Its mission is, among other things, to support the professionalizing and internationalization of the artists of CSEE. In the coming months, the project will launch a call for artists and a call for music entrepreneurs.

Figures, data, facts

<u>When did this programme start?</u>	2020
<u>What is the duration of the funding by your institution?</u>	10 months.
<u>How many artists do you currently support?</u>	/
<u>Does your support also include the cost of living?</u>	Yes.
<u>What is the average age of your participants?</u>	/
<u>Is there a fixed budget per artist?</u>	/

2.4.1.5 Keychange

Introduction

Keychange is a global network and movement working towards a total restructure of the music industry in reaching full gender equality. Keychange consists of partners collaborating from 12 different countries, working proactively to make this change.

Keychange aims to accelerate change and create a better, more inclusive music industry for present and future generations.

It is doing this via a career development programme for underrepresented talent, a gender balance pledge for music organisations and a Manifesto that influences policy. Core actions:

- An extensive programme of career development for women and gender minority artists and industry innovators. Keychange helps all participants progress to the main stages and leading positions in the industry. In 2024, 272 artists and innovators will have completed the programme.
- A pledge for festivals, music organisations and companies to achieve gender balance by 2022. Over 300 festivals and music companies have already signed the pledge.
- A second Manifesto for change will be presented to the European Commission in the final year of the project.

In 2019 Keychange announced a four-year programme with project lead Reeperbahn Festival. 74 participants will be recruited each year in 2019, 2021 and 2022. Keychange supports women and gender minority artists and innovators to take part in an extensive talent development programme of showcases, panels, workshops, mentoring and creative sessions. The programme takes place at 13 festivals across Europe and Canada, including 2 full network meetups in February and September. As well as exporting opportunities, the Keychange talent development programme helps participants to get to the next stage in their career through targeted training. The partnership with “she said.so” on the “we.grow” mentoring programme helps to build confidence and address any barriers they might face with personal one-on-one support; inspiring and empowering participants with direct access to experienced role models. The capacity building programme, presented by “Chimes” offers bespoke panels, webinars, workshops and group sessions featuring speakers from different organisations.

Figures, data, facts

<u>When did this programme start?</u>	2019
<u>What is the duration of the funding by your institution?</u>	1 year, due to the pandemic, the 2019 round will run until 2022. In total, the programme is funded by the EU until 2024, so that a total of 3 rounds can take place.
<u>How many artists do you currently support?</u>	132
<u>Does your support also include the cost of living?</u>	Yes.
<u>What is the average age of your participants?</u>	/
<u>Is there a fixed budget per artist?</u>	/

2.4.1.6 SHAPE

Introduction

SHAPE is a platform for innovative music and audio-visual art from Europe and therefore covers a broad range of music genres: contemporary music, club music, also jazz. It consists of 16 festivals and art centres and aims to support, promote and exchange innovative and aspiring musicians and interdisciplinary artists with an interest in sound. SHAPE attempts to present a variety of idiosyncratic music and sonic art from all over Europe, and provide audiences and professionals with insightful lectures, talks and workshops by experts in various fields related to sound and performance.

The platform was formed by members of ICAS (International Cities of Advanced Sound) – a global network of independent non-profit organisations dedicated to advancing sound cultures, music and related arts.

Each year, the 16 involved associations will collectively choose 48 creatively strong artists and musicians to participate in a mix of live performances, residencies, workshops and talks across festivals and special events.

An open call is announced every year. As the creation of the annual SHAPE artist roster is rather complex and demands consensus from 16 different organisations, we will not be able to get back to artists or musicians with detailed evaluations of the submitted materials. However, they will be contacted in the case if they're chosen for SHAPE rosters.

SHAPE is a three-year initiative, co-funded by the Creative Europe programme of the European Union.

Figures, data, facts

<u>When did this programme start?</u>	2014
<u>What is the duration of the funding by your institution?</u>	1 year.
<u>How many artists do you currently support?</u>	48 artists each year.
<u>Does your support also include the cost of living?</u>	No.
<u>What is the average age of your participants?</u>	/
<u>Is there a fixed budget per artist?</u>	No. 80% of the costs for artists are reimbursed.

2.4.2 Erasmus +

Introduction

The Erasmus + programme is the EU programme for education, training, youth and sport. Similar to the Creative Europe programme, for example, the Erasmus + programme area includes not only the EU member states but also additional partner countries, making a total of 34 countries.

The main objectives of the programme are

- Promotion of mobility (ingoing and outgoing);
- Exchange of experience;
- Getting to know other cultures and approaches;
- Language Learning.

Erasmus + is composed of three so-called key actions

1. learning mobility of individuals;
2. cooperation for innovation promotion and exchange of best practices;
3. supporting policy reforms of education, training and youth work systems.

Key action 1, Individual Learning Mobility, is relevant to the context of this survey. Under this key action, students can study or undertake an internship in another country for 3-12 months. The amount of the scholarships / grants awarded depends on the respective group of countries (destination) and amounts to 330 - 450 € per month.

The programme is managed by the Education, Audiovisual and Culture Executive Agency (EACEA), national agencies in the participating countries provide advice and support to applicants.

The responsible national contact point for higher education in Germany is the German Academic Exchange Service. There are contact persons for the individual German universities, the so-called university teams. The actual application procedure is organised on a decentralized basis. At each university participating in Erasmus+, an Erasmus+ university coordinator is the first point of contact for every interested person. Interested persons should contact the corresponding offices at the universities (International Offices) or the respective contact persons in the faculties or institutes. The application and selection procedures are carried out by the coordinating universities.

In addition, there is the possibility of applying for low-interest loans for a complete full-time Master's programme abroad.

Figures, data, facts

<u>When did this programme start?</u>	2014
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<u>What is the duration of the funding by your institution?</u>	flexible, Erasmus: up to 12 months, other DAAD scholarships up to 6 months.
<u>How many artists do you currently support?</u>	48 artists each year.
<u>Does your support also include the cost of living?</u>	Yes.
<u>What is the average age of your participants?</u>	/
<u>Is there a fixed budget per artist?</u>	/

2.5 Support programmes in other sectors

Despite the already fundamentally diverse funding landscape in jazz and contemporary music in Europe, it seems worthwhile to look beyond the horizon. In this chapter, a few programmes that work in the field of classical music or across genres will be presented. In fact, some of these programmes have been in existence in various countries for decades, providing extremely effective and sustainable support for artists' careers. Over the years, these programmes have undergone constant modification. This experience will be used here to broaden our field of vision. In order to narrow down the field of investigation somewhat, five renowned programmes will be presented using Germany as an example, whose working methods have a unique selling point in the scene or are conspicuous for their special focus.

2.5.1 Akademie Musiktheater heute

Introduction

Every year, the Akademie Musiktheater heute (AMH) offers up to 15 young talents from the fields of stage and costume design, conducting, dramaturgy, composition, cultural management, libretto/text and directing the opportunity to deepen their knowledge of artistic design as well as the management of musical theatre in a two-year programme and to gain practical experience. The Academy was founded on the initiative of conductor Titus Engel and musicologist Viktor Schoner. Together with the then director of the Salzburg Festival, Gérard Mortier, they developed the concept of an Akademie Musiktheater heute - Berlin-Salzburg at the end of the 1990s. In 2001 the idea of the academy was taken over by the Deutsche Bank Foundation as an operational project and has since been continuously developed and expanded.

The AMH closes a gap in the promotion of young talent in the field of music theatre and has established itself as a permanent fixture in this field. In the meantime, numerous alumni and current scholarship holders work at renowned institutions or are active as freelancers. Some occupy leading positions at international opera houses and festivals.

Figures, data, facts.

<u>When did this programme start?</u>	2001
<u>What is the duration of the funding by your institution?</u>	2 years.
<u>How many artists do you currently support?</u>	30
<u>Does your support also include the cost of living?</u>	No, but it covers living expenses / per diems for the participating artists when they are actively involved in the project.
<u>What is the average age of your participants?</u>	The average age is 30 years; the age limit for an application is 32 years.
<u>Is there a fixed budget per artist?</u>	No.

2.5.2 Frauenkulturbüro NRW

Introduction

The Frauenkulturbüro NRW (Womens' Culture Office of Northrhine-Westphalia) has been working for equal opportunities for female artists since 1991. "We become active where theory seeks practice. Our over-riding concern is not just to promote a theory, but rather to achieve demonstrable and practical results," says managing director Ursula Theissen. The fields of action are to be found at all levels of cultural promotion in North Rhine-Westphalia, from cultural-political lobbying and public relations work to, for example, the awarding of the Künstlerinnenpreis NRW and the International Exchange Programme for Women Visual Artists. With its on-site scholarships for female artists with children, the State of NRW awards one-year scholarships to female musicians who shape their musical careers with children. Three musicians with children from North Rhine-Westphalia were selected by a jury in 2019 and will receive the scholarship 2020 in the amount of € 8,400, -. The sponsorship helps the artists to better combine their musical career with family life. A special feature of the scholarship, which is unique in Germany, is that it is not subject to compulsory attendance. This enables the artists to work in

their place of residence. "Scholarships play an important role for a successful career in music. However, they are often tied to a temporary change of residence, which poses a particular challenge for female musicians with children. With the scholarships, we want to support women in better reconciling family life and their artistic activities", said Minister of Culture and Science Isabel Pfeiffer-Poensgen.

The country's scholarships were awarded for the 12th time in 2020. The scholarships are organised by the Frauenkulturbüro NRW e.V. on behalf of the Ministry of Culture and Science.

Figures, data, facts

<u>When did this programme start?</u>	1997 in the field of visual arts, since 2016 in the field of music.
<u>What is the duration of the funding by your institution?</u>	1 year.
<u>How many artists do you currently support?</u>	3 female artists every 2 years.
<u>Does your support also include the cost of living?</u>	Yes. There are no guidelines on the use of funds, the subsidy is like a basic income.
<u>What is the average age of your participants?</u>	At the time of application, children must not be older than 14 years of age. There is no age limit for female artists (estimated average age of female scholarship holders (25 - 45).
<u>Is there a fixed budget per artist?</u>	Yes. Over € 700, - per month over 1 year.

2.5.3 Dirigentenforum

Introduction

The Dirigentenforum is the German Music Council's nationwide support programme for young conductors in Germany. It promotes young talent in the fields of orchestral conducting and choral conducting through master classes and stands for artistic encounters between the young generation of conductors and nationally and internationally renowned conductors.

The project company of the German Music Council brings together a large number of excellent nationwide support measures, including the German Music Competition and Jugend musiziert. It is not possible to go into the many projects of the DMR at this point, but the Conductors' Forum will be presented as an example. The nationwide support programme Conductors' Forum of the German Music Council emerged in 1991 from a merger of the previously independent conducting

support measures in East and West Germany. Since 1960, the German Music Council (DMR) has organised so-called “Auswahldirigieren” (conductor selection processes) within the framework of the Deutscher Musikwettbewerb (DMW) and the Bundesauswahl Konzerte Junger Künstler (BAJK) (Federal Selection Concerts for Young Artists), which took place at the Hanover Radio Orchestra. In 1988/89 and 1989/90 they were conducted as Dirigentenforum of the DMW. In 1991, the existing initiatives were brought together under the umbrella of the German Music Council: The Conductors' Forum, which still exists in this form today, was created. In 2008 the programme was expanded to include the promotion of young choral conductors.

Figures, data, facts

<u>When did this programme start?</u>	1991
<u>What is the duration of the funding by your institution?</u>	Flexible, that is: 2-4 years.
<u>How many artists do you currently support?</u>	31
<u>Does your support also include the cost of living?</u>	No.
<u>What is the average age of your participants?</u>	27 years.
<u>Is there a fixed budget per artist?</u>	No. The number of masterclasses one stipendiary can attend depends on his/her availability. Students tend to be more flexible than those who have already started working e.g. at an opera house, so the budget invested into each artist differs.

2.5.4 Deutsche Stiftung Musikleben

Introduction

Deutsche Stiftung Musikleben (DSM) is dedicated to the nationwide promotion of top young musicians. The Hamburg-based foundation was established in 1962 and is financed exclusively by numerous, mostly small donations from its friends and supporters, which also include a number of supporting foundations. Around 300 scholarship holders between the ages of 12 and 30 are currently among the instrumentalists sponsored. Renowned artists such as Julia Fischer, Viviane Hagner and Baiba Skride, cellists Eckart Runge and Wolfgang E. Schmidt, pianists Alice Sara Ott and Igor Levit are among the foundation's alumni. The foundation focuses on long-term, tailor-made support, “because as individual as each artist's personality is, as individual must be their support”,

says President Irene Schulte-Hillen. There are three main pillars in which different aspects that are particularly important for starting a life as a successful professional musician are taken into account:

1. At the heart of the support programme is the German Musical Instrument Fund, founded in 1993, a joint project with the Federal Republic of Germany. In this fund, the foundation looks after around 200 string instruments, most of which are historical and beautiful in sound, which are loaned to outstanding young musicians through an annual competition.
2. The scholarship holders gain podium experience in the concert series "Foyer Young Artists". The spectrum ranges from a small lunch concert and the traditional summer concert on Sylt to special projects such as festive concerts at the Federal President's residence or debuts in large halls.
3. Finally, the foundation offers a wide range of special prizes, scholarships and sponsorships for targeted and bespoke individual support - from the special prize at Jugend musiziert for the younger ones and one-year scholarships at the German Music Competition for the more advanced, to financing master classes and study visits abroad and annual sponsorships.

Figures, data, facts

When did this programme start?

1962. 1993 saw the establishment of the German Musical Instrument Fund within the Deutsche Stiftung Musikleben, a joint project with the Federal Republic of Germany, and more or less at the same time the establishment of the foundation's own concert series "Foyer Young Artists" and thus the operational programme.

What is the duration of the funding by your institution?

Within the framework of the scholarship programmes mentioned above, individual projects (e.g. participation in master classes / competitions) are financed, sometimes also stays abroad, then for a maximum of 2 years. The scholarships awarded annually at the German Music Competition are one-year scholarships. Within the framework of the sponsorship programme, scholarship holders can, in exceptional cases, be supported with a monthly scholarship over several years (e.g. to finance the high instrument insurance costs). However, it should be emphasised once again

that the support provided by the DSM is not solely financial in nature. The heart of the foundation is the German Musical Instrument Fund, through which fine and historical instruments are loaned to selected young musicians. Through successful participation in the associated competition, the original loan period of 1-2 years can be regularly extended, i.e. theoretically, someone could be supported with an instrument loan between the ages of 12 and 30 and also receive further support measures. In addition to this, performance opportunities etc. are available. (see below).

How many artists do you currently support?

Around 300 participants.

Does your support also include the cost of living?

Yes. In the Sponsorship Programme and, if applicable, the Gerd Bucerius Scholarship or, currently in Corona times, within the framework of scholarships financed from the established Corona Aid Fund.

What is the average age of your participants?

approx. 22 years old.

Is there a fixed budget per artist?

No.

3 Evaluation

The information collected in the questionnaires is compiled and evaluated in this chapter. In the first sub-chapter, collected figures, data and facts of the programmes are gathered together, so that comparability of the structures or prerequisites can become apparent. In the second sub-chapter, the participants, i.e. the musicians, have their say: Their experiences are a valuable guideline for the creation or development of new programmes, but also for the adjustment or expansion of existing formats.

3.1 Organisation and structure of the programmes

The feedback from the organisers has revealed a complex picture: The 36 programmes considered are sometimes very different in their structure, working methods and organisation and are based on different national, regional circumstances. All programmes have in common the goal of supporting professional musicians in the development of their careers and of strengthening an orientation of their musical work by setting specific focal points and working alongside them for part of their musical path.

Establishment of the programmes

Only a few of the funding programmes collected here are already able to look back on many years of experience. Programmes with decades of experience can be found primarily in the classical music sector (Deutsche Stiftung Musikleben 1962, Dirigentenforum 1991, Akademie Musiktheater heute 2001). Among the most long-standing of the funding programmes in the field of jazz or contemporary music listed here are the programmes in Luxembourg (since the 1990s), the Priority Jazz Promotion, Austria (2005), Sparebank 1 SMN JazZtipendiat, Netherlands (2007) and Criss Cross Europe (2008).

However, most of the support programmes in jazz or contemporary music gathered here were created in the 2010s and can therefore only look back on just a few years of experience.

When did your program start?

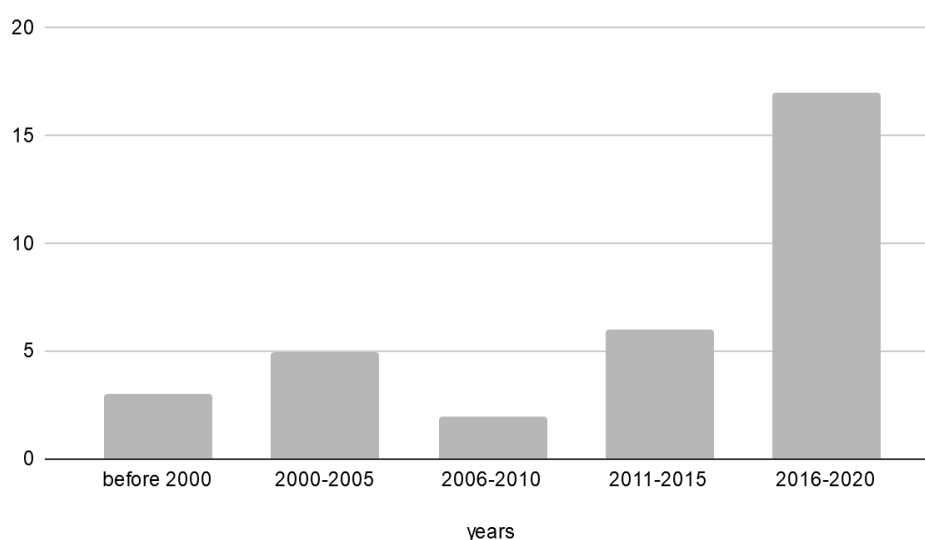


Diagram 1: Diagram showing the years in which the funding and support programmes surveyed here were founded.

Duration of funding

One of the most important criteria at the beginning of the survey was a long-term funding period for the programmes. Among the programmes collected, it is evident that a funding period of one year is a priority. A longer duration is only allowed by a few programmes, including the NICA and the Priority Jazz Promotion (up to three years), the Council of Amsterdam (four years). In addition, there are programmes that are oriented towards general studies (Ö1 Jazzförderung, Dr. Langer Jazzmaster) or towards the duration of the projects applied for (Criss Cross, Sound Out). Individual programmes have the option of an extension, including the Artiste status in Luxembourg.

What is the duration of the funding by your institution?

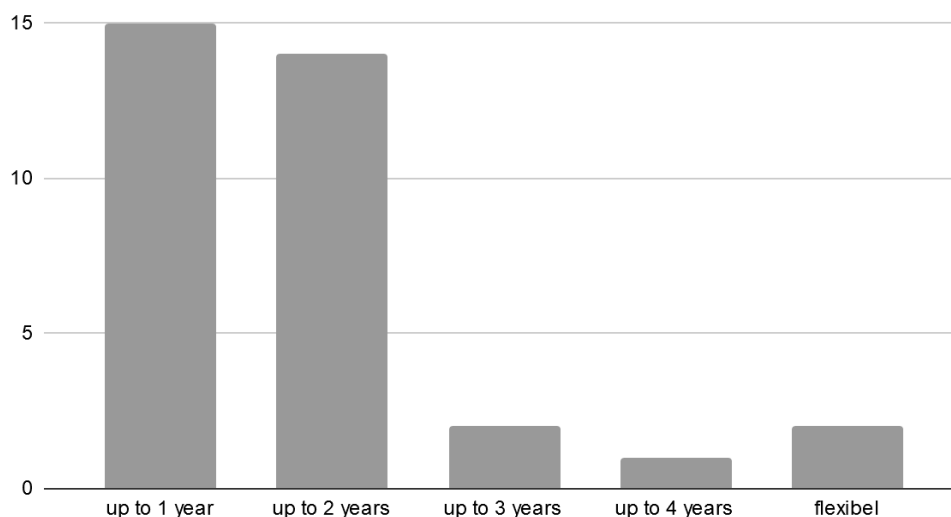


Diagram 2: Funding period of the programmes. Some programmes have extension possibilities - this has not been considered here. Only the first funding period without a new application is shown here. Some programmes have flexible funding periods, including Criss Cross, which depends on the duration of the project applied for.

Number of participants

Due to the structure, available budget and objectives of the programmes, the number of currently funded participants also differs. Some programmes can support a large number of participants, while others focus on a smaller group. The largest numbers of participants are from the Deutsche Stiftung Musikleben (about 300 participants), Statut d'artiste / Intermittent du spectacle (86 participants) and Subsidie Nieuwe Makers (49).

Number of participants per programme

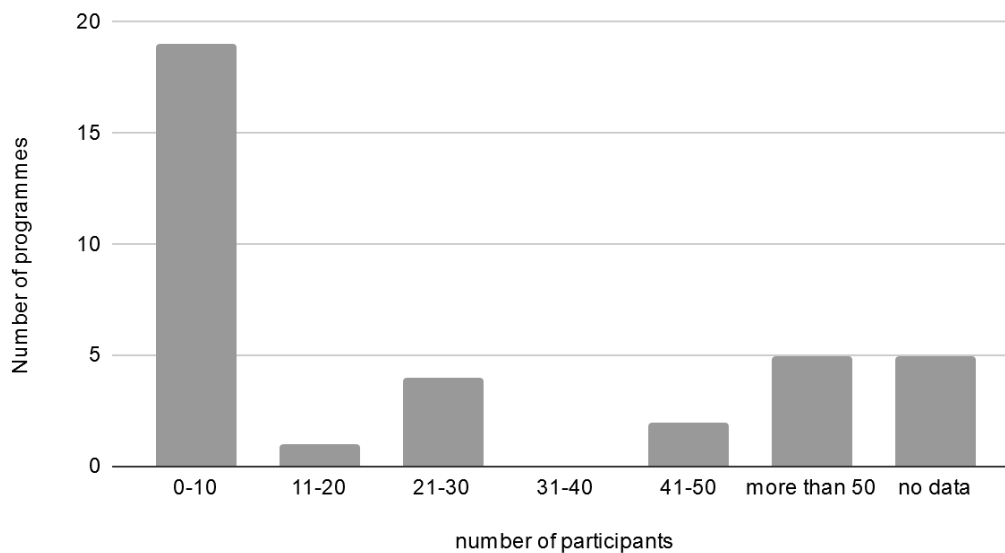


Diagram 3: Number of participants per programme.

Age of participants

With regard to the programme participants surveyed, it is noticeable that most of the funding programmes covered here begin at a point in an artist's career where the participants already offer high artistic quality, but do not yet have outside help from an agency, for example, to take care of logistics, media or accountancy. The average age in most programmes is between 25 and 35 years on receipt of the application. The range varies in the programmes surveyed. For Sound Out the age of the participants ranges from early 30s to early 40s, for Nuova Generazione Jazz between 20 and 45 years. Two programmes have no age limit. These include Focusyear and JazzLab Impulse: "since there is no age limit, we do not have an age average". Manchester Jazz also has no age limit: "There is no upper age limit. The programme supports artists from age 18-65". Ten programmes did not provide any information on this item.

What is the average age of your participants?

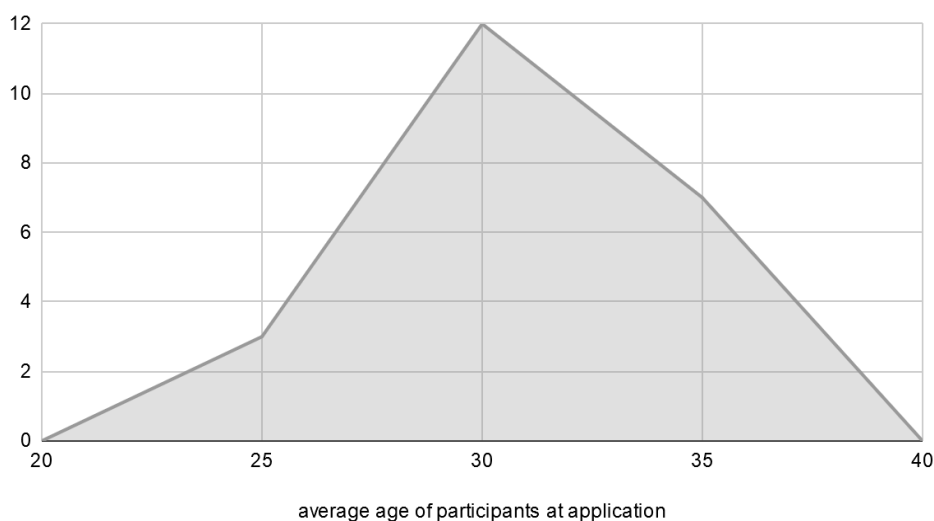


Diagram 4: Number (vertical axis) of the average age of participants (horizontal axis) in the programmes surveyed. The age ranges in the programmes vary. However, there is a cumulation in the years 25 to 35 years at the time of application.

What is financed?

For many musicians, the question of whether a contribution is made living costs is crucial. Among the programmes surveyed, 12 programmes state that they cover the cost of living, 21 do not. For example, the Nieuwe Makers programme states: “The government has other forms of support for this issue”.

The amount of money provided varies. In the case of the Bimhuis, the amount of funds depends on the size of the project, while in the case of the Frauenkulturbüro (Women's Culture Bureau) it says: “There are no guidelines on the use of funds, the subsidy is like a basic income.” INES sees the guarantee fees for each gig already partial cover for the cost of living.

Does your support also include the cost of living?

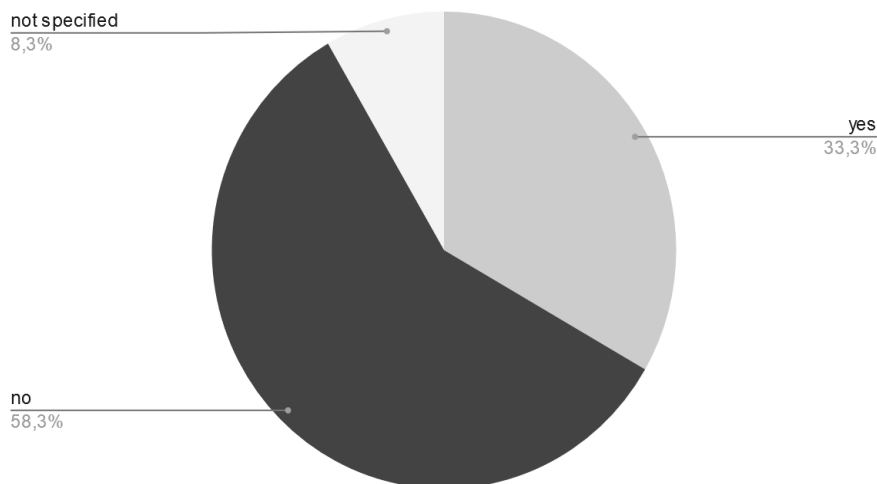


Diagram 5: Coverage of living costs according to programmes.

Selection

The access possibilities to the individual support programmes also vary considerably. We differentiate between the forms Application, Open Call and Nomination. Programmes that are announced on a regular basis and are tied to certain requirements such as university degree, place of residence, etc. are subsumed under Application. “Open Call” means that basically anyone can apply, there are no (or only minor) access restrictions. The third way is the nomination or targeted approach by the organisation. In the programmes gathered here, a clear distribution can be seen in the area of the application procedure:

How are your stipendiaries selected?

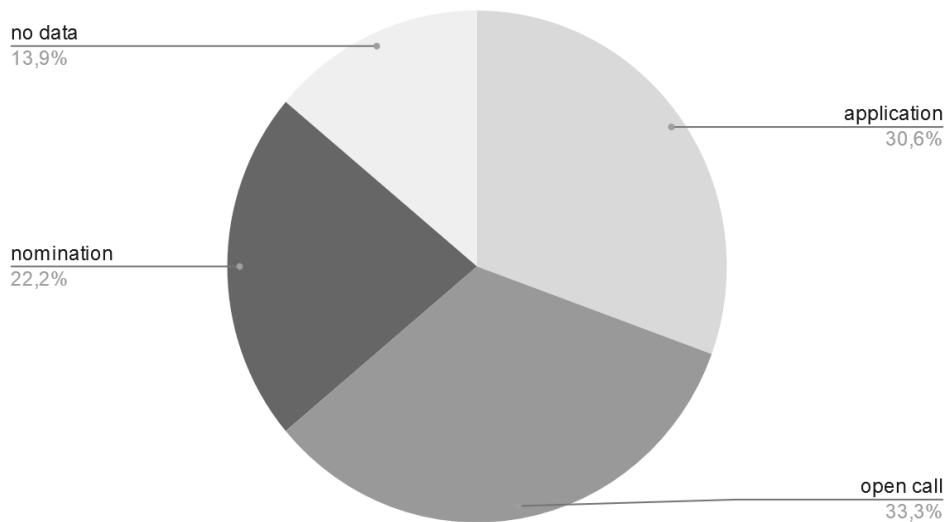


Diagram 6: The evaluation of the figures, data and facts received shows that the programmes available in Europe have a wide range of structures, procedures and approaches. There is, however, a certain degree of accumulation in almost all the areas surveyed, including the duration of the programmes, the age of the participants and the access routes.

Summary

- More than half of the funding programmes (51%) were created between 2016 and 2020, so they do not yet have many years of experience.
- Most programmes have a funding period of up to one (44%) or two years (41%).
- The maximum number of participants in most programmes (61%) is fewer than 10 individuals.
- The age ranges in the programmes vary. However, there is a cumulation in the years 25 to 35 years at the time of application.
- In 33% of the programmes, a contribution to living costs is included; in 58% it is not.
- Most programmes chose open call (33%) followed by application form (30%) and nomination (22%).

3.2 Which funding mechanisms have proved useful from the participants' point of view?

The evaluation of the organisers' questionnaires is followed by the evaluation of feedback from the scholarship holders and participants. This is particularly valuable, as the musicians, as those directly involved, are best placed to judge which parts of the programme are particularly effective, which parts of the programme may not be fully effective or which other obstacles have arisen. This following chapter therefore focuses on the feedback from participants. However, as valuable contributions, critical considerations or desirable developments have also been formulated by the organisers, these will be supplemented under the respective points.

Effects of the support in general

In principle, all participants in the programmes were generally happy with the period of funding. As different as the durations of the programmes presented are, it helps to have the possibility of additional funding. Answers to questions relating to general funding were "In general: How do you feel about the funding period?":

- "The funding was pretty minimal but still enjoyed very much the two concerts we got to play thanks to this support." (Feedback participants Vitrin, TR, No. 1)
- "It was one of the best things I have ever been involved in. I was so supported and encouraged and every part of it felt personalised to what I needed at that time." (Feedback participants mif hothouse, GB, Participant No. 2)
- "Very positive - it was an extremely informative and productive programme for me. The focus on mentoring, information, and networking on the highest (international) level was perfect for me - to widen perspective, make new valuable contacts in many fields, get an expert view from the outside on my options and career development." (Feedback participants Sound Out, Int., No. 1)
- "It was a very great opportunity to create a special view on 2 projects. I think this is exactly what musicians need in general." (Feedback participants Jazz Migration, FR, No. 2)

The majority of the participants were able to name concrete successes or developments as a result of the funding. Regarding the question "How did the promotion have a concrete effect on your professional career?", many see concrete successes through their time in the promotion.

- "Hard to say. In Norway it definitely had some effect, it got lots of attention in here, internationally my agency booked all the gigs and my label (ACT) did the PR. I was already playing a lot in Europe with my own groups at the time this project was, so it's difficult to me to say if with concert effect this project had min my own career." (Feedback participants JazZtipendiat, NO, No. 1)
- "The residency solidified the working practise between my musical partners. We were able to take time to create and consider our music as well as investigate a performance/career path beyond the residency. To have been offered this opportunity also gave us both a

psychological boost! Musical pursuits often feel quite solitary and this was much valued support.” (Feedback participants Sage Gateshead, GB, No. 1)

- “Jazz International Rotterdam is well known in the whole jazz scene in Holland, so being part of the poster of the festival has made a lot of people that didn’t know me before listen to my music or discovered me and my bands.” (Feedback participants Pack Project, NL, No. 1)
- “The art/music works I created in that time were performed several times and documented by video and photo. These recordings are now on display in youtube, on social media and elsewhere.” (Feedback participants Nieuwe Makers, NL, No. 2)
- “It gives so many perspectives, and all the journalists and bookers know about your work.” (Feedback participants Jazz Migration, FR, No. 1)
- “It started a reputation for the bookers and venues in Europe” (Feedback participant Vitrin, TR, No. 2)

Particularly in the initial phase of a professional career, the following funding mechanisms have proven to be desirable or useful from the point of view of those involved:

Cost of living

Being able to dedicate oneself to art without economic pressure is one of the most frequently mentioned central prerequisites for creative development. The reassurance of knowing that rent can be paid at the end of the month takes away considerable pressure and opens up correspondingly creative possibilities. It also has a direct effect on musical activity: The individual musician no longer has to accept every “gig” in order to be able to finance him/herself, but can devote him/herself to commissions and projects that are important for him/her and his/her art.

- “The programme allows me to keep my head clear for projects I would otherwise not be able to carry out. I always know what I will use to pay my rent next month. Positive effect: I no longer have to do every little gig just for the money. Many gigs are very badly paid, they cost effort, power and artistic energy. Thanks to the programme I was able to be available as a sideman for other Luxembourg artists. Because I had more time, I was more available and could rehearse more.” (Feedback participant Lux Status Artiste, LU, No. 2)
- “I think in most respects this is a great programme that has been very well thought through, but as with most things I feel an increase in personal budget for realising the final presentation of your work would be good. There is a reasonable budget at present, but a small amount more would enable more ambitious projects from the participants.” (Feedback participant Jerwood, GB, No. 1)
- “I think it is/was a great opportunity to focus on the vision I have and to have all the tools to realize it. It was also time to experiment and learn a lot. The funding made it possible to give me mentors, musicians, artists, podiums, everything I imagined. The only downside is that there is no concrete funding for the time spent for the learning process and working, experimenting, collaborating, rehearsing, etc. for myself.” (Feedback participants Nieuwe Makers, NL, No. 2)

Concerts

Gathering practical concert experience is one of the most substantial points. Musicians often lack reliably planned performance opportunities, but at the same time these are an existential component of creative work as a target point for creative work, as a basis for experience and for further commitment.

- “I think more gigs would be great and that it would spread a bit.” (Feedback participants SOFIA, CH, No. 2)
- “Me and my band played a short 10-minute slot at an industry showcase concert in Manchester specifically for hothouse recipients to receive feedback on new material.” (Feedback participant mjf hothouse, GB, No. 1)
- “It was a blessing to have so many concerts in one year.” (Feedback participants JazzMigration, FR, No. 1)

Mentoring/Coaches

In principle, mentoring is seen as one of the most important gifts. A trustworthy person from the scene who passes on experiences, gives impulses or is available as a sparring and discussion partner. Not all programmes offer mentors. Those who offer mentoring do so in very different ways.

Have you been assigned one or more mentors?

- “Yes. We can choose which person(s) we want to get in touch. Jazzlab makes the corresponding link to that person or organisation.” (Feedback participants Stepping Stone, Int., No. 1)
- “Yes, we were assigned mentors. The mentors were the jurors of the competition. The finalists of the competition had both group lessons and individual lessons with them.” (Feedback participants Jazz Comp Graz, A, No. 1)

If so, what did the mentoring programme include?

- “An intense week, where we got to know countless people (regarding social media, contracts, self-employment, accounting, booking, management)”. (Feedback participants SOFIA, CH, No. 1)
- “We had to find our own mentors relevant to our project. In our case we engaged a coding expert, a set designer, an expert in live sound and we attended a number of talks with other experts-a music/installation artist and a social media adviser.” (Feedback participants Jerwood, GB, No. 2)
- “The ‘Take Five’ was a mentoring programme organised by Serious (UK). It was a week with several mentors (organisers, association representatives, booking agents, etc) from the business world, divided into different panels on different topics and personal exchange.” (Feedback participants Prioritäre Jazzförderung, A, No 1)

- “In the Focusyear programme, there’s no individual mentoring system but every other week a new coach/mentor comes to work with Focusyear band. 3 full days of rehearsals and one concert. You can also have a certain amount of private lessons of your own choice of teachers.” (Feedback participants Focusyear, CH, No. 2.)

In his reply, one participant also referred to the structure of mentoring, as the exchange with several mentors is desirable:

- “I think artists could have more choice in their mentors and more flexibility in spreading the mentoring time across different mentors rather than 1. Apart from that I liked the fixed structures of sessions and timelines.” (Feedback participants mlf hothouse, GB, No. 1)

Network

In addition to musical skills, the best possible network is considered a decisive factor for an international career. Especially international networks and time spent abroad increase intercultural competence. This can be regarded as one of the essential requirements for international careers.

Contact with other musicians, event organisers, journalists etc. is always considered important. Especially nowadays in pandemic circumstances a network also proves to be of psychological support. Nevertheless, and even though Jazz is considered to be an international language itself, it is quite evident that for an international network it is necessary to at least be fluent in English. Further linguistic skills are beneficial.

- “As musicians, apart from daily survival, the network is crucial. Coupled with personal support in the form of an exchange: where do I stand, where do I want to go. I would be helped by a manager or artist coach who would say: You should apply here and there, you should publish the song in the rhythm, invite the following guests, etc. Artists like me would be grateful for a support consultation, which includes one hour twice a month from a music manager. A classical manager does something like that, but in such a small area as jazz, where I move [around], it is not financially viable. As an artist, you are everything at the same time and all the time, but having someone with whom you can come to an agreement, in terms of content and organisation. This would bring you to the point where you could afford a professional.” (Feedback participant Lux Status Artiste, LU, No 2)
- “It was incredibly helpful for the artists to have this contact with each other, which encouraged them to exchange and support each other especially in times of pandemics.” (Feedback/Questionnaire Organisation, Keychange, EU)
- “[...] also, many highlighted the importance of contacting other professionals in the framework of the project in these pandemic times. Participants considered that as important as the financial support.” (Feedback/Questionnaire Organisation, MOST, EU)
- “Most importantly it changed the way I look at myself and my work. It has made me more aware of my position in the music (and wider art) world and continues to help me find my artistic voice. Also, it has given me access to a large network of professionals with whom I

continue to be in contact, for advice, career tips, practical matters etc.” (Feedback participants Sound Out No. 1, Int.)

- “Bilateral exchange between universities and their international partner universities would be extremely useful. This would also provide students with an intercultural experience. [...] This would result in international networking, from which students could benefit in the further course of their studies and for their professional activities.” (Feedback/Questionnaire Organisation, ERASMUS+, EU)
- One of the interviewees also mentioned multilingualism as a door opener to become a permanent member of other international and sometimes stylistically completely different bands. Through the cooperation, the own network could be expanded beyond its own musical direction. (Appendix, Interview No. 4)

Advanced training – non-musical skills

Participants interviewed stated repeatedly that they had received intensive training in their artistic skills during their studies, but were also insufficiently informed about career prospects. The professional market for musicians has also changed considerably in recent years, partly due to the importance of digital marketing strategies. In order to become and remain visible as musicians, mastery of the instrument and the development of creative ideas is not enough. Musicians are performers, composers, teachers, music mediators, arrangers, editors; they are their own accountants, project proposal writers, promoters, PR agents and much more. The multitude of different activities requires a broad view of the scene and knowledge in many areas. For this reason, career centres have already been established at many music academies to offer practical further training. Seminars on self-management, tax/law can be attended by students on a voluntary basis. Comparable corporations or “rooms” in which the creative-musical spirit can meet the practical concert business and in which an analysis of the environment is possible, seem to give helpful, even necessary impulses. Here, cooperation with mentors or finding suitable contacts can help, too.

- “I was assigned one mentor to cover performance anxiety, public speaking coaching, marketing, and experimenting with vocal approaches”. (Feedback participants mjjf hothouse, GB, No. 1)
- “An intense week, where we got to know countless people (regarding social media, contracts, self-employment, accounting, booking, management).” (Feedback participants SOFIA, CH, No. 1)

Duration of the programmes

The duration of the programmes varies, see above. Independently of this, the opinions of the participants differ: Some feel that a short funding period is an important stimulus, while others would like to extend a long funding period in order to be able to further deepen the long-term effectiveness. For example, the answers to the question “Would you like a longer duration of your sponsorship?” were so varied:

- “No, I think a 2 year programme like mine (which is prolonged because of Covid) forms a good basis to start your career. At some point you should be able to stand on your own feet.” (Feedback participants Nieuwe Makers, NL, No. 1)
- “Yes. Because I always generate more ideas and concepts for my projects and every time they get better ;). Secondly, if you have the time to work on your own projects without intermission or need to do other jobs to get some income, you can bring your art to the highest level possible. Also, for me, if the sponsorship was longer, I would have had the opportunity to bring my work to a broader audience. My orchestra of 14 people is something that needs support in order to get to that audience. At the same time I really cannot complain, because I had 2 years already. I am very aware that it was a very special opportunity.” (Feedback participants Nieuwe Makers, NL, No. 3)
- “Yes and no. It was great, no question and I don't want to complain. But it's true that after such a promotion, there are of course projects of the same or even bigger size, and you need money to work properly. The fact that you always have to make full submissions for every upcoming project (tours, CD productions, etc.) is very time and energy consuming.” (Feedback participant Prioritäre Jazzförderung, CH, No.1)

In principle, the opinion that a certain longer period of time would be appropriate prevailed: Freelance musicians are always dependent on working in projects that have a different duration. The funds for this must first be acquired or applied for. This process and the necessary written description and explanation of projects can be very time-consuming, financially imponderable and represent a major hurdle for many musicians, not least because of the application-specific vocabulary and language usage. In discussions with artists, long-term funding was therefore repeatedly mentioned as desirable and particularly effective. To be free of financial pressure for several months is particularly effective to give a stimulus to one's own creative work. A longer duration is also considered more effective in terms of visibility and the associated role model function for female jazz musicians, for example. In addition, a longer duration of a programme enables a certain flexibility regarding e.g. concert dates and participations in programme modules.

- “Yes, a female artist support over several years would be great. This would lay the foundation for more women musicians to inspire and encourage the next generation”. (Feedback/Questionnaire Organisation SOFIA, CH)
- “Most of the concert bookings could not be made because the dates were already booked for other concerts. For this reason, it was also not possible to attend the Shape participants' meeting.” (Feedback participant Shape, EU, No. 1)

On the other hand, however, the duration of a programme should not go beyond what is useful, as this could lead to too great an influence on artistic events. One participant formulated the following answer to the question “Would you like a longer duration of your sponsorship?”:

- “No, I think that Jazz Migration is perfect to make emerging young (or pretty young) artists. But if the support continues year after year, I think there is a risk to contribute to fix an artist image of a “young artist”. And: “If the support programme is too exhaustive, the risk is to create artists standardized, with all the same way to do promotion (which is already a

problem), the same way to express themselves. But maybe it is the price to pay to have a general professionalization and help the most artists we can.” (Feedback participants Jazz Migration, FR, No. 3)

Mediation activities

In the opinion of the interviewees who have contributed here, designing a funding programme in cooperation or interaction with a festival or venue is an obvious step. For example, contacts can be established and mediated in such a framework in a comparatively uncomplicated manner: If artistic directors, owners of record companies, agents, journalists etc. come to the concerts, contacts can be established in a relaxed atmosphere. For example, Serious provides a good service here: If a musician has made it into the funding, he or she will be offered a large number of paid concerts and contact with organisers. This hands-on approach helps to break down initial barriers and provides practical experience.

Within the framework of a festival, venue or individual concerts, it is also possible to gain a simple insight of what happens behind the stage, what is the specific focus of promoters and, in comparison to several other bands to find the best approach for oneself. This aspect was mentioned by individual musicians.

Some of the programmes like Jazz Migration and JazzLab cooperate with a fixed selection of venues/festivals that also take part in the selection of the participants. With this structure the venues are committed to the bands and show an enthusiastic support of the musicians.

- “We launch a call for projects that are eligible as Impulse projects. With a group of 8 Impulse partners, 8 prominent jazz promoters, we choose the laureate together. These 8 venues each commit to a € 500, - production budget (JazzLab itself commits € 1,000, -) and a concert in the tour of this project. This is why they are the jury themselves.” (Feedback/Questionnaire Organisation JazzLab, BE)
- “Jazz International Rotterdam is well known in the whole jazz scene in Holland, so being part of the poster of the festival has had the effect that a lot of people that didn’t know me before listen to my music or discovered me and my bands.” (Feedback participants Pack Project, NL, No. 1)
- “I did this actually by myself. All concerts were cancelled due to Covid except one at the Grachtenfestival Amsterdam. I would have played at Jazz in Duketown, Music Meeting Nijmegen, Wonderfeel Hilversum, Jazz International Nijmegen. North Sea Round Town Rotterdam. I did perform four times in the BIMHUIS and a fifth one will follow next February.” (Feedback participants Nieuwe Makers, NL, No. 3)
- “The Keychange Initiative offers the so-called “Capacity Building Programme”, which is part of a comprehensive career development programme to which artists from women's and gender minorities as well as industry innovators can apply. The Capacity Building Programme lasts one year and takes place at and/or in cooperation with 13 European and Canadian festivals. Through panels, webinars, workshops and various group sessions, participants are specifically supported in their personal and professional development and thus enabled to

reach the next stage of their career.” (Feedback/Questionnaire Organisation, Keychange, EU)

At this point, it should again be pointed out that it is not possible within the framework of this study to cover all programmes, offers and initiatives. However, we are aware that the jazzahead! trade fair, showcase festivals in general and programmes such as 12 Points or Nordic Jazz Comets do an important and efficient work in the field of mediation.

Alumni / role models

Contact with role models or people who have completed similar stages of a career in their own field has proven to be useful. Both in answering personal questions and in motivating them, building and maintaining a dialogue with an alumni network can be beneficial.

- “It would be necessary to strengthen the alumni work in order to ensure a professional network and a permanent offer of further education. This would require the creation of personnel capacities for administration, planning, communication and implementation. It would be desirable to have what could be called ‘post-masters’ sponsorship, in which young artists are financially supported for about 2 years after completion of their master's degree in order to facilitate their start in life as independent jazz musicians. During this phase, further training opportunities at the HfMT could be used and the international professional network could be strengthened.” (Feedback/Questionnaire Organisation Dr. Langner, DE)

Summary

- **Securing the cost of living** through a programme is an important issue for many musicians. Having a regular income that covers basic needs not only has financial advantages but also has a direct influence on artistic creation.
- Gathering **practical concert experience** is mentioned by many participants as one of the most important aspects of good support programmes.
- Equally important for the participants is the **contact to a trustworthy person** from the scene who, similar to a father figure, passes on the benefit of experience, gives impulses or is available as a sparring and discussion partner.
- In addition to musical skills, the **best possible networking** is considered a decisive factor for an international career. Especially in today's pandemic situation, contact with other musicians, event organisers, journalists etc. also prove to be a psychological support.
- Musicians are not just artists, but their own accountants, writers of project proposals, promoters, PR agents and much more. The study of music either does not prepare for this at all, or very inadequately. Funding programmes therefore often offer useful grounding and further training in these essential aspects of building a career.
- In addition to contact with **mentors and organisers**, contact with **role models** or people who have gone through similar career stages in their own field has proved useful.

3.3 Which factors inherent in programmes are limiting their effectiveness?

The evaluation of the individual questionnaires of participants shows that despite all the successes, there are always barriers that hinder artistic development or artistic focusing. These are sometimes of structural nature, but often also lie in misguided communication work or a singular lack of empathy.

Lack of structural balance in the programme

The balance between fixed structures and creative freedom varies from programme to programme. Some programmes have a fixed set of component parts from which participants can put together their own building blocks. Other programmes are far less prescriptive. In general, free structures are seen positively by many participants, because as professional musicians they already have an understanding of where they will need support and where they won't.

- “It feels very well balanced. There is enough fixed structure to keep you focused and enough freedom to help you develop.” (Feedback participants Jerwood, GB, No. 1)
- “I think there was a brilliant balance of structure and assigned workshops and opportunity to personally grow alongside your mentor.” (Feedback participants mlf hothouse, GB, No. 2)

On the other hand, there was also feedback that declared individual points:

- “I think it’s very important to make a programme based on the needs of an individual. For some grants a structure could work well but in my case it’s very helpful that it could be tailor-made in a way.” (Feedback participants Nieuwe Makers, NL, No. 1)
- “The structure of the workshops and the organisation were impeccable, very well done and well thought out. About the structure of our collective project: I would have liked to be heard and considered more at the beginning of the programme. When we worked on the collective creation I thought that at the beginning me and my other female composer were under pressure, especially because German was not our mother tongue and because we could not argue as well as our other colleagues while talking about what we should earn in each discipline. We ended up receiving almost half of what other composers received in the years before us for the same amount of work and we earned as much as what the costume designer did although we worked hard. Nevertheless, it was a good experience”. (Feedback participants Akademie Musiktheater Heute, DE, No. 1)
- “Basically, I would have wished for more support. I would have preferred a little less money, but for the fact that work would be taken off my hands, such as booking, tour planning, etc.” (Feedback participant Prioritäre Jazzförderung, CH, No. 1)

Lack of basic equipment

If the financial means are lacking, there is often already a lack of the basics: Reliably accessible rehearsal rooms, suitable instruments or existing demo tapes or films/videos that serve as 'business cards' which can be made available to organisers, etc. For many organisers, visibility, e.g. through high-quality concert recordings or song videos on YouTube, is regarded as a first important indication of a possible booking.

From a certain level of talent onwards, it is also crucial to have the right tools for an international career. The Deutsche Stiftung Musikleben awards high-quality string instruments to selected female musicians. There is no comparable offer in jazz or contemporary music. Companies such as Steinway or Yamaha occasionally support artists, but above all established musicians.

- "It would be helpful to have money to set up a programme in which CD productions are regularly co-financed, as well as a programme that supports the purchase of own instruments (not only strings)." (Feedback Organisation Deutsche Stiftung Musikleben, DE)

Individual isolation

Apart from the artistic activity at the instrument or the necessary activities at the desk, artists repeatedly report that a lack of or too little contact with other artists, networkers or people knowledgeable about the scene is demotivating. Support, for example through a mentoring programme, is existential in this respect, as it offers opportunities to reflect on one's own activities and to establish contacts beyond one's own discipline. Particularly in times of the corona pandemic, the fact of being physically distant from an artist's peers is seen as having an effect on creative activity.

- "I lost a lot of potential contacts and crowd. But I am sure that in the years that will follow the concrete effect will manifest itself." (Feedback participants Nieuwe Makers, NL, No. 3)

Lack of transparency

Some artists complain about a lack of transparency or access to funding programmes. Often musicians only find out about such programmes through personal contacts, committed teachers or their own concert activities. In fact, the funding landscape is very broad, but for laypersons in this field it is also very confusing and discouraging.

- "A lot is being done in Luxembourg. Most things are well-intentioned and help the artistic scene a lot, but some points miss the reality of life. There is too little evaluation. And much is done with too little consultation with the musicians or the scene. What are the benefits of these measures? What should you change?" (Feedback participants Lux Status Artiste, LU, No. 2)

Access or excessive bureaucracy

Musicians are trained in their artistic skills at universities and conservatoires – but further skills are needed to make a living. The ability to gain an overview of possible funding sources is one of these

points. Another is the ability to write grant applications. If, as often the case, one of these skills is missing, a large number of well-trained musicians can find that they appear not to have access to the funding pools created for them.

For example, the amount of time required varies from programme to programme. While in some programmes it is possible to work with aggregate sums when accounting for expenditure in the application, others stipulate that all expenditure must be accounted for individually. Especially for artists who focus on their musical development, this is often difficult to understand and therefore can often be a very weak part of the application.

- “50% consists of "administration" (subsidies, accounting, etc.), another big part is the network, the rest is music.” (Appendix Interview No. 4)
- “At the moment this programme is aimed at people working in the theatre and as a musician requires a lot of paperwork. It should be simplified and take the differences on how the different fields operate into account.” (Feedback participant Lux Intermittent du spectacle, LU, No. 1)

Reconciliation of family and work

The compatibility of family and career is an important issue in the music industry per se due to travel and rehearsal and concert activities that cannot always be planned for in the long term. Musicians have to find their own solutions that will work for them. Particularly with regard to the promotion of female musicians, it can be useful to place a special focus on this situation in promotion programmes. For example, the Frauenkulturbüro NRW places such a focus on local female artists with children.

- “The programme will probably be closed after our issue. Because there were not enough applications. Talking of a rate under 100 women. I think this programme is really useful. It should be continued. To support the mothers in the professional music scene. Especially in the small scenes, where you don't earn much money with what you do. And where it is hard or sometimes impossible to pay for a family.” (Feedback participants Frauenkulturbüro, DE, No. 2)

Lack of competences in non-musical areas

In the course of examining various programmes (especially in the European context) with regard to their significance for this survey, several interviews were conducted with project managers who drew attention to the fact that artistic competence is not the only relevant factor for professionalisation. It was pointed out that economic skills in particular are of growing importance in terms of innovative business models including marketing skills and PR strategies. It was emphasized that the music market is subject to rapid and substantial change. One idea that was mentioned more frequently was that the entire industry is migrating to digital platforms. This explains why more and more funding programmes and projects are focusing less on artistic excellence and more on the idea of cultural industries. Nevertheless, these programmes often did not fit this survey's criteria and were not included. But programmes like Jazz Migration, SOFIA or

the work of the Popular Music Commissioner for the District of Upper Bavaria have a specific focus on it.

- “through training sessions on communication, bookings, the recording industry, dissemination strategies etc., workshops/meetings with European professionals and intermediaries in order to understand the specific characteristics of different European market, teaching modules at the Studio des Variétés, artistic residencies to develop music” (Feedback/Questionnaire Organisation Jazz Migration, FR)
- “Exciting, inspiring, intensive. Especially the Social Media Workshop was very helpful and the coaching with the actor on the topic of stage presence!” (Feedback participant, SOFIA No. 2)
- “A huge range of topics such as self-branding, bookkeeping, financial provision, time management, booking for concerts, press relations, physical and mental health, Spotify/streaming, the challenges of being a woman in the music business (jazz) etc.” [...] I also got super tips for booking, branding, finances, legal situation, mental health, time management and much more, which I apply daily in my life.” (Feedback participant, SOFIA, CH, No. 3)
- The commissioner's focus is to promote more creative entrepreneurship and to stimulate interdisciplinary thinking, to question the established, to set impulses instead of checking feasibility, to forge new networks, to provoke lateral thinking and to transfer classic competencies into new contexts. (Introduction Popular Music Commissioner for the District of Upper Bavaria, DE)

Problems which can arise because of the proliferation of funding programmes

Since the number of funding programmes that include artistic and professional development has increased greatly in recent years and thus the number of participants has risen, it has been pointed out that among the funded participants, both marketing and acquisition concepts and artistic modes of expression show great similarities, this leads to duplication and homogeneity. Furthermore, a broad funding landscape disadvantages musicians who do not receive funding.

- “But if the support continues year after year, I think there is a risk to contribute to fix an artist image of a ‘young artist’. (...) If the support programme is too exhaustive, the risk is to create artists standardized, with all the same way to do promotion (which is already a problem), the same way to express themselves. But maybe it is the price to pay to have a general professionalization and help the most artists we can.” (Feedback participant Jazz Migration, FR, No. 3)

On the other hand, it was said that a greater amount of funding with less financial input would not only activate the musicians but would also lower the risk of wasting too much money if projects or careers do not continue.

- “He is more in favour of ‘watering can’ promotion than lighthouse promotion, because 1) smaller amounts for smaller projects require more commitment of the participant, 2) if they don't succeed, no large sum of money is wasted, and 3) then of course more musicians can benefit.” (Appendix Interviews No. 2)

Summary

- A **lack of structural balance** in programmes can be useful for individual musicians who already know exactly what they need or what they are missing. Other musicians, however, have noted that this aspect placed unreasonable demands on them.
- Reliably accessible rehearsal rooms, suitable instruments or existing demo tapes or films/videos that serve as 'business cards' to place in front of organisers etc. are a basis for artistic work. If the means or possibilities for **basic equipment** are missing, a certain artistic level cannot be achieved.
- Artists repeatedly report that a lack of or too little **contact with other artists, networkers or** people knowledgeable about the scene can be demotivating.
- The **broad and decentralised spread of the funding landscape** is often very confusing and discouraging, especially for beginners, newcomers, people who moved to the area etc.
- Often **skills** are missing, so that a large number of well-trained musicians do not have access to the funding pools created for them.
- The **compatibility of family and career** is an important issue in the music industry per se due to travel and rehearsal and concert activities that cannot always be planned in the long term. Musicians have to find individual solutions.
- It was pointed out that a knowledge of how, where and when to spend money wisely is of growing importance in terms of innovative business models including marketing skills and PR strategies.
- The suspicion was expressed that a **broad funding landscape discriminates** against those musicians who do not receive funding.

4 Proposals for action

The feedback from the questionnaires and the diagrams presented show that Europe today has a diverse funding structure, excellent initiatives and committed networking programmes in the field of jazz and contemporary music. Nevertheless, it is possible to filter out from the data presented here individual recommendations for action which can be seen as complementary to existing formats and as an important exchange of experiences. Chapter 4 summarizes the results from chapter 3 and evaluates them.

4.1 What recommendations can be drawn from the survey which are relevant for NICA?

4.1.1 Long-term vs. Short-term

Since this survey only considered so-called long-term programmes (lasting at least one year), it would clearly be inappropriate to comment here about the effectiveness of short programmes – understood as residencies lasting only several weeks or months. But the observations do show that a duration of 12 to 24 months seems to be ideal, whether it be to facilitate an important creative stimulus, to build mutual trust, or to show tangible results from the funding which is supplied. Ideally, the sponsor, as a reliable actor at a central point in the programme, goes down a path together with the musicians, from which in some cases a lifelong (and normally increasingly informal) relationship develops, which not only covers artistic aspects but also strengthens them on a personal level. The links created by the longer-term joint work are perceived as more stable and beneficial than those created by short-term programmes. Therefore, long-term programme funding is an important means not only of providing impulses but also of initiating and providing active support for the next logical career steps.

=> The duration of the NICA programme with its maximum of three years seems to align well with the ideal.

4.1.2 The importance of a holistic approach

The evaluation of the data collected here shows that a holistic approach is one of the most important funding features. In other words, a programme that bypasses the needs of the beneficiaries has little benefit. Taking into account the personal needs of the individual is a difficult task, it requires a lot of empathy and constant openness from the organisational side. At the same time, empathy and care are seen as one of the most important prerequisites for the development of creative activities and an artistic voice of one's own. The saying “My sponsor always picked me up where I was” seems to be one of the most fundamental building blocks for a functioning,

successful support programme. One approach that reflects this is again Stepping Stone, which works with a “bottom-up” rather than a “top-down” approach. Participants must outline what they need and want, rather than needing to fit into a scheme which is like an inflexible corset. In this way, the commitment of the participants becomes the basis of the programme in order to achieve the best individual results from the participants' point of view.

=> According to individual musicians, regular feedback meetings can be useful to reflect on goals achieved or to formulate the next steps to be taken. Short-term milestones can also be set in such discussions; for example, one goal could be that every concert given should lead to at least one further engagement, in other words the priority is not only to give a convincing performance, but also to achieve effective and successful interaction with promoters or other business actors. Feedback meetings are held in the NICA programme. This should be maintained at regular intervals, carefully prepared by both sides and concluded with clearly defined milestones.

4.1.3 Structural balance

The question of how much structure is necessary and how much freedom makes sense is assessed differently by the participants surveyed here. However, it is obvious that to define the elements of an action plan is extremely worthwhile. Many participants feel insecure about fulfilling assumed funding concepts without any structure at all. A certain amount of action options can help both sides to work out a common path.

=> Since the NICA programme does not have any fixed guidelines in the sense of a timetable, but gives the participants a great deal of freedom in designing the funding, it should be considered whether a provisional list of priorities for action might be helpful after all. What is meant here is a draft set of objectives, that names possibilities but does not prescribe them. In any case, the organisation should have the opportunity to intervene if necessary and to promote offers which seem to make sense.

4.1.4 Cost of living – yes or no?

This was an important issue within the survey. For many of the musicians interviewed, the certainty of being able to pay their own rent at the end of the month was an important feature of the support programme, which has an impact on the conditions in which they live but also on creativity and thereby the art which they produce.

=> The NICA programme could consider whether such a financial contribution should be envisaged for the selected artists.

4.1.5 In The Box vs. Out Of The Box

To create, expand and maintain networks is an essential building block for artistic development. This includes an “Out Of The Box” mentality that reaches out to different genres as well as areas of the music business. Furthermore, to leave the usual fields and get insights of other economic sectors that particularly appreciate the advantage of creativity rather than the possibilities of musical excellence like marketing or development departments can expand the horizon also for the individual profiling and professionalisation.

Accordingly, personal contacts as well as networking with other artists and actors in and outside the music scene are topics that receive special attention in many programmes. Here it has proven to be crucial that relationships can grow and flourish in the long term. Connections created through joint activities, repeated encounters and long-term development are considered to be more stable, sustainable and thus more conducive. Some of the representatives of funding institutions interviewed emphasised that personal contacts and networks already in existence have become increasingly important, especially in times of pandemic, and have encouraged artists to exchange ideas and provide mutual support.

=> This component is already being intensively pursued and implemented by the NICA programme. The regular exchange with central personalities of the international jazz scene should continue to be offered, prepared and, if necessary, moderated to all scholarship holders on a regular basis. In addition, the idea of a network outside the music scene should be included.

4.1.6 Artistic work vs. extra-musical skills

The evaluation of a large number of differently conceived funding approaches and the questionnaires which have been returned, especially from institutions that manage programmes, have shown clearly that individual musical quality is naturally a decisive criterion for lasting artistic profiling and professionalisation, but is not sufficient on its own. Another aspect which, according to several interviewees, should be given more attention is the imparting of extra-musical knowledge and skills. Questions like: How do I appear on stage? How much speaking on-stage is necessary, what is too much? are always central for musicians. Especially at the beginnings of their careers, many musicians show signs of nervousness and insecurity on stage, a reminder that honest feedback is valuable. Extra-musical knowledge also includes skills in the areas of communication, presentation, digitalisation, management, marketing and business administration. Since music is the main focus for many artists, while other issues are considered secondary, the acquisition of the corresponding competences requires them to rethink or expand their previous focus. Recent programmes, in particular, are starting to address this issue and understand professionalisation as meaning that the promotion of artists must also be about linking individual quality with the teaching of economic awareness and the development of business ideas and

models. This is ultimately an approach that understands professionalisation also in the sense of nurturing and building a cultural and creative economy and ecology.

=> Here too, NICA is already well positioned. Current scholarship holders are continuing their education in marketing and communication, for example. However, it should be considered whether, as mentioned above, some of these elements in the programme should be offered in its latter stages, rather than from the outset.

4.1.7 Focusing vs. multitasking

Apart from money, performance opportunities and contacts, the most valuable element of a sponsorship is time. Time to dedicate oneself intensively to the creative aspects. Many musicians take up non-musical or partly non-musical activities out of necessity, in order to earn enough money for their daily survival etc. In this sense, long-term programmes create a space for artists in which developments are made possible by a clear focus on existential aspects of their art. This also includes acquiring the skills to separate the important from the unimportant, to set priorities and to proceed strategically in all artistic, organisational and planning steps. These skills can often best be acquired in the long term through the long-term support of a mentor or alumni in practice.

=> Due to its long duration, NICA seems to give its participants enough time and space to focus intensively on their musical activities in addition to further education in non-musical areas.

4.1.8 Excellence or accessibility?

All of the programmes surveyed here have chosen a path, depending on the funding objective and financial possibilities. Some programmes are broad-based, while others explicitly promote only a few talents. But even within the programmes of excellence, the range is quite wide: from one or two current participants to 300 participants. Of course, there are different levels of intensiveness and organisational sizes involved: Larger programmes can promote more excellence in the long term, while smaller programmes often concentrate their attention on individual participants.

=> The NICA programme currently supports 10 artists with the existing structures and conditions, settlements and practical encounters. If the number of participants is to be increased, the number of personnel involved will also need to be adjusted accordingly. The survey has highlighted how important and fruitful regular interaction between participants and the organisation often is.

4.1.9 Application or nomination

There are different ways for participants to access the funding programmes: Via an application within a clearly defined target group, an open call or direct approach. This great diversity was recognized as purposeful since the entry requirements of the participants are very different and thus meet different prepositions. Even very good musicians that do not have the language skills or the ability to formulate applications get a chance of funding. On the other hand, certain funding programmes include a focused approach of the participant which usually is already formulated in an application. A selected participant can get the nomination “by surprise” and in those circumstances there can sometimes be a mismatch both in timing and in whether the help a scheme is able to deliver is actually relevant or useful.

=> The NICA programme has decided on nomination as the method it is going to use. For an excellence support programme this makes sense, but several programmes have also had good experience access by means of application forms, since that method usually ensures that musicians have focused in advance on what they want to achieve. A balanced mixture of the forms of access seems to be recommendable. As far as the form of nomination is concerned, care should be taken to ensure that the jury is gender-neutral and diverse. This is an area in which the NICA programme has both the focus and the expertise.

4.2 Where should further research begin?

As described above, a short-term study such as the present one cannot provide a comprehensive scientific evaluation of such a complex topic. This first survey, however, already points out some central points, and furthermore, fields have opened up along the way that are worth a closer look. Based on this survey, subsequent studies could develop the following topics:

- **How can artists be helped to help themselves?**

This maxim is one of the basic building blocks of the NICA programme. In the context of the other programmes, it is clear that NICA is one of the most flexible programmes in Europe. Under the premise of “one-to-one support”, this point does indeed require individual attention and a tailor-made permanent dialogue between the two partners, which must be constantly reviewed, pursued and encouraged on both sides. This includes to the same extent initiatives which are taken by the supported musicians themselves: a musician who is not, does not know how to accept help, who has little awareness of his own weaknesses and strengths, wishes and objectives, will not be able to benefit from the programme. Here it would be interesting to take a closer look at existing structures and freedoms: What level of specification is effective, what is too much?

- **Transparency among programmes**

Despite the differences between the individual programmes and prerequisites, a regular exchange and a transparent perspective at organisational and artistic level is helpful, as the programmes often face the same problems and challenges. Particularly in view of the increasing number of funding programmes, a basic openness between the programmes and possibly even isolated coordination at different levels makes sense: if, for example, there are many programmes of a similar kind in a region, this can hinder the individual success of the individual funding programmes. This is because the same participants often apply (simultaneously) for different programmes. Some organisers are already aware of this problem. Steve Mead: "It is an increasing and well-known problem! Especially since many organisations now offer opportunities for talent promotion and everyone is interested in supporting female and diverse artists, these artists in particular usually receive a lot of support. We are even organising a national panel discussion on this topic at the end of November 2020, as it has become such a widespread topic! Some people think that it is not a problem because there are small differences between the programmes, and that it shows the initiative of an artist. But there is also the fear that other artists might continue to miss opportunities if the same artists continue to get places in the programmes. The discussion continues..." (Steve Mead, 13.11.2020). The cumulation of programmes in one region seems to make sense if they differ in content or complement each other. It is important that the programmes be transparent, that different priorities be clearly articulated, and it may even be worth going further and taking the deliberate step of offering additional aspects to reinforce the value of specific programmes. In any event, a multiplicity of different schemes to apply for can lead to periods which are particularly intensive for those seeking funding. A problem which is compounded if each of the programmes operates without reference to the others.

At the same time, and this should again be pointed out in this context, not all well-educated musicians who have the musical talent for an international career are in a position to deal with grant applications etc. Diverse forms of access seem to make sense here in order to reach more potential candidates.

=> Should several funding programmes with a similar focus emerge in NRW in the coming years, attention will need to be paid to this from the outset.

- **Increase visibility**

In the course of the survey it became clear that the visibility of the programmes is not always high. It would be worth considering how to achieve greater visibility. Not only regionally, but also at an European level, visibility should ensure that more artists learn about the programmes outlined here and know – if possible – where to apply. While there are well-structured and informative central platforms, especially in the area of the major European funding programmes such as the Creative Europe programme and the Music Moves Europa initiative contained therein, other programmes are decentralised and stand on their own. Researching them and assessing them in terms of their own objectives and

needs requires a lot of time, a certain amount of perseverance and the ability to speak the language. It would be useful to bring together the individual programmes through amalgamating search facilities or platforms.

=> The establishment of such a task at state level could make sense with regards to the sustainability of the individual programmes.

- **Forums for networking**

It is generally recognised that networks and mentoring programmes facilitate the transition from education to work. As mentioned, the mediation of personal contacts and support in building up one's own networks often plays a decisive role, in the music scene and beyond. Against this background, it seems particularly important to provide financial support for personal networking and to create forums in which artists and other relevant actors of different economic sectors can meet and exchange ideas and experiences in order to inspire each other and develop projects together. Conferences, at which only scholarship holders of the European programmes meet, would be one way to ensure a more intensive exchange across national borders. Such conferences could be placed in the context of larger events (such as jazzahead!) where participants could avail themselves of opportunities to build or extend personal networks *in situ*. Whether such a project could be useful was not discussed in the context of the present study but network platforms have been described as fundamental in the career development of the participants.

- **Strengthening the demand for a guaranteed basic income**

The Corona pandemic in particular has shown the lack of material security among musicians of the independent scene. In recent months the call for a guaranteed basic income has become louder. Support programmes such as the Frauenkulturbüro NRW or Statut d'artiste / Intermittent du spectacle in Luxembourg have been closing this gap for many years: With a reliable monthly salary, they offer excellently trained musicians a reliable livelihood. And yet musicians seem to be unaware of the existence of these programmes. Or the barriers to access are too high. Here, another survey could provide more information on how to achieve higher awareness and participation.

- **Gender balance and empowerment**

The NICA programme, in common with many other programmes, ensures that participants are equally represented. Currently, three women and three men are funded in the NICA programme. The awareness of gender balance is present in the scene: Since 2018, a manifesto on gender balance in jazz and creative music has been published by the Europe Jazz Network, and the Scandinavian countries, among others, have been working on it for many years. Almost all programmes take into account initiatives such as the Keychange initiative in England, which was developed by the PRS Foundation to achieve gender balance in the European music industry as a whole. Svensk Jazz has already launched its website Europe Jazz Balance in 2016 - with advice and case studies to develop a "norm-

critical approach” to jazz work. Jazz Danmark has also provided inspiring examples, including its ground breaking Jazz Camps for Girls (followed by Jazz North in the UK). There are many more examples.

Nevertheless: the jazz scene is still dominated by men. Since most funding programmes aim to achieve a balanced representation of men and women, the question of what is lacking needs to be asked. Often the basic patterns do not seem appropriate for female musicians with children, for example, they exclude participation from the outset if the funding criteria include several weeks to be spent abroad. In this respect, attention must be paid to the precise coordination of the programmes and action must be taken in consideration of these circumstances. In addition, the word empowerment has become increasingly important in recent years. Consideration should be given to how early empowerment can be achieved to prepare young female musicians for a serious career. This can include ensuring that a dialogue with women is established before or during their studies, and that the exchange of ideas on this topic with universities is strengthened. The diverse and equal composition of the selection committees already exists in most of the programmes examined here.

5 Concluding remarks

The study has shown: Europe's creative music scene has a large support network with numerous committed players, contemporary art music creation is diverse and always works across genres. Indeed, the diversity of approaches is as impressive as the empathy and energy with which musical careers are developed across Europe. The classical cellist and festival director Jan Vogler once said: "The world of music is like a relay race. You are already running and then you are successively handing over to great musicians". This may be true of the classical music scene, where a variety of support programmes has existed for decades - but until a few years ago these opportunities did not exist in jazz and the contemporary music scene, or did not exist in a comparatively similar form. However, it is precisely in the last ten years that an awareness of the necessity of such programmes has developed, mentoring programmes and network platforms have been set up, which illustrate the importance of the contemporary music scene and convey a feeling for transparent, collegial exchange across national borders. Thanks to exchange opportunities like EJM, the scene appears stronger, and acts as a catalyst for individual initiatives.

Currently, however, it can be observed that many programmes are struggling to keep going. The Corona pandemic in particular has shaken the scene to its foundations and posed existential challenges to both musicians and organisers. In the coming years, it will be crucial to ensure sustainable, reliable framework conditions for the individual artists in exchange with the public authorities. The provision of a basic income is – especially in times of Corona – an ideal breeding ground for creativity. Knowing from which money rent etc. can be paid not only offers very practical security, but also opens up emotional paths for more creativity, which can only grow on a secure, stable basis.

The evaluation of the results has shown that NICA is well positioned both structurally and in terms of content. The formal basic framework, the chosen application form of addressing promising talents (instead of the application form) and the offer of performance opportunities are points that were positively evaluated in the feedback to other programmes. In comparison to other programmes, which also have excellent feedback, it goes beyond what has been available so far in terms of structure and time. With the number of participants at just four to six, NICA has set itself a clear and finite objective.

At the same time, it is obvious: Without discipline, initiative, personal responsibility and flexibility no musician will be able to perform professionally on concert stages in the long run. Funding programmes can only provide impulses and prepare the ground – artists must make their way onto the stage under their own steam. Even the best support programme cannot and should not in itself guarantee success for an individual musician.

However, the organisers are well aware of the fact that even a combination of the greatest discipline, the best talent and the greatest passion may not be sufficient to ensure a career on a European scale. What is needed are some basic mechanisms, a network, good teachers and dedicated mentors who offer benevolent support or "push buttons" at key points in a career. The

idea of a trustworthy mentor is not so much artistic as existential on an emotional level at this stage of a career. Pablo Held, NICA artist since 2019, said: “I feel that whenever I get support during my career, my creativity increases. I think this is normal: if you feel financially or emotionally cornered, creativity can hardly develop. This is why the promotion of the arts, patronage, is such an important element in supporting individuals in their creative work. As an artist I can start thinking anew when I know that someone is behind me. One begins to dream, and dreams become reality. This takes your career to another level almost playfully”. In a similar way to Pablo Held, most artists are completely wedded to their art, but may not have acquired a profile and recognition which enables them to make a living entirely from their work, to afford a manager or to outsource the bureaucratic work which is necessary, but if they have to do it themselves, artistically inhibiting. For them, the many individual encounters, opportunities in which empathy is given when they witness the generosity and support of an outstretched hand which are a source of huge motivation. And all the scholarship holders mentioned here are extremely grateful for this.

Despite all the possibilities and advantages that funding programmes offer, it must not be forgotten that there are factors that have negative consequences for musicians who are not supported within the scope of the funding or who feel misunderstood in connection with the funding. Occasionally, the recipient of a grant is bypassed. Too many funding programmes that also support touring opportunities restrict the concert opportunities for bands that are not supported and thus prevent them from finding their own career steps. If support programmes are too comprehensive, there is a risk that standardised artists will be created who all have the same type of support and the same way of expressing themselves. Apparently, this is already the case in some cases. But every good programme stands and falls with the initiative and dynamism of the artist.

Funding programmes for musicians bring benefits, but they also have downsides. One should never forget that selection processes will inevitably leave people out, and that can create justifiable feelings of resentment, of having been under-appreciated and misunderstood. Bands which are not supported risk having fewer performance opportunities. Furthermore, a proliferation of support schemes can lead to a production line of artists who emerge from them looking and sounding very similar. Indeed, there are cases in which this already happens.

These are the dangers and pitfalls. Nevertheless, if a programme can rise to the challenge of transforming a diverse range of musicians possessing talent, initiative and dynamism into success, this is a challenge well worth pursuing.

Annex

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Collection of links to the programmes mentioned in this survey

Austria

Ö1 Jazz Stipendium / Ö1 Jazz Stipend

<https://oe1.orf.at/jazzstipendium>

Jazz Comb Graz

<https://jazz.kug.ac.at/jazz-comp-graz/>

Belgium

<https://www.jazzlab.be/>

France

Jazz Migration

<https://jazzmigration.com/language/en/home/>

Germany

Dr. Langner Jazz Master

<https://dr-langner-stiftung.org/dr-langner-jazz-master-hfmt-de/>

Popular Music Commissioner for the District of Upper Bavaria

<https://www.bezirk-oberbayern.de/Kultur/Popularmusik/Der-Popularmusikbeauftragte>

Italy

Nuova Generazione Jazz

<https://italiajazz.it/>

Luxembourg

Ministère de la Culture, Luxembourg

<https://mc.gouvernement.lu/fr/Domaines.html>

Statut d'artiste

<https://guichet.public.lu/de/citoyens/travail-emploi/activite-independante/statut-artiste/artiste-professionnel-independant.html>

Intermittent du spectacle

<https://guichet.public.lu/de/citoyens/travail-emploi/activite-independante/statut-artiste/intermittent-spectacle.html>

MusicLX

<https://www.musiclx.lu/support>

<https://www.musiclx.lu/global-project-grant>

Netherlands

Jazz International Rotterdam - The Pack Project

https://www.jazzinternationalrotterdam.nl/the-pack-project__trashed/

Nieuwe Makers

https://fondspodiumkunsten.nl/nl/subsidies/maken_en_produceren/nieuwe_makers/

https://www.jazzinternationalrotterdam.nl/nieuwe-makers__trashed/

Bimhuis

<https://www.bimhuis.nl/en/education-talent-development/>

Dutch Performing Arts

<https://www.dutchperformingarts.nl/>

Norway

Norwegian Jazz Launch

<https://www.europejazz.net/news/norwegian-jazz-launch-2018>

Sparebank 1 SMN JazZtipendiat

<https://www.trondheimjazzorchestra.no/jazztipendiat>

Switzerland

Focusyear

<https://www.focusyearbasel.com/en.html>

Prioritäre Jazzförderung

<https://prohelvetia.ch/de/dossier/prioritaere-jazzfoerderung/>

SOFIA

<https://www.sofia-musicnetwork.com/>

Turkey

Vitrin

<https://caz.iksv.org/en/vitrin-showcase>

United Kingdom

Serious - Take Five

<http://www.serious.org.uk/>

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Jerwood Jazz Encounters

<https://www.cheltenhamfestivals.com/>

<https://jerwoodarts.org/projects/cheltenham-jazz-festival/>

Sage Gateshead

<https://sagegateshead.com/>

<https://sagegateshead.com/artist-development/artists-in-residence/>

<https://sagegateshead.com/artist-development/summer-studio/>

Manchester Jazz

<https://manchesterjazz.com>

<https://manchesterjazz.com/get-involved/mjf-hothouse/>

Cross-border Projects

Sound Out

<https://www.artsandparts.co.uk/artist-development/soundout>

Stepping Stone

<https://www.jazzlab.be/steppingstone/>

Criss Cross

<https://crisscrosseurope.eu/>

European Programmes

Creative Europa 2014-2020

https://eacea.ec.europa.eu/kreatives-europa_de and <https://kultur.creative-europe-desk.de/nc/homepage.html>

INES

<https://www.ines-festivals.eu/>

JUMP

<https://www.jumpmusic.eu/project-jump/>

MOST

<https://mostmusic.eu/>

HEMI

<https://hemimusichub.com/>

SHAPE

<https://shapeplatform.eu/about/>

Keychange

<https://www.keychange.eu/>

Artist development in Europe in Jazz and Contemporary Music.

Music Moves Europe

https://ec.europa.eu/programmes/creative-europe/actions/music-moves-europe_de

Erasmus +

<https://www.erasmusplus.de/erasmus/bildungsbereiche/hochschulbildung/>

Support programmes in other sectors

Akademie Musiktheater heute

<https://www.akademie-musiktheater-heute.de/>

Frauenkulturbüro NRW

<https://www.frauenkulturbuero-nrw.de/>

Dirigentenforum

Ein Projekt des Deutschen Musikrats

<https://www.dirigentenforum.de/>

Deutsche Stiftung Musikleben

<http://www.deutsche-stiftung-musikleben.de/>

Appendix

This part of the Annex lists the questionnaires received. The musicians' questionnaires are reproduced in full length, the organisers' questionnaires are listed in addition to the figures, data, facts from chapter 2. The questionnaires were requested in writing and in some cases translated into English.

2.2.1 Austria

2.2.1.1 Jazz Comp Graz

Feedback/Questionnaire Organisation

How are your participants selected?

Selection procedure by three international jurors.

What measures does the funding by your institution include?

- Artistic development, e.g. by offering the finalists to participate in workshops and individual lessons with the individual jurors free of charge. Furthermore, the final concert will be professionally recorded, edited and published. The composers of the final works will receive the recordings for personal use from the University of Music and Performing Arts Graz
- The "Special Prize for Female Composers" is an explicit attempt to improve the still existing imbalance between female and male applicants in the medium term. We explicitly hope for the increased participation of female composers.
- Concert booking e.g., the finalists' work is presented in public.
- Network maintenance, e.g., by inviting the 8-10 finalists to the final concert of the competition. The participants can thus expand their professional network among themselves. In addition, there is also the possibility of expanding the network of the best in the industry through direct exchange with the jurors present (in 2020 these are Jörg Achim Keller, John Hollenbeck and Jim McNeely).
- Promotion, e.g., through providing the recordings for personal use.

Would you like a longer duration of your sponsorship?

Yes. However, the JAZZ COMP GRAZ is financed 100% from the university's budget, so a more frequent event is currently not planned.

What feedback on the funding by your institution have you received from the funded artists?

We were told about lasting collaborations between the composers. So the network seems to work. The professional organisation of the competition was also mentioned positively. Furthermore, we

received feedback that there are probably not many competitions in the field of jazz composition and that Graz has a unique position in a certain way.

Feedback participants Jazz Comp Graz No. 1

When did you participate in the programme? 2017

How old were you at the time of the funding programme? 29 years old.

What documents did you have to submit with your application?

My own composition for jazz orchestra, contact details and copy of my identity card.

Which period was/is relevant for your funding?

Flexible, because the JAZZ COMP GRAZ is a competition, there is no specific time period for which a grant was awarded. The competition takes place every 3 years. As a finalist you will be invited to Graz for 1 week to spend time with the other finalists and to get lessons from jury members.

Have concerts been arranged for you / your band? No. In this sense, no concerts were arranged, since I did not apply with my own band, but only submitted the composition. However, a final concert was organised with the KUG Jahr Orchestra, which was recorded and released on CD.

Have you been assigned one or more mentors?

Yes, we were assigned mentors. The mentors were the jurors of the competition. The finalists of the competition had both group lessons and individual lessons with them.

Does/Did the grant also cover your living costs? No. The cost of living is not covered, but the JAZZ COMP GRAZ offers the possibility to get high prize money by winning a prize. With the help of this prize money you can record a CD or invest in your own band projects, for example.

Did the support include the establishment and maintenance of a network?

Yes. There was the possibility to make new contacts with colleagues, as well as with the jurors/mentors, and through the CD production of the final concert one had something presentable in one's hand.

In general: How do you feel about the funding period?

Excellent. For me the week in Graz was one of the best of my life and I learned a lot in that time.

How did the promotion have a concrete effect on your professional career?

I was lucky to get the 3rd prize at JAZZ COMP GRAZ 2017. The award itself helped me to establish myself as a composer and arranger. With the prize money I was able to produce my own CD, at least in part. I was also able to make many contacts from which I still profit enormously today.

Would you like a longer duration of your sponsorship?

No. I found the duration of the sponsorship at the JAZZ COMP GRAZ 2017 to be just right.

Would you have liked more or less fixed structures in the structure of the programme?

I was very satisfied with the planning of the programme.

Which extension/change would be useful, necessary or desirable in your opinion?

From my point of view no extensions/changes necessary.

Feedback participants Jazz Comp Graz No. 2

When did you participate in the programme? 2014

How old were you at the time of the funding programme? 29 years old.

What documents did you have to submit with your application?

Score of my own composition.

Which period was/is relevant for your funding? 1 year.

Have concerts been arranged for you / your band? No.

Have you been assigned one or more mentors? No.

Does/Did the grant also cover your living costs? No.

Did the support include the establishment and maintenance of a network?

Yes. Artists, journalists, concert organisers, festivals, etc.

In general: How do you feel about the funding period?

It was a great opportunity for my career!

How did the promotion have a concrete effect on your professional career?

This was important for my CV and still has an effect today.

Would you like a longer duration of your sponsorship?

Yes. This supports the young composers and the whole jazz community.

Would you have liked more or less fixed structures in the structure of the programme?

No.

Which extension/change would be useful, necessary or desirable in your opinion?

In the future, one could also have categories for orchestra music besides Big Band.

2.2.1.2 Ö1-Jazz Scholarship

Feedback/Questionnaire Organisation

How are your participants selected?

Step 1: Submission of the application documents according to the criteria (for 2020 see <https://www.jammusiclab.com/de/news/oe1-talenteboerse-vergibt-ein-jazzstipendium-form-eines-studienplatzes>).

Step 2: Jury decision after holding an audition, in which the applying musicians play for about 15 minutes with a band of their choice (this step had to be omitted in 2020 due to the corona pandemic); the jury consists of Wolfgang Muthspiel, Jeffrey Levenson and Andreas Felber.

What measures does the funding by your institution include?

- Artistic development, since the Ö1 jazz scholarship consists of a two-year master's programme at the Jam Music Lab Private University in Vienna
- Network maintenance, e.g., through contact with other musicians and teachers.
- Promotion, e.g., through press releases and features of Ö1

Would you like a longer duration of your sponsorship? No.

What feedback on the funding by your institution have you received from the funded artists?

Feedbacks so far have been very positive: both as a confirmation of the individual work and through the very well received opportunity to study at the Jam Music Lab with a teacher of one's own choice and thus gain input.

In your opinion, what extension of funding by your institution would be useful, necessary or desirable?

Expansion of the number of musicians supported by the Ö1 scholarship per year would be very desirable.

Comments: /

Feedback participants Ö1 Jazz Scholarship No. 1

When did you participate in the programme? 2018-2020

How old were you at the time of the funding programme? 25 years old.

What documents did you have to submit with your application?

Documentation of previous musical experiences and projects; curriculum vitae; unedited video with 2-3 performances.

Which period was/is relevant for your funding? 2 years.

Have concerts been arranged for you / your band?

Several performances during the course of study (in connection with the institution).

Have you been assigned one or more mentors? No.

Does/Did the grant also cover your living costs? No.

Did the support include the establishment and maintenance of a network? Yes, especially with the Jazz editorial department of the Ö1.

In general: How do you feel about the funding period?

It was a very good experience in which I was able to make new contacts and further my musical education.

How did the promotion have a concrete effect on your professional career?

Through certain contacts and partly through increased media presence I was able to come across interesting projects (Orjazztra Vienna).

Would you like a longer duration of your sponsorship?

No, it is fixed on a 2-year study programme.

Would you have liked more or less fixed structures in the structure of the programme?

No.

Which extension/change would be useful, necessary or desirable in your opinion?

More active design of a network. Perhaps a project with partner institutions (e.g. with foreign radio stations).

Feedback participants Ö1 Jazz Scholarship No. 2

When did you participate in the programme? 2019-2021

How old were you at the time of the funding programme? 26 years old.

What documents did you have to submit with your application?

Musical resume, CD releases, links to video material.

Which period was/is relevant for your funding? 2 years.

Have concerts been arranged for you / your band? No.

Have you been assigned one or more mentors? No.

Does/Did the grant also cover your living costs?

No, the funding only covers the tuition fees.

Did the support include the establishment and maintenance of a network?

Yes, especially with the Jazz editorial department of the Ö1.

In general: How do you feel about the funding period?

For me it was a very important confirmation, because after finishing my bachelor's degree I didn't know exactly how to continue. The support motivated me to continue working on myself and my projects.

How did the promotion have a concrete effect on your professional career?

Personally, the promotion has given me a lot of self-confidence. Through the programmes of Ö1, I was able to increase my "awareness" in the Austrian music scene and use this to promote my debut album as bandleader of the group AHL6 ("Thinker Try To Dance"). I hope that this sponsorship will also give me a tailwind for the next couple of years.

Would you like a longer duration of your sponsorship?

No, in this case the 2 years of masters were just the right thing.

Would you have liked more or less fixed structures in the structure of the programme?

The curriculum of the Master's programme defines the procedure relatively precisely.

Which extension/change would be useful, necessary or desirable in your opinion?

More help in terms of self-marketing and networking within the European scene or through the contacts of Ö1 would be helpful. A mentor for this would be very useful.

Comments:

I am glad that after the end of the Hans Koller Prize there is now a prize for the promotion of young jazz musicians in Austria. And of course, I am very grateful that I was allowed to win this prize!

Feedback participants Ö1 Jazz Scholarship No. 3

When did you participate in the programme? 2020

How old were you at the time of the funding programme? 27 years old.

What documents did you have to submit with your application?

- 2 uncut, unedited videos with 2 expressive musical performances (live performance).
- description or documentation of previous musical experiences and projects and musical education.
- Resume and photo.

Which period was/is relevant for your funding? 2 years.

Have concerts been arranged for you / your band? No.

Have you been assigned one or more mentors? If my main subject teacher is a mentor in this case, then yes.

Does/Did the grant also cover your living costs?

No.

Did the support include the establishment and maintenance of a network?

Yes, somehow. With relevant people in the musical scene. But it also depends a lot on your own commitment.

In general: How do you feel about the funding period?

I cannot say that yet, because it has only just begun.

How did the promotion have a concrete effect on your professional career?

There is still no concrete answer to this question. But in the short period of time, a few contacts in the musical field and with Ö1 have already been made, as well as a new band project.

Would you like a longer duration of your sponsorship?

The sponsored/financed Master programme lasts 2 years and I would like to keep to this time.

Would you have liked more or less fixed structures in the structure of the programme?

For me it fits as well as it is. The course of study itself is a predetermined procedure. On the other hand, you have to show initiative (when it comes to musical projects) and I think that's good.

2.2.2 Belgium

2.2.2.1 JazzLab Impulse

Feedback/Questionnaire Organisation

How are your participants selected?

We launch a call for projects that are eligible as an Impulse project. With a group of 8 Impulse partners, 8 prominent jazz promoters, we choose the laureate together. These 8 venues each commit to € 500, - production budget (JazzLab itself commits € 1,000, -) and a concert in the tour of this project. This is why they are the jury themselves.

What measures does the funding by your institution include?

- Concert booking in your own country / abroad.
- artistic promotion, e.g., through the tours and through press releases, reviews, through our own network and that of our partners.
- Artistic production: financial, administrative and contentful help with the realisation of the project, agenda planning, looking for residencies, booking travel and accommodation if needed, help with subsidy application...

Would you like a longer duration of your sponsorship? No.

What feedback on the funding by your institution have you received from the funded artists?

Good feedback: artists can realise a project they have been dreaming of, but haven't had the time or budget to put it into practice.

In your opinion, what extension of funding by your institution would be useful, necessary or desirable?

It would be great if more than one project per year could be helped forward.

Feedback participants JazzLab Impulse No. 1

When did you participate in the programme? 2017

How old were you at the time of the funding programme? 67 years old.

What documents did you have to submit with your application?

Artistic Plan, Business Plan, CV's both of the band and the band members.

Which period was/is relevant for your funding? 1 year.

Have concerts been arranged for you / your band?

Yes, 10 concerts throughout 2018 and throughout the Flemish Region.

Have you been assigned one or more mentors? No.

Does/Did the grant also cover your living costs? Yes.

Did the support include the establishment and maintenance of a network? No.

In general: How do you feel about the funding period?

This grant was of paramount importance for the group and its members. This allowed us to take future steps with more confidence.

How did the promotion have a concrete effect on your professional career?

The funding also included the recording and release of an album. This gave us more exposure (public and press).

Would you like a longer duration of your sponsorship?

No, for our project one year was ok.

Would you have liked more or less fixed structures in the structure of the programme?

Our initiative was accepted like we intended it. We didn't feel like the grant was conditional.

Which extension/change would be useful, necessary or desirable in your opinion?

Can't think of any for the moment.

2.2.3 France

2.2.3.1 Jazz Migration

Feedback/Questionnaire Organisation

How are your participants selected?

There is an open-call every year where bands can apply only if they are supported by a venue or a festival. As a first filter this is an important fact since it means that promoters are involved at the very beginning and are explicitly spotting new talents. We get around 90 applications.

A jury of 9 people (changing every year) from the jazz scene (promoters, agents, journalists, musicians, etc) work on listening to all the applications. Then, in a one-day meeting, they all work together to narrow down the numbers to approx. 15 applications which are then sent out to 130 promoters in France for a vote. (Approx. 90 votes every year.) At the end the most votes count.

What measures does the funding by your institution include?

- artistic development, e.g., through training sessions on communication, bookings, the recording industry, dissemination strategies etc., workshops / meetings with European professionals and intermediaries in order to understand the specific characteristics of different European market, teaching modules at the Studio des Variétés, artistic residencies to develop music.
- Concert booking in your own country / abroad: 15-20 concerts in France and Europe; since the organisers involved in the selection of the participants, they are also part of the touring period;
- Network maintenance, e.g. through introduction to jazz acteurs (labels, clubs, agents, etc.), through presence at international events (jazzahead!, etc.), media, regular meetings with the AJC team and with network members.
- Artistic promotion, e.g. through marketing support: newsletter, media partnerships, advertisement campaigns, compilation CD/download, communication campaigns during international and professional events (EJN, jazzahead!, etc.), photo session, database of contacts, press review, etc.

Would you like a longer duration of your sponsorship? No.

What feedback on the funding by your institution have you received from the funded artists?

In general, the feedback is very good.

In your opinion, what extension of funding by your institution would be useful, necessary or desirable?

We should mirror the scheme for musicians with a program to prepare future jazz agents/producers, to support them in their development and activity. Also, it would be nice to have more money to welcome more artists in Jazz Migration!

Feedback participants Jazz Migration No. 1

When did you participate in the programme? 2016/2017

How old were you at the time of the funding programme? 31/32 years old.

What documents did you have to submit with your application?

Some audio files, a motivation letter, some information about the band, a technical rider.

Which period was/is relevant for your funding? 2 years.

Have concerts been arranged for you / your band?

Fifteen concerts in concert venues and festivals in France and abroad (Netherlands, Hungaria).

Have you been assigned one or more mentors? No.

Does/Did the grant also cover your living costs? No.

Did the support include the establishment and maintenance of a network?

Yes. Concert promoters from France and abroad, journalists...

In general: How do you feel about the funding period?

It was a blessing to have so many concerts in one year. It gives so many perspectives, and all the journalists and bookers know about your work. Also, the Jazz Migration programme includes several short training courses about extra-musical topics, very useful.

How did the promotion have a concrete effect on your professional career?

Not easy to know what it actually brought, but only good things for sure.

Would you like a longer duration of your sponsorship?

Yes. Gigs! Attracting media attention! Support and help from professionals! We all want this for our entire life.

Would you have liked more or less fixed structures in the structure of the programme?

No, it was fine.

Which extension/change would be useful, necessary or desirable in your opinion?

Maybe some more gigs abroad, and meetings/exchanges with some other young musicians from other countries.

Feedback participants Jazz Migration No. 2

When did you participate in the programme? 2014 and 2018

How old were you at the time of the funding programme? 27 and 33 years old.

What documents did you have to submit with your application?

Recording, website, a group presentation.

Which period was/is relevant for your funding? 2 years.

Have concerts been arranged for you / your band?

For the 2 grants we had each time around twenty concerts scheduled in France and a few in Europe (around 6).

Have you been assigned one or more mentors?

Yes, the programme included professional training during one year.

Does/Did the grant also cover your living costs?

Yes, since I was paid for the concerts performed.

Did the support include the establishment and maintenance of a network?

Yes. The programme presents the winning musicians to the entire French network and part of the European network: Concert organisers and journalists.

In general: How do you feel about the funding period?

During this period, I was very supervised and supported. AJC is very attentive to the needs of the winners. In addition, she advises more generally on how to optimize the scholarship for the group's career.

How did the promotion have a concrete effect on your professional career?

I was able to meet the actors of the network, something that I could not have done on my own, not being a jazzwoman and playing a particular instrument. I was advised on the different strategies to adopt to perpetuate the effects of the stock market and since 2014 I have been working full time in the show (I work as much as an *intermittent du spectacle*).

Would you like a longer duration of your sponsorship?

Yes. To continue to have advice, training and professional contacts.

Would you have liked more or less fixed structures in the structure of the programme?

For Jazz Migration the structures are fixed. The network is spread over the whole of France and includes the majority of professionals in the field.

Which extension/change would be useful, necessary or desirable in your opinion?

An annual support meeting (after the grand) for advice and career development would be ideal.

Feedback participants Jazz Migration No. 3

When did you participate in the programme? 2009, 2011

How old were you at the time of the funding programme? 30 and 32 years old.

What documents did you have to submit with your application?

One record, presentation text and some pictures.

Which period was/is relevant for your funding? 1 year

Have concerts been arranged for you / your band?

Yes, France mostly. AJC developed European network on older sessions.

Have you been assigned one or more mentors? /

Does/Did the grant also cover your living costs? /

Did the support include the establishment and maintenance of a network?

Establishment, yes. Maintenance, not exactly. AJC permits musicians to meet and play in front of a lot of promoters. Which is the best way to make promoters listen to new music. But in the following, musicians have to still contact promoters by themselves for their future career, of course.

In general: How do you feel about the funding period?

It was a very great opportunity to create a special view on 2 projects. I think this is exactly what musicians need in general. A possibility to play their music in front of professionals especially there to listen to music. The synergy created has also permitted them to meet bookers (close to AJC) and so develop an international network year after year.

How did the promotion have a concrete effect on your professional career?

I have to say that, for my part, it was not a guarantee of simplification on career development, especially in France. I never played again in the majority of French AJC festivals with my own bands. In France, most of my activities are due to my own network.

Would you like a longer duration of your sponsorship?

No, I think that Jazz Migration is perfect to make emerging young (or pretty young) artists. But if the support continues year after year, I think there is a risk to contribute to fix an artist image of a «young artist».

Would you have liked more or less fixed structures in the structure of the programme?

For my part, 10 years ago, the programme was pretty light (no counselling in promotion, administration etc...), only one concert to present our music in front of promoters and journalists. And of course, I would have liked counselling in general administration, production or promotion to a better understanding of what is the point of view of a promoter (even if they are all different of course).

Which extension/change would be useful, necessary or desirable in your opinion?

Precisely, more meeting with promoters, journalists in order to exchange our realities. An ideal word could be a better understanding between professions. The relationship between artists, promoters or journalists are sometimes difficult and in my point of view, certainly due to a misunderstanding of realities of each other.

Further comments?

Never forget that everything is very «plastic». And behind words as «promoters» or «artist» there are humans, with changing trajectories, unstable tastes, and different motivations. I think, the more flexible the support is, the more it can help the artist AND the promoters to understand the ecosystem. Also, one of the important points is to let artists discover things by themselves. First, music is a passion. We have to try, search, and find our one way to create and exist. If the support programme is too exhaustive, the risk is to create artists standardized, with all the same way to do promotion (which is already a problem), the same way to express themselves. But maybe it is the price to pay to have a general professionalization and help the most artists we can.

2.2.4 Germany

2.2.4.1 Dr. Langner Jazzmaster

Feedback/Questionnaire Organisation

How are your participants selected?

Here is a two-stage selection procedure: 1.) Review of the submitted application documents and demo music. 2.) Audition on the main instrument (preferably with your own instrumentation), followed by a colloquium, in which the qualification in the desired major field of study is demonstrated by means of detailed material/references.

What measures does the funding by your institution include?

- Artistic development, e.g. through an individual curriculum and the free choice of teachers, coachings, master classes, artist in residence project, etc. The “Dr. Langner Jazz Master” enables students to distinguish themselves in artistic or music market-relevant specializations, e.g. in the areas of jazz composition/arrangement, culture and media management/music business, electronic composition, pedagogy, classical/chamber music, pop music or music production.
- Concert booking in your own country / abroad
- Network maintenance, e.g. through the Alumni Association, cooperation with international universities, ERASMUS+ programme, NDR Bigband, Elbphilharmonie, Elbjazz Festival, etc.

Would you like a longer duration of your sponsorship? No.

What feedback on the funding by your institution have you received from the funded artists?

“Thanks to the Dr. Langner Jazz Masters, I was able to complete the first stage of my path much more successfully than I ever dared to dream of.” [Excerpt from the report on a student's final concert].

In your opinion, what extension of funding by your institution would be useful, necessary or desirable?

It would be necessary to strengthen the alumni work in order to ensure a professional network and a permanent offer of further education. This would require the creation of personnel capacities for administration, planning, communication and implementation.

It would be desirable to have a post-master sponsorship, in which young artists are financially supported for about 2 years after completion of their master's degree in order to facilitate their start in life as independent jazz musicians. During this postmaster phase, further training opportunities at the HfMT could be used and the international professional network could be strengthened.

When did you participate in the programme? 2017-2019

How old were you at the time of the funding programme? 24 years old.

What documents did you have to submit with your application?

University form, resume, demo CD, 2 letters of recommendation, motivation letter, transfer voucher.

Which period was/is relevant for your funding? 2 years.

Have concerts been arranged for you / your band?

Elbjazz Festival, Elbphilharmonie, Theater im Zimmer.

Have you been assigned one or more mentors?

No, I choose them myself.

If so, what did the mentoring programme include?

I already defined and explained the main focus of the programme and my focus as a potential Master's student in my application interview.

Does/Did the grant also cover your living costs?

Partl. monthly support for living expenses, which it partly covers.

Did the support include the establishment and maintenance of a network?

Yes. With other students, with guest musicians (e.g., artist in residence project), international mentors, but unfortunately not with concert organisers or journalists.

In general: How do you feel about the funding period?

Great opportunity to deal with a specific topic / focus within the Master's programme. The funding helps to cover the cost of living.

How did the promotion have a concrete effect on your professional career?

Since the funding is specifically linked to the Master's programme, I would like to describe the programme itself. The study programme is unique in Germany and has enabled me to work specifically and in detail with my major field of study "Composition for large cross-genre ensembles". I would not have done this in this way in any other Master programme. Furthermore, the students have the possibility to openly acquire their own mentors and thus create the space completely to deal individually with special contents and also with international mentors from other universities or mentors not bound to a university at all and musicians to work with.

Would you like a longer duration of your sponsorship?

No. Since the grant is intended to support the student financially during his or her studies in order to provide more space for creative work, an extension of the grant would be comfortable but, in my opinion, not necessary.

Would you have liked more or less fixed structures in the structure of the programme?

Sometimes I would have wished for even freer structures or flexibility in the specifications of certain projects (such as artists in residence). Nevertheless, I believe that with a lot of individual initiative and in constant consultation with the university, one already enjoys a lot of freedom with regard to the choice of mentors, etc.

Which extension/change would be useful, necessary or desirable in your opinion?

- Establishing cooperation with concert organisers, journalists, etc. would be desirable.
- Concert opportunities outside the university, e.g., in jazz clubs, concert series, etc.
- More flexibility in the design of the "Artist in Residence" project.
- Clearer communication of the structure & possibilities within the study programme.
- In general, I find it desirable that the interaction between different departments (classical music, jazz, theatre, etc.) is supported and can serve as a breeding ground for interdisciplinary projects and plans.

Further comments?

Great workshops / seminars were offered, including online marketing or stage styling or stage performance.

Often the music studies in colleges or universities in Germany are somewhat one-sided – it is all about technical training at the instrument. The named workshops enable the students to take a more holistic approach and prepare them for the real life of a musician.

Feedback participants Dr. Langner Jazzmaster No. 2

When did you participate in the programme? 2015-2017

How old were you at the time of the funding programme? 24-26 years old.

What documents did you have to submit with your application?

Bachelor certificate, letter of recommendation.

Which period was/is relevant for your funding? 2 years.

Have concerts been arranged for you / your band? No.

Have you been assigned one or more mentors? Yes.

If so, what did the mentoring programme include?

One-to-one lessons with individual design options.

Does/Did the grant also cover your living costs?

Yes, partly.

Did the support include the establishment and maintenance of a network?

Yes. Music scene.

In general: How do you feel about the funding period?

The scholarship enabled us to concentrate fully on our studies.

How did the promotion have a concrete effect on your professional career?

Created a good basis for my professional development in Hamburg. And I was able to start my professional life without any financial burden.

Would you like a longer duration of your sponsorship?

No. I found a 2-year master's programme sufficient.

Would you have liked more or less fixed structures in the structure of the programme?

I found the amount of personal initiative relatively high and it was good that this was the case.

Which extension/change would be useful, necessary or desirable in your opinion?

I haven't missed anything.

2.2.5 United Kingdom

2.2.5.1 Serious – Take Five

Feedback/Questionnaire Organisation

What measures does the funding by your institution include?

- Concert booking in your own country / abroad – performance opportunities at EFG London Jazz Festival and other Serious events
- Network maintenance, e.g., through a week-long artist residency introducing the artists to industry professionals, plus funding for further mentorship
- Artistic promotion, e.g., through marketing support through Serious and EFG London Jazz Festival's social media channels, newsletter, etc.

How are your participants selected?

We have a 2-round application process – in the first round we have an open call for expressions of interest from musicians, combined with a nomination process where our trusted industry colleagues suggest 2 musicians each. Then musicians considered eligible make a full application, which is judged by a panel who select 8 participants.

Would you like a longer duration of your sponsorship? No.

What feedback on the funding by your institution have you received from the funded artists?

Abel Selaocoe, musician and participant of Take Five Edition XIV said of the programme: “Serious and Take Five have been so crucial in connecting me with those that can impart incredible musical knowledge and lend a hand in understanding all other aspects that make being on stage possible. All the while having a chance to sculpt a unique voice to show on some fantastic platforms.”

In your opinion, what extension of funding by your institution would be useful, necessary or desirable?

As things stand the one-year funding and support timeframe works quite well. But it would of course be helpful to be able to give the artists further support beyond the one year, in particular with further performance and networking opportunities beyond the UK.

2.2.5.2 Jerwood Jazz Encounters

Feedback/Questionnaire Organisation

How are your participants selected?

Applications are open to UK-based jazz artists who have been working as a professional musician/composer/artist for between 3 and 10 years.

Artists are selected for the programme through an application process which is advertised widely. They must submit the following information: CV/biography, up to 3 links of their work, answer the following questions: 1. What interested you about the opportunity to present your work outdoors, in unusual spaces or digitally? 2. What ideas would you like to explore or build upon during the year? (We are not looking for a final idea at this stage); 3. What areas of advice and training would be useful?

Artists were then shortlisted jointly by Cheltenham Jazz Festival and the other host partners (Manchester Jazz Festival, Oxford Contemporary Music and Sage Gateshead).

What measures does the funding by your institution include?

- £ 3,500, - commission fee to create the work.
- Dedicated research and development fund of £ 1,500, -.
- Creation Costs budget of £ 2,000, -.
- Travel expenses to attend group sessions.

- 5 x Facilitated Action Learning Sessions (sessions for group problem solving and discussion with all the other artists on the programme).
- 3 x Guest Speaker Sessions.
- Attendance to a 2-day Creative Lab event as part of Cheltenham Jazz Festival.
- The opportunity to develop and present a brand-new work aimed at presenting jazz in unusual ways – outdoor, site-specific or digital.
- Networking opportunities.

Would you like a longer duration of your sponsorship?

We will look to support the artists throughout the programme to ensure the work they create can be performed / installed again and developed further and we will be happy to support them on an ongoing informal basis

What feedback on the funding by your institution have you received from the funded artists?

As this is a brand-new programme, we are yet to have received full evaluation / feedback, but so far the artists have been really positive, especially as the Research and development phase of the programme was able to continue online / from home throughout the first wave of the pandemic.

In your opinion, what extension of funding by your institution would be useful, necessary or desirable?

If we could offer some further funding for the creation costs part of the programme, I believe it would allow the artists to be even more ambitious, as creating installation based work can be very expensive.

Feedback participants Jerwood No. 1

When did you participate in the programme?

Currently still participating (the scheme runs from early 2020 to the mid / end of 2021).

How old were you at the time of the funding programme? 29 – 30 years old.

What documents did you have to submit with your application?

I had to submit a brief biography of myself detailing key achievements of my career, a proposal for an installation, links to examples of my work and a short-written statement about why I would be appropriate for the programme.

Which period was/is relevant for your funding? 2 years.

Have concerts been arranged for you / your band?

Yes. The programme is set up so that all 4 participants are each paired with a different UK festival, who will commit to show their work. Because of the current pandemic the timeline for when this

will be exactly is currently under discussion, but I will show my work at some point during 2021 at either the Oxford Contemporary Music Festival or the Cheltenham Jazz Festival.

Have you been assigned one or more mentors?

Yes. The programme featured a series of mentoring sessions with every participant in attendance, alongside a personal budget that you were free to use on mentors who you felt were appropriate for your project.

Did the support include the establishment and maintenance of a network?

Yes. The programme places you in contact with a regular support network comprised of the other members of the programme. They also help put you in contact with a number of industry professionals and partner festivals.

In general: How do you feel about the funding period?

It is very well considered and helpful. It allows you enough time to formulate ideas in a financially, creatively and personally supported environment.

How did the promotion have a concrete effect on your professional career?

As the programme is still happening at present it is difficult to comment on this, but already it has helped connect me with industry professionals I would not otherwise have had the chance to encounter.

Would you like a longer duration of your sponsorship?

No. It feels like the perfect amount of time for what the sponsorship is intended for.

Would you have liked more or less fixed structures in the structure of the programme?

It feels very well balanced. There is enough fixed structure to keep you focused and enough freedom to help you develop.

Which extension/change would be useful, necessary or desirable in your opinion?

I think in most respects this is a great programme that has been very well thought through, but as with most things I feel an increase in personal budget for realising the final presentation of your work would be good. There is a reasonable budget at present, but a small amount more would enable more ambitious projects from the participants.

Further comments?

I don't have much to add other than it is a great programme which has really helped me develop my individual creative practice.

When did you participate in the programme? 2020 and 2021

How old were you at the time of the funding programme? 31 years old.

What documents did you have to submit with your application? Artistic proposal and CV.

Which period was/is relevant for your funding? 1 year.

Have concerts been arranged for you / your band?

Yes. We will present the project at Sage Gateshead.

Have you been assigned one or more mentors? Yes.

If so, what did the mentoring programme include?

We had to find our own mentors relevant to our project. In our case we engaged a coding expert, a set designer, an expert in live sound and we attended a number of talks with other experts – a music/installation artist and a social media adviser.

Does/Did the grant also cover your living costs? No.

Did the support include the establishment and maintenance of a network?

Yes. In a way, yes, as we proposed our project to a number of concert organisers and also worked as a group of artists. But networking was not the primary aim of the fellowship.

In general: How do you feel about the funding period?

It's been fantastic. Not only as a project to allow us to expand our vision on how to perform our music within new contexts but also to have a commission to work on over this period of covid and uncertainty. Perhaps site-specific work is the future...

How did the promotion have a concrete effect on your professional career?

There hasn't been any real promotion element so far, but they will surely support us to promote the performances when they happen. It is always a huge help to have more than one voice spreading the word.

Would you like a longer duration of your sponsorship?

Yes. It was well thought out and this will be a pilot performance with the view of performing and developing the piece for other shows.

Would you have liked more or less fixed structures in the structure of the programme?

It has worked well for us so far, being able to choose how we engage mentors and use our time. The programme, being very new, is in a flexible and experimental phase which is perfect for us.

Which extension/change would be useful, necessary or desirable in your opinion?

We need a slightly bigger budget, as the current budget for materials and creation is a bit tight, considering this will not be a standard performance.

2.2.5.3 Manchester Jazz - mjf hothouse

Feedback/Questionnaire Organisation

Philosophy/Aims?

It is a free programme for artists who want to develop ideas, refine their craft and take their career to the next level. hothouse helps you to overcome obstacles that may have prevented you from advancing your career as a musician and gives you the chance to develop an idea you haven't been able to realize yet in a supportive environment.

What measures does the funding by your institution include?

We think it is important to emphasise that the programme does not provide direct funding for the artists, but provides a support programme that includes an equipment bursary and paid work time. We think the perception of funding isn't helpful for communicating the ethos of the programme.

- Concert booking in Germany / abroad: – No, but we stage one showcase performance in Manchester for the participating artists and their bands to present the new work they have made during their time on the programme.
- Network maintenance, e.g.: We arrange for industry specialists and programmers to attend the showcase to witness the new work and offer feedback on it.
- Artistic promotion: Workshop days are provided for the artists that include sessions investigating how they can identify their USPs and use these to sell their music to talent buyers.
- Mentoring: each participating artist is paired up with a mentor for 10 sessions – identified by examination of their need during the application process.
- Workshop days: our subjects tackle difficult areas not tackled by other talent development providers: e.g., Artistic Ambition and USP, as well as practical sessions on funding and project management etc.
- Artistic promotion.
- Up to £ 2,300, - cash to cover creation time.
- 10 hours of 1:1 mentoring with an industry specialist chosen to suit your needs.
- Two days of workshops on navigating the music industry, tailored to the three successful applicants.
- A 10–15-minute performance slot at our showcase event with feedback from industry professionals.
- Industry introductions and networking opportunities.

- Producing & marketing support and 1:1 coaching sessions with the wider mjf team, to develop your work over the programme.
- Connection with mjf's Artistic Director, Steve Mead.
- A 'next steps' session at the end of the programme, including advice on fundraising.

How are your fellows selected?

The programme is open to application once a year. We have a video application option for those who find written application forms a barrier to participation. Applications are shortlisted by the Artistic Director and Programme Co-ordinator and the shortlist called to interview. From this, the final participants are selected (6 in the most recent round).

The idea must be something new that you haven't performed to a live audience before. It must contain jazz – whatever that means to you – and improvisation.

Would you like your sponsorship to last longer?

We have currently identified the optimum amount of time for the duration of the programme, which is 6 months with an additional 6 months of pastoral support. There is a risk that artists could become reliant on our support if it were to be offered for a longer period, which may be counter-productive. We would prefer any additional funding to support the quality of the experience, rather than the length of it.

What feedback on the funding by your institution have you received from the funded artists?

"Hothouse changed my life!" – Lara Jones

"I didn't realise how much I needed support, and my mentor went above and beyond the call, providing options and clarity for me in each session. I found my inspiration and joy this year, and the experience was that of healing." – Thanda Gumede

In your opinion, what extension of funding by your institution would be useful, necessary or desirable?

Each round of the programme is budgeted at around £ 25,000, - for 6 artists. If funding is extended, it would offer us the chance to deliver future rounds of the scheme in coming years. We do not especially want to increase the number of participants on each round, since there is an optimum number of participants in each group, above which the group becomes difficult to manage.

Feedback participants mjf hothouse No. 1

When did you participate in the programme? 2019

How old were you at the time of the funding programme? 27-28 years old.

What documents did you have to submit with your application?

A live performance video, an audio recording, a written statement about why it would be

beneficial for me to be on the programme.

Which period was/is relevant for your funding? 1 year.

Have concerts been arranged for you / your band?

Yes. Me and my band played a short 10-minute slot at an industry showcase concert in Manchester specifically for hothouse recipients to receive feedback on new material.

Have you been assigned one or more mentors?

I was assigned one mentor to cover performance anxiety, public speaking coaching, marketing, and experimenting with vocal approaches.

Does/Did the grant also cover your living costs?

Yes. The grant gave me payment for the time spent working on new material and further funding applications – which in turn acted as a living wage.

Did the support include the establishment and maintenance of a network?

Yes. Maintained and built on network with Manchester Jazz Festival, Jazz North and Lancaster Jazz Festival, other artists on the scheme.

In general: How do you feel about the funding period?

It was a positive time where I gained a lot of practical skills about how to talk about my work with integrity and generate interest from new audiences as well as form relationships with the different artists on the programme.

How did the promotion have a concrete effect on your professional career?

The mentoring and support from Hothouse enabled me to apply for Arts Council funding successfully and to go on a 12 date UK tour with my band Archipelago.

Would you like a longer duration of your sponsorship?

No. I like the duration as it currently stands; it allowed for work to be spread out and information digested over a longer period of time. It also allowed for catch up conversations with mjf after Hothouse to plan for the future, but I don't think it needs to be longer as it is good to be able to focus on future projects afterwards.

Would you have liked more or less fixed structures in the structure of the programme?

I think artists could have more choice in their mentors and more flexibility in spreading the mentoring time across different mentors rather than 1. Apart from that I liked the fixed structures of sessions and timelines.

When did you participate in the programme? 2019-2020

How old were you at the time of the funding programme? 24 years old.

What documents did you have to submit with your application?

Short written application about why the support would be useful and a video of you performing your work.

Which period was/is relevant for your funding? 1 year.

Have concerts been arranged for you / your band?

Yes. Manchester to industry professionals.

Have you been assigned one or more mentors?

Yes. I had a mentor helping me map my creative journey, make a clear business plan, manage my finances, learn to write applications, support and encourage me.

Does/Did the grant also cover your living costs? No.

In general: How do you feel about the funding period?

It was one of the best things I have ever been involved in. I was so supported and encouraged and every part of it felt personalised to what I needed at that time.

How did the promotion have a concrete effect on your professional career?

I walked away with the confidence to complete my debut solo album. Prior to this I had worked only in bands. I learned many music and professional skills.

Would you like a longer duration of your sponsorship?

Yes. The people at mjf are just so wonderful, I'd do it all over again if I could. They are still supporting us though, even though we have graduated from the programme.

Would you have liked more or less fixed structures in the structure of the programme?

I think there was a brilliant balance of structure and assigned workshops and opportunity to personally grow alongside your mentor.

Which extension/change would be useful, necessary or desirable in your opinion?

To be honest the whole programme really was career shaping and I wouldn't really change a thing. I loved every minute of it.

2.2.5.4 Sage Gateshead – Artists in Residence & Summer Studios

Feedback/Questionnaire Organisation

How are your participants selected?

Open call for applications with a short application form including information on why the artist wants to take part, their background and any challenging circumstances they have experienced e.g. disability, long term health conditions, family background. I shortlist the applications and send them to a panel who score each application using criteria provided, the panel meets for a discussion and chooses the artists. For Artists in Residence, we also hold an interview with each artist before making a decision.

What measures does the funding by your institution include?

- Network maintenance, e.g., through a series of intensive one to one meetings with industry experts to talk about specific topics (Summer Studios), small group workshops (Summer Studios), personal introductions to key contacts for mentoring and other support (Artists in Residence).
- Artistic promotion, e.g., through performances at Sage Gateshead: Artists in Residence get a main stage show which is filmed, Summer Studios artists usually get a free stage performance or support slot.
- Health and wellbeing support via BAPAM.
- Access to rehearsal space at Sage Gateshead (Summer Studios for a 1 week intensive and occasionally for 1 year after, Artists in Residence throughout the year).
- A 5-day residential retreat to work on their music in isolation (Artists in Residence only).

Would you like a longer duration of your sponsorship?

Yes. I created a commissioning/development project for jazz musicians in my previous job which lasted for 18 months and this feels like the ideal amount of time to have a meaningful impact and create new work. It is difficult with funding timelines though as most funders work on a 1-year cycle!

What feedback on the funding by your institution have you received from the funded artists?

Lots of positive feedback. A recent piece of feedback from Summer Studios (full evaluation is still in progress for this year): “I’m so excited about how much I’ve achieved over the residency. I have an entire LP of music that I’m in the process of mixing and I’m currently applying for funding to have the record mastered professionally and printed. Thank you once again for giving me the opportunity to take part in this residency and supporting me financially through this project.”

For example: Folk singer-songwriter and instrumentalist Holly Clarke took part in Summer Studios last year. She said: “What I got from Summer Studios was really good advice from industry professionals and it was a really good space to work on material and talk it through with other artists around me. It was a wonderful time, just having this camaraderie with all different kinds of

musicians and being in Sage Gateshead. And from that lots of other wonderful things happened. I got so much more out of it than I originally thought. I got a promo video and some amazing photography and made some wonderful contacts.”

Drummer and guitarist Sarah Heneghan (Beyond Albedo and Le Shig) will be using her residency to further develop her debut solo project, ‘POWER OUT’, which was selected to be on the 2019 Manchester Jazz Festival hothouse scheme. Sarah said: “POWER OUT is a performance that brings together a mish-mash interaction of drum machines, bassline sequencers, and live drums to create a continuous set of beats; some dancey, others immersive. This residency will give me a fresh environment, and therefore a fresh perspective, for the development of POWER OUT. I’m very excited to get away and immerse myself elsewhere.”

In your opinion, what extension of funding by your institution would be useful, necessary or desirable?

We had to deliver the Summer Studios intensive online this year so it would have been good to be able to do that in person! For Artists in Residence, we would like to offer a bigger bursary/commission fee and higher performance fees.

Any other comments?

We are particularly keen to support artists with disabilities and artists from a ‘working class’ background, so this is also a focus in our selection process and we work hard to make sure the programme is accessible to anyone. 50% of our artists in residence meet these criteria.

Feedback participants Sage Gateshead No. 1

When did you participate in the programme? August 2020

How old were you at the time of the funding programme? 52 years old.

What documents did you have to submit with your application?

Links to examples of our music

Which period was/is relevant for your funding? 1 year.

Have concerts been arranged for you / your band?

No not yet but I think it has more to do with the global pandemic! I do know that we will be offered a performance opportunity at Sage Gateshead once regular and reliable programming is allowed.

Have you been assigned one or more mentors?

Yes. Both Emily Jones and Matthew Jones from Sage Gateshead are available to us for advice and feedback during this year to august 2021.

Does/Did the grant also cover your living costs?

Yes. The grant offered a contribution towards food, travel and accommodation.

Did the support include the establishment and maintenance of a network?

Yes. We were introduced to several people in different fields of music: Publishing, management, funding, peer musicians and invited to keep in touch with them for any help and feedback.

In general: How do you feel about the funding period?

Whilst the Summer Studios programme offered finances to support us through that particular week, this extends through the year in terms of mentoring and also, we have been awarded an amount to film a video of the work we created. Ordinarily this would have been done whilst we were at the Sage for the residency but as we had to work remotely, we will now organise the video ourselves.

How did the promotion have a concrete effect on your professional career?

The residency solidified the working practise between my musical partner. We were able to take time to create and consider our music as well as investigate a performance/career path beyond the residency. To have been offered this opportunity also gave us both a psychological boost! Musical pursuits often feel quite solitary and this was much valued support.

Would you like a longer duration of your sponsorship?

No. This year of support feels like a relevant and appropriate amount of time for us. Within that year we will record and release new music including songs we wrote on the residency and hopefully tour in the UK and Europe.

Would you have liked more or less fixed structures in the structure of the programme?

The programme worked really well. It had to be reorganised for online operation and Emily and Matthew did a great job of repurposing the opportunities into online interactions.

Which extension/change would be useful, necessary or desirable in your opinion?

It is difficult to have an opinion about this because we experienced the Summer Studios opportunity in such an unusual and hopefully one-off way. I think it worked really well and the constraints of the pandemic were dealt with in the best way possible.

Further comments?

An excellent residency opportunity. Vital for self-employed people working in the Arts who need support and encouragement in what is often a singular pursuit and challenging in many ways!

2.2.6 Luxembourg

2.2.6.1 Statut d'artiste / Intermittent du spectacle

Feedback/Questionnaire Organisation

How are your participants selected?

The application for social aid must be submitted to the Minister of Culture using the form. The application includes a detailed curriculum vitae of the artist with diplomas, honorary awards, prizes; a list of works sold by the artist, references to his work and his involvement in the Luxembourg art and culture scene; possibly a press kit, etc.

Once the application has been submitted, it will be examined by an advisory committee made up of, inter alia, professional freelance artists and civil servants. The Minister of Culture will take his decision on the basis of an opinion from this commission.

The conditions for authorising aid of a social nature are:

- the applicant must, on the day of application for social aid, have been insured in Luxembourg for at least 6 months without interruption and must demonstrate a commitment to the Luxembourg artistic or cultural scene;
- have, at least during the three years immediately preceding the application, performed artistic work without being bound by any instructions, under conditions determined by the applicant himself and at his own economic and social risk;
- have earned income from their artistic activity in the year preceding the application, which was at least 4 times the monthly social minimum wage for non-qualified workers;
- have been insured for at least three years immediately preceding the application for pension insurance as a self-employed person with predominantly intellectual activity (travailleur intellectuel indépendant);
- in addition, he may not receive any compensation for short-term employees of the cultural sector in the event of involuntary unemployment, and
- may not receive any compensation for loss of earnings (e.g. unemployment benefit), either in Luxembourg or abroad.

What measures does the funding by your institution include?

- Domestic concert agency.
- Network maintenance.
- In this context, the artists are also encouraged to organise workshops or, where appropriate, to give individual lessons at schools/music schools/universities.

When did you participate in the programme? July 2020 - July 2021

How old were you at the time of the funding programme? 33 years old.

What documents did you have to submit with your application?

Proof of a minimum of the least 80 days of activities within the cultural scene, affiliation and payment to social security, invoices and bank slips to show minimum earnings of at least 4 x the minimum wage within a year.

Which period was/is relevant for your funding? 1 year.

Have you been assigned one or more mentors? No.

Does/Did the grant also cover your living costs?

Yes. In this programme I can claim up to 121 days of unemployment in one year. There aren't any restrictions on how the money is spent.

Did the support include the establishment and maintenance of a network? No.

In general: How do you feel about the funding period?

For this programme the funding period is one year after which one can reapply indefinitely as long as one fulfils the requirements. I think it's useful to have to reapply every year.

How did the promotion have a concrete effect on your professional career?

It allows me to choose and pick the projects I want to work on.

Would you like a longer duration of your sponsorship?

No. I think for this programme it's useful to re-evaluate the situation each year.

Which extension/change would be useful, necessary or desirable in your opinion?

At the moment this programme is aimed at people working in the theatre and as a musician requires a lot of paperwork. It should be simplified and take the differences on how the different fields operate into account.

When did you participate in the programme? since 2016

How old were you at the time of the funding programme? 37 years old.

What documents did you have to submit with your application?

Last tax declaration, portfolio with works, three recommendation letters from renown artists, diploma, certificate of participation in the social security system for at least one year

have concerts been arranged for you / your band? No.

Have you been assigned to one or more mentors? No.

Does/Did the grant also cover your living costs?

Yes. Actually, you only get money. The idea is: unconditional basic income per month. There is a statutory minimum wage of € 2,500, - in Luxembourg. You can manage that amount on your own, but if you have a family, it's not enough to cover the cost of living in Luxembourg.

The rule is: As an artist, you can apply for help from month to month. I earned € 2,000, - in August, I would like to have help, but I will get more help, up to a maximum of € 2,500, -. You can apply for a maximum of € 1,250, - / half of the minimum wage per month. In this way, you have a monthly income of € 2,500, -.

But there are also months when I earn more than 2,500 euros. I did not ask for support for these months.

Did the support include the establishment and maintenance of a network? No.

In general: How do you feel about the funding period?

The programme allows me to keep my head clear for projects I would otherwise not be able to carry out. I always know what I will use to pay my rent next month.

Positive effect: I no longer have to do every little gig just for the money. Many gigs are very badly paid, they cost effort, power and artistic energy. Thanks to the programme I was able to be available as a sideman for other Luxembourg artists. Because I had more time, was more available and could rehearse more.

Would you like a longer duration of your sponsorship?

No. I may apply for it again – if necessary and desired – at the end of the two years.

Which extension/change would be useful, necessary or desirable in your opinion?

As musicians, apart from daily survival, the network is crucial. Coupled with personal support in the form of an exchange: where do I stand, where do I want to go. I would be helped by a manager or artist coach who would say: You should apply here and there, you should publish the song in the rhythm, invite the following guests, etc. Artists like me would be grateful for a support consultation, which includes one hour twice a month from a music manager.

A classical manager does something like that, but in such a small area as jazz, where I move, it is not financially viable. As an artist, you are everything at the same time and all the time, but having someone with whom you can come to an agreement, in terms of content and organisation. This would bring you to the point where you could afford a professional.

Further comments?

A lot is being done in Luxembourg. Most things are well-intentioned and help the artistic scene a lot, but some points miss the reality of life. There is too little evaluation. And much is done with too little consultation with the musicians or the scene. What are the benefits of these measures? What should you change?

I am currently in the process of founding a musician's promotion / trade union / representative association for the Luxembourg scene.

My problem is: I studied in Germany, lived there and worked on the free market. I moved to Luxembourg for private reasons. But there is no comparable free scene in Luxembourg. Almost everyone in Luxembourg, including outstanding musicians, is a teacher; most of them have at least 50% teaching positions. Among them are many secondary school teachers, music school teachers, or completely different milieu (financial sector) - semi-professional musicians. They do their projects the rest of the time. There is hardly anyone like me who lives only from playing.

I play with bands that are in the Music LX pool, for example. But even today it is a mystery to me how to get in there. Some things seem opaque to me.

2.2.6.2 MusicLX - Global project grant

Feedback/Questionnaire Organisation

How are your participants selected?

One artist/band is selected every year, in the jazz department of musiclx, to receive this grant. This grant allows the artists to plan freely during 1 year all the activities linked with his main project (eg. album release, great touring worldwide etc.). The artist is selected due to strategic career plan and development, his professional entourage, his creativity.

What measures does the funding by your institution include?

- Concert booking abroad.
- Network maintenance, e.g., through showcase, conventions, festivals.
- Artistic promotion, e.g., through online marketing and promotion, PR, radio plugger v touring & accomodation, manager fees.
- Pré-production, workshop attendees, conferences etc.

Does your support also include the cost of living? No.

Would you like your sponsorship to last longer?

The sponsorship will be renewed every year for a new artist. The same artist can apply many times, but within 2 years in between 2 candidacies.

In your opinion, what extension of funding by your institution would be useful, necessary or desirable?

To help Luxembourgish artists connect with other artists in Europe and more.

Any other comments?

We also have a smaller project called “criss cross”. Each year, 1 artist from Luxembourg participates in this project. It’s a great way for this artist to connect with other musicians, and to meet a great artist that runs the workshop, with a strong career. We participate financially in this project by taking in charge transportation and accommodation, and also some artistic fees.

2.2.7 Netherlands

2.2.7.1 Jazz International Rotterdam - The Pack Project

Feedback/Questionnaire Organisation

How are your fellows selected?

We always keep an eye out for emerging artists, partly as a result from our work as concert/festival organiser, but also because we have close contact with the conservatories, especially Codarts in Rotterdam.

For our several programmes (for young talent and for next level emerging talent) we identify interesting musicians and part of the selection procedure is that we have an intake. Apart from being artistically eligible for one of our artist development programmes, we also require a strong commitment from the artist. The final selection is made by the artistic co-ordinator and the director.

What measures does the funding by your institution include?

- Concert booking in your own country / abroad.
- Network maintenance, e.g., through providing networking opportunities, meetings, invitation programmes for professionals, and such.
- Artistic promotion, e.g., through concert promotion, exchanges, showcases, etc.
- Specific required (one on one) coaching, lessons, masterclasses, research visits, etc. in individual trajects.

Does your support also include the cost of living?

No. We do sometimes support hotel costs with regard to concerts, residencies, exchanges.

What feedback on the funding by your institution have you received from the funded artists?

Various, depending on the different projects. Artists are always grateful for the opportunities that have been given and we always evaluate what and how we/the project can be improved.

When did you participate in the programme?

I should have participated on the 29th of October, but got cancelled. I started working on the project much earlier in the year.

How old were you at the time of the funding programme? 23 years old.

What documents did you have to submit with your application?

I didn't do an application, JIR called me.

Which period was/is relevant for your funding?

Flexible, that is: One concert, and exposure and support later.

Have concerts been arranged for you / your band?

Yes. In the Jazz international Festival of Rotterdam (Lanteren Venster) and Nijmegen.

Have you been assigned one or more mentors?

Yes. Because of COVID-19 it couldn't happen exactly as planned, but it included coaching for my compositions, rehearsals and management.

Does/Did the grant also cover your living costs?

Yes. The grant helped a lot to go into these difficult months

Did the support include the establishment and maintenance of a network?

Yes. I was in contact with photographers, journalists and programmers of the festivals.

In general: How do you feel about the funding period?

I feel really, really honoured for having been chosen for the pack project. I could put together a whole repertoire of my music for the best time, and Jazz International Rotterdam have supported me and trusted me during the whole process.

How did the promotion have a concrete effect on your professional career?

Jazz International Rotterdam is well known in the whole jazz scene in Holland, so being part of the poster of the festival has meant that a lot of people that didn't know me before listen to my music or discovered me and my bands.

Would you like a longer duration of your sponsorship?

No, because this is already a long-term scholarship, as they will keep promoting and helping me.

Would you have liked more or less fixed structures in the structure of the programme?

This year was difficult to plan anything, so I cannot give a concrete answer. But I have a lot of freedom of organise everything (rehearsals, band, etc.).

Which extension/change would be useful, necessary or desirable in your opinion?

I wouldn't have changed anything about the Pack Project. (Only that COVID-19 would have let us make the festival!).

2.2.7.2 Subsidie Nieuwe Makers

Feedback/Questionnaire Organisation

How are your participants selected?

The application has to be done by an organisation that has proven experience on the issue of artistic and production development of young artists in the (whole) field of performing arts. The application is reviewed by a committee of professional advisors. An interview is part of the process.

Applications will be assessed on the basis of the following criteria: a. justification of the intended cooperation between the applicant and the manufacturer or group of manufacturers; b. entrepreneurship; c. expected contribution to the development of the manufacturer or group of manufacturers; d. contribution to the diversity of the performing arts supply in the Netherlands. The Performing Arts Fund, when applying for grants, will seek advice from an advisory committee with expertise in this particular field. The committee evaluates the applications on the basis of the criteria laid down in the Regulation. The applicant and the creator or group of creators may be invited for an interview with the advisory committee. At this meeting they may present their plans orally before the Committee. Cooperation will be taken into account for the assessment of the criterion.

What measures does the funding by your institution include?

- Concert booking in your own country / abroad.
- Artistic promotion.
- Artistic development.

Would you like a longer duration of your sponsorship?

No. An applicant can ask for a second period of two years after conclusion of the first application.

What feedback on the funding by your institution have you received from the funded artists?

Very positive but also, we are reviewing the form of this subsidy.

In your opinion, what extension of funding by your institution would be useful, necessary or desirable?

This is a too broad question to answer.

Feedback participants Nieuwe Makers No. 1

When did you participate in the programme? March 2019 – now

How old were you at the time of the funding programme? 25 years old.

What documents did you have to submit with your application?

The application process consisted of three rounds; the first round where my applying institute (JIR) had to present our plans in a brief document, the second round where we were invited to come and present our plans to a commission and the last round where JIR had to present our plans in a more extensive way.

Which period was/is relevant for your funding?

In principle 2 years but due to the COVID situation the funding is extended for a year.

Have concerts been arranged for you / your band?

Yes, JIR arranged launch concerts for two projects as well as a separate concert at their festival in 2019.

Have you been assigned one or more mentors?

Yes, the programme includes a mentor from JIR who keeps track of my processes and is a regular interlocutor on several topics. On an external basis, I have a budget to arrange lessons or coaching sessions with professionals on as well the artistic as the business field.

Does/Did the grant also cover your living costs?

The grant includes a monthly fee that allows me to clear my agenda.

Did the support include the establishment and maintenance of a network?

JIR has a broad network of concert venues, festivals and journalists and helps me to get involved in that network.

In general: How do you feel about the funding period?

It's been an amazing opportunity for me to create new projects and to develop my skills in an artistic and business field. Next to that I've noticed a personal strong development in the sense that I'm more comfortable with acting on the foreground, rather than staying on the background.

How did the promotion have a concrete effect on your professional career?

It gave my solo career some sort of kick start. Every starting musician needs a break sometimes to start developing a certain status/name for him or herself. A link with an established venue or concert organiser can provide such a break.

Would you like a longer duration of your sponsorship?

No, I think a 2-year programme like mine (which is prolonged because of Covid) forms a good basis to start your career. At some point you should be able to stand on your own feet.

Would you have liked more or less fixed structures in the structure of the programme?

I think it's very important to make a programme based on the needs of an individual. For some grants a structure could work well but in my case it's very helpful that it could be tailor-made in a way.

Which extension/change would be useful, necessary or desirable in your opinion?

None at this point!

Feedback participants Nieuwe Makers No. 2

When did you participate in the programme? 2018-2020 (postponed till 2021).

How old were you at the time of the funding programme? 31 years old.

What documents did you have to submit with your application?

Detailed project plan, My vision and goals in general, Support letters, Invitation to the podiums, CV and opus.

Which period was/is relevant for your funding? 2 years.

Have concerts been arranged for you / your band?

Yes. For example: Gallery Helder, The Hague; Gallery Trixie, The Hague; The Grey Space in the Middle, The Hague; Parts Project, The Hague; Haagse Kunstkring, The Hague; Theatre Korzo, The Hague; Theatre Kikker, Utrecht, ...

Have you been assigned one or more mentors?

Yes. The mentoring programme includes: Performance art mentoring – intensive 14 days course and coaching through-out the project; Psychologist – one-on-one mentoring, discussions, sharing resources; PR, Production – being exposed to the whole process, being part of it and making decisions, working on concrete tasks, problems; Stage director – exchanging knowledge, collaborating.

Does/Did the grant also cover your living costs?

No. Almost all the funding was spent on production, therefore for me it was only for symbolic commissions fees.

Did the support include the establishment and maintenance of a network?

Yes. Concert organisers, journalists, artists in cross-fields.

In general: How do you feel about the funding period?

I think it is/was a great opportunity to focus on the vision I have and to have all the tools to realize it. It was also time to experiment and learn a lot. The funding made it possible to give me mentors, musicians, artists, podiums, everything I imagined.

The only downside is that there is no concrete funding for the time spent for the learning process and working, experimenting, collaborating, rehearsing, etc. for myself.

How did the promotion have a concrete effect on your professional career?

The art/music works I created in that time were performed several times and documented by video and photo. These recordings are now on display in YouTube, on social media and elsewhere.

Would you like a longer duration of your sponsorship?

Yes. It gave the musicians concrete time to focus on my work and explore it down layer by layer.

Would you have liked more or less fixed structures in the structure of the programme?

The structure was made with a collaboration between me and the leaders of the ensemble. In that way we could plan the learning, experimenting period and the concrete result, concerts at the podium.

Which extension/change would be useful, necessary or desirable in your opinion?

Looking back, being inexperienced and craving for a project, – I now wish that I had set the rule that the funding is not only to pay for the other people and things which gave me the growth, and project created on the way, but also for me. If I had done that, I could have avoided the extra frustration which came from being naïve. The working hours of the artist spent on the project should be predicted and planned in the budget.

Further comments?

Anyhow, the project gave me an enormous amount of experiences and I am thankful to be supported by so many artists, musicians and others. It gave me courage to believe in myself and my art, to keep growing, learning and be real, vulnerable, authentic.

Feedback participants Nieuwe Makers No. 3

When did you participate in the programme? September 2018 - September 2020.

How old were you at the time of the funding programme? 25 years old.

What documents did you have to submit with your application?

I submitted a project plan that I made together with the BIMHUIS for the first round. Then I made a more detailed plan for the second round of the application. Then I had to defend my motivation.

Which period was/is relevant for your funding?

2 years.

Have concerts been arranged for you / your band?

I did this actually by myself. All concerts were cancelled due to Covid except one at the Grachtenfestival Amsterdam. I would have played at Jazz in Duketown, Music Meeting Nijmegen, Wonderfeel Hilversum, Jazz International Nijmegen. North Sea Round Town Rotterdam. I did perform four times in the BIMHUIS and a fifth one will follow next February.

Have you been assigned one or more mentors?

Yes. Composition Coaching, Leadership Coaching, PR Coaching.

Does/Did the grant also cover your living costs?

No. I live in Amsterdam. But I got paid € 800, - per month to support myself and to be able to write my music etc.

Did the support include the establishment and maintenance of a network?

Yes. The booker of the Bimhuis helped me to get in contact with bookers and the pr manager helped to get into contact with newspapers.

In general: How do you feel about the funding period?

It was an incredible experience to work for 2 years only on your own music, your own dream to create a new wave jazz orchestra and that there were people to support me. This is a gift to artists that are invaluable if you ask me. I am very thankful.

How did the promotion have a concrete effect on your professional career?

Not so much yet due to covid. I lost a lot of potential contacts and crowd. But I am sure that in the years that will follow the concrete effect will manifest.

Would you like a longer duration of your sponsorship?

Yes. Because I always generate more ideas and concepts for my projects and every time they get better ;). Secondly, if you have the time to work on your own projects without intermission or need to do other jobs to get some income, you can bring your art to the highest level possible. Also, for me, if the sponsorship was longer, I would have had the opportunity to bring my work to a broader audience. My orchestra of 14 people is something that needs support in order to get to that audience. At the same time, I really cannot complain because I had 2 years already. I am very aware that it was a very special opportunity.

Would you have liked more or less fixed structures in the structure of the programme?

It was pretty flexible for me and I loved that because in a creative process things happen spontaneously. So Sometimes I changed plans radically and that was okay.

Which extension/change would be useful, necessary or desirable in your opinion?

For me it would've been helpful to also make first steps into finding an international audience. The reason therefore is that my music is rather specific and in a small niche. But I am sure that around Europe or the world there are everywhere small numbers of people that would love the things I and my orchestra do. Now I am thinking of ways to find these people, but this is always a challenge of course.

2.2.7.3 Bimhuis

Feedback/Questionnaire Organisation

How are your participants selected?

By the programmer & the rest of our team.

What measures does the funding by your institution include?

- Concert booking in your own country / abroad.
- Network maintenance, e.g., through: we can send our candidate abroad to meet coaches and programmers.
- Artistic promotion, e.g., through: online content, recording (both audio & video) etc., made by our candidate, supported by our marketing professionals.
- Artistic development. The programme provides financial support to keep the composer composing...

Would you like a longer duration of your sponsorship?

No. It's okay, it has a variety of durations and sizes.

What feedback on the funding by your institution have you received from the funded artists?

They are all very happy. But Corona made them feel lonely. I think we could have done more to support them morally. Mostly the younger ones. (Although we were fighting to survive ourselves).

In your opinion, what extension of funding by your institution would be useful, necessary or desirable?

In the Netherlands, especially in Amsterdam, we feel that many funding institutions of classical music become more and more interested in modern composing and jazz. It looks like the branding of jazz and the BIMHUIS is getting more towards a serious artform, as well as hip and a new way to reach new audiences. So, I see a lot of changes in the near future, once Corona is over.

Any other comments?

We all feel that Corona is working very strongly in a negative way towards young talent and their international career. Hopefully it will be over soon so we can all start building again. And hopefully, audiences will feel secure enough to come again....

2.2.8 Norway

2.2.8.2 Sparebank 1 SMN JazZtipendiat

Feedback/Questionnaire Organisation

How are your participants selected?

It starts with application in May every year. A Jury selects a winner of the Price/talent of the year. Jury consists of the artistic committee of Trondheim Jazz Orchestra + festival director Molde Int Jazz Festival + representative from the Sparebank 1 SMN (sponsor) + manager of Mid-Norway Centre of Jazz.

What measures does the funding by your institution include?

- Concert booking in your own country / abroad.
- Artistic promotion, e.g. through social media/ordinary media, video documentation, streaming of concerts, festival programme, national broadcasting (radio).
- The winner gets NOK 100,000, -. If it is a band, they share this amount.
- The rest of the budget is production costs which we cover. For example, rehearsal with Trondheim Jazz Orchestra is typically 2 days in early spring (February) and 4-5 days just ahead of première in Molde Jazz in July.

Would you like a longer duration of your sponsorship?

No. This project is one of more projects we run in Trondheim Jazz Orchestra. Total budget per year is NOK 5,000,000, -. We have support from the local government and the Norwegian Arts Council. In fact, we repeat the project we develop later if promoters ask for a particular project. In those cases, we have to finance it without the original sponsors.

What feedback on the funding by your institution have you received from the funded artists?

They are all very happy with this project.

In your opinion, what extension of funding by your institution would be useful, necessary or desirable?

We don't have the capacity to play more projects. We do like 20-25 concerts a year.

Feedback participants JazZtipendiat No. 1

When did you participate in the program? 2011-2012

How old were you at the time of the funding program? 26 years old.

What documents did you have to submit with your application?

An application with music examples, mp3 and scores.

Which period was/is relevant for your funding? 1 year.

Have concerts been arranged for you / your band?

Yes. First mostly Norway, then over most of Europe, those were booked by my agency.

Have you been assigned one or more mentors? No.

Does/Did the grant also cover your living costs? No.

Did the support include the establishment and maintenance of a network? No.

In general: How do you feel about the funding period?

It was a great experience, and my first of many large ensemble projects, I learned a lot musically by doing this and got great experience.

How did the promotion have a concrete effect on your professional career?

Hard to say. In Norway it definitely had some effect, it got lots of attention in here, internationally my agency booked all the gigs and my label (ACT) did the PR. I was already playing a lot in Europe with my own groups at the time this project was, so it's difficult to me to say if with concert effect this project had min my own career.

Would you like a longer duration of your sponsorship? No.

Would you have liked more or less fixed structures in the structure of the program?

I think the process already was very good.

Which extension/change would be useful, necessary or desirable in your opinion?

I can't come up with something now, as I said I think it worked really well.

2.2.9 Switzerland

2.2.9.1 SOFIA

Feedback/Questionnaire Organisation

How are your participants selected?

Application via website and selection by an international jury.

What measures does the funding by your institution include?

- Artistic development, e.g. through music workshops, overview on and insights of the music business.
- Concert booking e.g., through international partners that present the SOFIA band.
- Network maintenance, e.g., through online workshops, meetings, concerts.
- Promotion, e.g., only for the SOFIA band, incl. documentation.

Would you like a longer duration of your sponsorship?

Yes, a female artist support over several years would be great. This would lay the foundation for more women musicians to inspire and encourage the next generation.

What feedback on the funding by your institution have you received from the funded artists?

Great gratitude. The opportunity to make music with other women and to spend time with them has strengthened her belief in herself and to take things into her own hands and to implement ideas.

In your opinion, what extension of funding by your institution would be useful, necessary or desirable?

Cooperation with international festivals.

Feedback participants SOFIA No. 1

When did you participate in the programme? 2020

How old were you at the time of the funding programme? 34 years old.

What documents did you have to submit with your application?

recordings of my piano playing + a motivation video

Which period was/is relevant for your funding? flexible, 1 year.

Have concerts been arranged for you / your band?

No, but the SOFIA band was supposed to play concerts. This didn't happen due to corona.

Have you been assigned one or more mentors? Yes.

If so, what did the mentoring programme include?

An intense week, where we got to know countless people (regarding social media, contracts, self-employment, accounting, booking, management).

Does/Did the grant also cover your living costs?

No. It was more a question of giving us tools and the confidence and courage to concretise and continue on the path we have taken.

Did the support include the establishment and maintenance of a network?

Yes. Contact to organisers, accountants, social media experts, lawyers, journalists, other musicians and musicians.

In general: How do you feel about the funding period?

Very good! The week was unbelievably inspiring, gave courage and confidence to follow their own path. The exchange with other female jazz musicians did us good.

How did the promotion have a concrete effect on your professional career?

Not much time has passed yet. But definitely it has a positive effect on my self-confidence and my self-confidence regarding my work, my music and my career as a musician.

Would you like a longer duration of your sponsorship?

Yes. I really appreciate the contact to Nicole and all the other musicians as well as the people I met. I not only appreciate the contact, but it inspires me and gives me energy.

Would you have liked more or less fixed structures in the structure of the programme?

The programme was perfect as it was.

Which extension/change would be useful, necessary or desirable in your opinion?

Regular contact also after this intense week. Exchange, share experiences, make music together.

Comments:

I am very grateful for the experience with SOFIA and hope that there will be more such funding opportunities and that many more women will be able to benefit from them.

Feedback participants SOFIA No. 2

When did you participate in the programme? 2016

How old were you at the time of the funding programme? 26 years old.

What documents did you have to submit with your application?

YouTube application video, 1 Blues YouTube video, and I think another CV, but I am not so sure anymore...

Which period was/is relevant for your funding?

Flexible, the main SOFIA week takes place every second year.

Have concerts been arranged for you / your band? Yes, but only as SOFIA band.

Have you been assigned one or more mentors? Yes.

If so, what did the mentoring programme include?

Workshop leader Rodrigo Aravena and invited guests who gave lectures such as: Elina Duni, Carine Zuber, an actor, social media expert.

Does/Did the grant also cover your living costs? No.

Did the support include the establishment and maintenance of a network?

Yes, with bookers such as Carine Zuber, a few organisers, but above all other musicians from Europe with focus on Switzerland, France and Germany.

In general: How do you feel about the funding period?

Exciting, inspiring, intensive. Especially the Social Media Workshop was very helpful and the coaching with the actor on the topic of stage presence!

How did the promotion have a concrete effect on your professional career?

There I met Izabella Effenberg, who was visiting as a listener. I also jammed with many people at the jam session. I have been playing with Iza in my orchestra project since 2018, and in December I also recorded in her project as a side-woman in the Bavarian Radio. Izabella also gave me some contacts for journalists in Poland.

Would you like a longer duration of your sponsorship?

Yes, maybe instead of an intensive week more a coaching and small tour over a year on e.g., 2-5 weekends or so? Probably would be hard to organise, but I think it would make sense. Or at least that you meet twice and do online meetings for example. Once for the intensive week and then again, a tour or so (I think the workshop participants did this one year after or before me).

Would you have liked more or less fixed structures in the structure of the programme?

It was very well organised! Maybe a bit too intensive, because we had workshops on business all day long and then played music in the evening. Maybe it would make more sense for me to do one

week with focus on business and a “Get to know Jam” ... and then organise a tour or gig(s) separately, because then you can deepen your knowledge and get to know each other better musically.

Which extension/change would be useful, necessary or desirable in your opinion?

I think more gigs would be great and that it would spread a bit. Instead of just one intensive week like back in 2017, I think it would make more sense for us all to be in contact with each other. For example, 1) Business days with workshops, 1-2 jam sessions to get to know each other; 2) Tour with 1-3 rehearsal days and gigs; 3) a few remote coachings on the topic of business over zoom, e.g., spread over the year? Or several personal meetings.

Feedback participants SOFIA No. 3

When did you participate in the programme? 2018

How old were you at the time of the funding programme? 23 years old.

What documents did you have to submit with your application?

Live video of standard and original, introduction video with motives/motivation, CV, letter of motivation.

Which period was/is relevant for your funding?

Flexible, 1 week on site (was extended later¹¹).

Have concerts been arranged for you / your band?

I was allowed to apply with my band to the Jazzclub Dübendorf as well as the Jazzclub Uster and to perform with my band at both clubs at great conditions. This resulted in a small autumn tour 2018.

Have you been assigned one or more mentors? Yes.

If so, what did the mentoring programme include?

A huge range of topics such as self-branding, bookkeeping, financial provision, time management, booking for concerts, press relations, physical and mental health, Spotify/streaming, the challenges of being a woman in the music business (jazz) etc.

Does/Did the grant also cover your living costs? Yes. Food, travel expenses and hotel accommodation were paid for the whole week at SOFIA.

Did the support include the establishment and maintenance of a network?

¹¹ Note from the authors

Yes, Concert organiser, radio journalist, (SRF) PR/marketing specialist, life coach, Spotify expert, label owner, SIG/Suisa contacts (collecting societies), musicians.

In general: How do you feel about the funding period?

The time at SOFIA was enriching for me in so many ways, be it musically, business-related, networking but also identity-building. The atmosphere was very productive, friendly, supportive, energetic and warm! There was a great group dynamic, even though we were a mixed group that didn't know each other at all. A fantastic spirit of women who love and live jazz.

How did the promotion have a concrete effect on your professional career?

Through SOFIA I was able to make great contacts who are still supporting me today, especially now with my album release. I got played on SRF radio and will be with my album this year. And that's only because I met Annina Salis from SRF at SOFIA. I also got super tips for booking, branding, finances, legal situation, mental health, time management and much more, which I apply daily in my life. Two years later, I am still in regular contact with the initiator Nicole Johäntgen and Ronni Haug, who got me a gig at a foundation event and gave me valuable tips on my brand and promotion. Two years later, we are also playing a gig as a SOFIA group at the Dübendorfer Jazztage this year. SOFIA is really bearing fruit.

Would you like a longer duration of your sponsorship?

I think more would always go. The input at SOFIA was intense and a lot at once. It would be great if you could maybe meet with the group (participants) on a regular basis and discuss together how to apply the individual topics of the courses in your musical life. That way you could help each other and exchange ideas. This could take place with or without a mentor.

Would you have liked more or less fixed structures in the structure of the programme?

I found the structure of the programme very sensible and clearly structured.

Which extension/change would be useful, necessary or desirable in your opinion?

/

Comments:

SOFIA is a wonderful project and created with so much love, heart and commitment by Nicole. I hope it gets even more resonance and thus more support so that it is financially sustainable and can grow. It has opened many doors for me as a musician and student at the time and has given me courage that I am on the right path and that I can and should believe in myself.

2.2.9.2 Prioritäre Jazzförderung / High Priority Jazz Promotion

Feedback/Questionnaire Organisation

How are your participants selected?

This is a competition. Once a year, band leaders have the opportunity to apply for the PJF. A jury selects the leaders or bands that best meet the criteria of the competition: The leaders and their bands are well established in the current Swiss jazz scene, perform regularly in the various language regions of Switzerland and have already completed successful international tours. They also have a repertoire of their own compositions, professional booking and management structures and international distribution of their recordings. The potential to assert themselves abroad is one of the most important criteria.

What measures does the funding by your institution include?

- Artistic development, e.g., through Take Five Switzerland or new Sound Out, support of recordings.
- Concert booking no, but financial support for touring.
- Network maintenance, e.g. through special matchmaking sessions at the jazzahead!, Sound Out and Take Five are also establishing a network.
- Promotion, e.g., general promotion flyer, presence at trade fairs (e.g., jazzahead!), financial support of individual promotion of the bands.

Would you like a longer duration of your support programme? No.

What feedback on the funding by your institution have you received from the funded artists?

The flexibility in concert planning is highly appreciated. The annual instalments are transferred in January, which gives the bands planning security. This enables a more flexible organisation of the concert activities. In addition, the majority of the feedback on the international coaching offers (Take Five, Sound Out) is very positive, as they contribute significantly to the international networking of the leaders.

Feedback participants Prioritäre Jazzförderung No. 1

When did you participate in the programme? 2015-2017

How old were you at the time of the funding programme? 25 years old.

What documents did you have to submit with your application?

Band documentation, information on structure and achievements, biographies, tour plan, letter of motivation/intentions/planning, budget for the next year.

Which period was/is relevant for your funding? 3 years

Have concerts been arranged for you / your band? No.

Have you been assigned one or more mentors? Yes, I choose them myself.

If so, what did the mentoring programme include?

"Take Five" was a mentoring programme organised by Serious (UK). It was a week with several mentors (organisers, association representatives, booking agents, etc) from the business world, divided into different panels on different topics and personal exchange.

Does/Did the grant also cover your living costs? No.

Did the support include the establishment and maintenance of a network?

Yes. Only in the context of "Take Five" (see above). But it was the core and for the future and the "career" of the band ground breaking and accordingly very valuable.

In general: How do you feel about the funding period?

Basically, no different than before or after. Financially, everything was the same as always, except there was less bureaucracy - which was great, of course. However, the network was considerably strengthened by "Take Five". The funding did not reduce work in this sense, but rather, due to the responsibility, more work and the detailed final reports generated just as much, if not more work.

How did the promotion have a concrete effect on your professional career?

Very positive. Due to a good orchestration (with CD release, jazzahead! showcase, etc.) the newly gained network could be used optimally.

Would you like a longer duration of your sponsorship?

Yes and no. It was great, no question and I don't want to complain. But it's true that after such a promotion, there are of course projects of the same or even bigger size and you need money to work properly. The fact that you always have to make full submissions for every upcoming project (tours, CD productions, etc.) is very time and energy consuming.

Would you have liked more or less fixed structures in the structure of the programme?

Basically, I would have wished for more support. I would have preferred a little less money, but for the fact that work would be taken off my hands, such as booking, tour planning, etc.

Which extension/change would be useful, necessary or desirable in your opinion?

see above.

When did you participate in the programme? 2005-2009

How old were you at the time of the funding programme? 37 years old.

What documents did you have to submit with your application?

Written application, budget plan, detailed project plan for the first year, forecasts and prospects for the three-year funding phase, comprehensive press review.

Which period was/is relevant for your funding? 3 years.

Have concerts been arranged for you / your band?

Pro Helvetia has placed us with a few festivals. We have also been sent to an exchange programme with India.

Have you been assigned one or more mentors? No.

If so, what did the mentoring programme include?

I was practically in the very early phase of the PJF, few mentors, info ... I myself was invited by Pro helvetia several times to create an info event / input presentation about Dos and Don'ts for the upcoming bands.

Does/Did the grant also cover your living costs? No. No, certainly not completely. But with the bands ZOOM and BIG ZOOM I have already generated about a quarter of my income in the "fat" years. (Together with the fees, royalties etc...).

Did the support include the establishment and maintenance of a network?

No (early phase!).

In general: How do you feel about the funding period?

VERY VALUEFUL, because the band was very active just then and so we got planning security, also in cooperation with my publisher/label we could plan the releases well.

How did the promotion have a concrete effect on your professional career?

Certainly good, but not all decisive, because we were already well underway. But the five years of most intensive work and presence with my own band was already very valuable.

Would you like a longer duration of your sponsorship?

I was able to do a second round (so 6 years would have been in it), but we stopped this after two years because it was no longer necessary.

Which extension/change would be useful, necessary or desirable in your opinion?

I think that not only bands should be supported by the PJF. I am also an advocate of infrastructure funding, i.e., the multipliers should also receive funding, especially the publishers...

Further comments?

I think a “watering can fund” (what an inappropriate word) is very important. We as musicians have learned to deal with small contributions. The lighthouses can also help a whole scene, that's true, but it needs a broad promotion. Then it is important that the projects from rich countries (Switzerland, Norway, at that time also Holland...etc) do not destroy the local scenes with their support possibilities (e.g., a Swiss band plays because of PJF well rewarded in front of 5 guests in a German jazz club and takes the evening away from the local band...or does fee dumping...nobody is helped by that, that is distorting the competition...

2.2.9.3 Focusyear

Feedback/Questionnaire Organisation

How are your participants selected?

There is an open-call every year where musicians can apply online. There is no minimum or maximum age limit and admits students of any nationality. But the musicianship should be comparable to master students or above.

What measures does the funding by your institution include?

- Artistic development, through a coaching by a master for four consecutive days every other week. Individual lessons with a Jazzcampus teacher of the musician's choice every other week.
- Concert booking in your own country / abroad: there are concerts at the Jazzcampus Basel and the band is playing selected concerts during the year.
- Network maintenance, especially with other international musicians.
- Artistic promotion, e.g., through tour and CD promotion.

Would you like a longer duration of your sponsorship?

No, since we decided on a one-year programme that is only concentrating on music. The participants work with this band that is put together during the FocusYear and after the year they should have the time and space again to concentrate on their own projects.

What feedback on the funding by your institution have you received from the funded artists?

A very good one. The programme is quite intensive and after the first years we eased the structures a little for the musicians to have more time for their own music work.

In your opinion, what extension of funding by your institution would be useful, necessary or desirable?

No, since we see the Focusyear as a sanctuary where the musicians can concentrate on the music only. Of course, they get insights of business relevant questions and also, they built up a network but our main focus is to give the musicians the privilege to work on music issues only.

Feedback participants Focusyear No. 1

When did you participate in the programme? 2017/2018

How old were you at the time of the funding programme? 27 years old.

What documents did you have to submit with your application?

Own compositions and jazz standards.

Which period was/is relevant for your funding? 1 year.

Have concerts been arranged for you / your band?

Yes. Wien Porgy & Bess, Budapest Jazzclub Opus, Birdseye Basel, Innsbruck, Mehrspur Zürich, but not for my own band but for the Focusyear Band.

Have you been assigned one or more mentors? Yes.

If so, what did the mentoring programme include?

5-day coaching by world-famous musicians, learning their music, developing my own compositions and arrangements, working on the band sound, groove, improvisation, jazz philosophy, making music together and concerts with world-famous musicians.

Does/Did the grant also cover your living costs?

Yes. CHF 2,000, - per month/ 12 month.

Did the support include the establishment and maintenance of a network?

Yes. With a few concert organisers, but mainly with musicians

In general: How do you feel about the funding period?

intense, beautiful but also stressful.

How did the promotion have a concrete effect on your professional career?

positive, festival concerts, international career.

Would you like a longer duration of your sponsorship?

No, the programme is intensive enough. It would be even cool to learn more about promo and to get in contact with journalists & the booking scene.

Would you have liked more or less fixed structures in the structure of the programme?

More days off to be creative (we had coaches almost every week... now this was already adjusted, the FocusYear bands after us had less coaches and more free time to work on their music themselves)

Which extension/change would be useful, necessary or desirable in your opinion?

More women as coaches and in the band. More about the music business. Maybe go to booking events together, learn marketing techniques, models, learn how these famous coaches do it...

Further comments?

I am very grateful to have participated in the Focus Year! It has brought me much further artistically!

Feedback participants Focusyear No. 2

When did you participate in the programme? 2018/2019

How old were you at the time of the funding programme? 34 years old.

What documents did you have to submit with your application?

1. three recordings of myself (own composition or recordings of standards), 2. motivational letter, 3. bio.

Which period was/is relevant for your funding? 1 year.

Have concerts been arranged for you / your band?

Yes. Regularly at the club of the Jazz school (once every two weeks.), Bird's Eye Jazz club (Local Jazz club), Porgy and Bess in Austria, and a few more.

Have you been assigned one or more mentors? Yes.

If so, what did the mentoring programme include?

In the FOCUSYEAR programme, there's no individual mentoring system but every other week a new coach/mentor comes to work with Focusyear band. 3 full days of rehearsals and one concert. You can also have a certain amount of private lessons of your own choice of teachers.

Does/Did the grant also cover your living costs? Yes.

Did the support include the establishment and maintenance of a network? No.

In general: How do you feel about the funding period?

1 year is a good amount.

How did the promotion have a concrete effect on your professional career?

I do not know how it will affect my career. But personally, I got to know many great musicians, and every time you work with coaches, you really learn their world by learning their music deeply.

Would you like a longer duration of your sponsorship?

I think one year is a good amount.

Would you have liked more or less fixed structures in the structure of the programme?

Defined procedure or own initiative when planning the offers.

Which extension/change would be useful, necessary or desirable in your opinion?

I would like our head mentor more involved in general, and it would be nice to have a tour in a wider area during the touring weeks, not only within Switzerland and playing at school clubs. And I would like to have a mentor at the tour as well.

2.2.10 Italy

2.2.10.1 Nuova Generazione Jazz

Feedback/Questionnaire Organisation

How are your participants selected?

By a commission with 6 members after a call to Italian festivals and musicians.

What measures does the funding by your institution include?

- Concert booking in your own country / abroad: both.
- Network maintenance: some.
- Promotion *jazzahead!*.

Would you like a longer duration of your support programme? Yes.

What feedback on the funding by your institution have you received from the funded artists?

Very positive.

In your opinion, what extension of funding by your institution would be useful, necessary or desirable?

To promote more.

When did you participate in the programme? 2019

How old were you at the time of the funding programme? 32 years old.

What documents did you have to submit with your application?

Audio and video of the applied band.

Which period was/is relevant for your funding? 1 year

Have concerts been arranged for you / your band?

Yes. Pozzuoli Jazz Festival (Pozzuoli (NA) IT), Jazz In Provincia / Fano Jazz (Fano (PU) IT), European Jazz Conference (Novara, IT), Italian Cultural Institute (Oslo, NO).

Have you been assigned one or more mentors? No.

Does/Did the grant also cover your living costs? No.

Did the support include the establishment and maintenance of a network?

No. The only occasion of networking happened during the European Jazz Conference 2019 in Novara - not directly organised by the funding project.

In general: How do you feel about the funding period?

I think that a general lack of interest from the programme manager about the needs of the funded bands/musicians badly affected the success of the programme itself. There wasn't enough communication and exchange of ideas between the programme manager and the musicians.

Plus, I feel that hasn't been done enough about:

- Promoting the funded bands to Italian promoters;
- Promoting the funded bands to European promoters;
- Collaborating with promoters to give maximum resonance to the concerts of funded bands.

How did the promotion have a concrete effect on your professional career?

It didn't have a major impact on my career.

Would you like a longer duration of your sponsorship?

Yes. A longer funding - at least 18 months is necessary to be able to programme concerts at bigger festivals around Europe which have at least a 12 months-in advance programming.

Would you have liked more or less fixed structures in the structure of the programme?

Definitely I would have liked less fixed structures and more attention and space for the musicians' own initiative.

Which extension/change would be useful, necessary or desirable in your opinion?

I think a programme like this should help and support the activity of the musicians/bands which are very different from each other. The programme didn't investigate at all the different needs that the funded bands (12 bands – too many in my opinion) have in terms of:

- Where to propose the band
- Which festivals are closer as programming style;
- One band might be more interested in putting together a club-size venue tour and another might be interested in doing less concerts but in bigger venues.

Unfortunately, there was no discussion at all about all this.

The programme manager took the EPKs of the bands and sent them over to a list of promoters within Italy and Europe (without sharing the direct contact list with the artist).

We didn't know who replied, what they replied, why they wanted to programme the band or why they didn't want to programme it.

Further comments?

This is how it works now:

- 1 Year length;
- 12 Bands chosen;
- 1 Programme manager proposes them to Italian and European venues/festivals;
- Result: 3-4 concerts for each band, nothing more.
- How it could work better:
- Minimum 18-month length;
- 12 bands chosen;
- 3 programme managers who run maximum 4 bands each;
- individual promotion & booking plan discussed and agreed upon the needs of each band
- Sharing contact list and all communication / interaction between venue programmers and programme manager;
- Result: Focused concert planning, better positioning for bands/artists into the festival circuit, more useful concerts & networking concerning the growth of artists/Band.

2.2.11 Turkey

2.2.11.1 Vitrin

Feedback/Questionnaire Organisation

How are your participants selected?

Held within the Istanbul Jazz Festival, Vitrin is a showcase and networking event dedicated to contemporary music from Turkey. There isn't any open call for Vitrin, the Festival invites the showcase artists. Among the showcasing artists and ensembles, two bands are selected by the international delegates to receive further encouragement with the tour support award.

What measures does the funding by your institution include?

- Artistic / career development, e.g., through the chance to learn the priorities of the international festivals and venues when preparing their programmes and doing bookings as well as through the opportunities to learn about the tools and opportunities which are available for the artists to be discovered or to get into the radars of promoters.
- Concert booking not directly but Vitrin – Showcase for Contemporary Music from Turkey culminates in the presentation of Vitrin Tour Support Award to two most outstanding performers. The award involves financial support for their upcoming international tours.
- Network maintenance, through the networking day at the festival.
- Promotion since international touring opportunities are increasing for all of the bands, not just only for the recipients of the tour support award, since the delegates watch their performances and get to know about them.

Would you like a longer duration of your support programme? No.

What feedback on the funding by your institution have you received from the funded artists?

Some of them performed their first international acts thanks to the Vitrin Tour Support Award. This fund has an important role for their artistic development, they said.

In your opinion, what extension of funding by your institution would be useful, necessary or desirable?

Our purpose is to increase the amount of Vitrin Tour Support Award and to fund more artists' international tours.

Feedback participants Vitrin No. 1

When did you participate in the programme? 2017

How old were you at the time of the funding programme? 40 years old.

What documents did you have to submit with your application?

got invited by the 24th Istanbul Jazz Festival.

Have concerts been arranged for you / your band?

Yes. Bozar Festival (Brussels), Rich Mix (London).

Have you been assigned one or more mentors? No.

Does/Did the grant also cover your living costs? No.

Did the support include the establishment and maintenance of a network? No.

In general: How do you feel about the funding period?

The funding was pretty minimum but still enjoyed very much the two concerts we got to play thanks to this support.

How did the promotion have a concrete effect on your professional career? No.

Would you like a longer duration of your sponsorship?

Of course. Every time I play in Europe, I get the best reactions ever towards my music. If I get a sponsorship for a longer period, I believe it will have permanent effects upon my universal music career.

Further comments?

We got invited to Brussels and London by our own connections. I believe the festival should have been more involved in the process of booking concerts for my group and also the budget should have been more.

Feedback participants Vitrin No. 2

When did you participate in the programme? 2018

How old were you at the time of the funding programme? 32 years old.

What documents did you have to submit with your application? No.

Which period was/is relevant for your funding? 1 year.

Have concerts been arranged for you / your band? Yes. 1 concert in Belgium, 2 concerts in Holland.

Have you been assigned one or more mentors? No.

Does/Did the grant also cover your living costs? No.

Did the support include the establishment and maintenance of a network? No.

In general: How do you feel about the funding period?

We appreciated that they gave us the flexibility for using the funds for touring costs.

How did the promotion have a concrete effect on your professional career?

It started a reputation for the bookers and venues in Europe.

Would you like a longer duration of your sponsorship?

Yes, it would help to create more bookings and concerts.

Would you have liked more or less fixed structures in the structure of the programme?

I prefer less fixed structure and more of my own initiative when planning the offers as it takes time and also a lot of flexibility when touring or recording etc. Due to circumstances, it is sometimes not possible to use the supports feasible.

Which extension/change would be useful, necessary or desirable in your opinion?

The amount of the support and timing.

2.3 Cross-border funding projects

The listed programmes regarding cross-border funding projects all emphasise their international character and it is quite obvious that the idea of international networking is already inherent. Nevertheless, among the many existing programmes and cooperations only a few do meet the other criteria of this survey.

2.3.1 Sound Out

Feedback/Questionnaire Organisation

How are your participants selected?

Participants are selected via nomination and selection process in each partner country (short list of artists, number varies according to level of investment from partner), then final participants selected by an international panel made up of representatives of the partner countries.

What measures does the funding by your institution include?

- Mentoring.
- Networking.
- Marketing.
- A multi-disciplinary residency designed to strengthen all aspects of the careers of the participants. More information can be found here: <https://www.artsandparts.co.uk/artist-development/soundout>

In your opinion, what extension of funding by your institution would be useful, necessary or desirable?

In order for there to be another edition of SOUND OUT, there will need to be additional investment from existing (or new) partners.

Feedback participants Sound Out No. 1

When did you participate in the programme? 2019-2020

How old were you at the time of the funding programme? 32 years old.

What documents did you have to submit with your application?

None – I was invited after selection by a Dutch committee

Which period was relevant for your funding?

I aim to finish my Sound Out project in 2021 but it's pretty flexible.

Concerts arranged? No.

Have you been assigned one or more mentors?

Yes. Sessions over Skype with Norwegian producer Jan Bang, in preparation of a solo project to be released 2021-22.

Does the grant also cover living costs? No.

Did the support include the establishment and maintenance of a network?

Yes. Funding bodies, marketing and music monetization professionals, programmers, curators, other musicians, visual artists, record label managers, etc.

In general: How do you feel about the funding period?

Very positive – it was an extremely informative and productive programme for me. The focus on mentoring, information, and networking on the highest (international) level was perfect for me – to widen perspective, make new valuable contacts in many fields, get an expert view from the outside on my options and career development.

How did the promotion have a concrete effect on your professional career?

Most importantly it changed the way I look at myself and my work. It has made me more aware of my position in the music (and wider art) world and continues to help me find my artistic voice. Also, it has given me access to a large network of professionals with whom I continue to be in contact, for advice, career tips, practical matters etc.

Would you like a longer duration of your sponsorship?

No. This programme works very well for me as it is. I have received a budget for mentoring sessions with Jan Bang which I will probably finish in 2021.

Would you have liked more or less fixed structures in the structure of the programme?

The programme is very flexible and personalised as it is, and this works very well for me. The Sound Out week that kicked off the programme (Aug 2020) was very intensive and the structure was pretty fixed, but this helps to get everything out of the experience.

Which extension/Change would be useful, necessary or desirable in your opinion?

Can't think of anything at the moment – maybe ask again in a few years?

Further comments?

I think that this kind of programme, that focuses on artists, their art forms and objectives, their professional networks and relationships, and their long-term development on a high conceptual and philosophical level, is somewhat underrated. This kind of programme focusing on “art” and “practice” instead of just “product” (funding, tours, productions, etc.) can be in the long run a

more effective way to help artists develop and reach audiences, but it needs to be done on the highest level – which Sound Out does very well.

Feedback participants Sound Out No. 2

When did you participate in the programme? 08. 2019

How old were you at the time of the funding programme? 37 years old.

What documents did you have to submit with your application?

I've sent a bio, but I don't remember writing any application. One day I got a call from Piotr Turkiewicz that I'm invited to this programme.

Have concerts been arranged for you / your band?

Yes. Jazztopad Festival 2020

Have you been assigned one or more mentors? No.

Does/Did the grant also cover your living costs?

Yes. Very good food, beautiful nature, nice place of accommodation, friendly people including the staff.

Did the support include the establishment and maintenance of a network?

Yes. Mostly with people connected with institutions supporting culture.

In general: How do you feel about the funding period?

Productive, intense, lots of knowledge, opening, helping with making new contacts and dealing with them.

How did the promotion have a concrete effect on your professional career?

There is no "hard" evidence here because of the pandemia and lots of shows cancelled - so I couldn't go to Australia and make the tour around in Japan, China etc; we were about to make it with Adam Mickiewicz Institute; everything is postponed for the next year. I was about to play in Katowice thanks to Sound Out but I just made one online show; etc.... Lots of things like this. But the meeting in Sokołowsko changed my point of view on what to do and how to be ok with myself doing things to take the lead in furthering my career.

Would you like a longer duration of your sponsorship?

Yes. I feel I need the support of a person like Martel. She really helps me with figuring out what are the best next steps for me and to schedule my work. This is also important for me as for somebody who doesn't have any team, manager, label etc. and is alone on the battlefield?

Would you have liked more or less fixed structures in the structure of the programme?

I'm not sure I understand this question. In case of time in Sokołowski - I have just one suggestion, it would be nice if there was a little time to play with each other (in case of musicians). The schedule was very tight and sometimes there was not enough time to prepare for the next one; but I understand it in terms of no time at all (it was supposed to be one week and then shrunk to 5 days because of concerts tours of artists).

Which extension/change would be useful, necessary or desirable in your opinion?

Well, there are no perfect solutions, best would be just to have more time, like 7 full days, but if I knew earlier, I could schedule it. I remember I knew about it quite late so I was having the concert dates already set.

Further comments?

The Sound Out was crucial for me to rethink myself as an artist and helped to make connections which I don't think I could have made without this meeting.

2.3.2 Stepping Stone

Feedback/Questionnaire Organisation

How are your participants selected?

By the cooperation partners. We select two musicians together with our local partner (a concert hall with residency space), based on their career so far, and their potential. The selected musicians need to have an idea of their ambitions and be forward enough to take initiative and responsibility.

What measures does the funding by your institution include?

- Mentoring.
- Network maintenance, e.g., through introduction to our network and setting up international residencies.
- Artistic promotion, e.g., through small showcase moments for professionals.

What feedback on the funding by your institution have you received from the funded artists?

So far, they have really appreciated it. We work on their path together and we help them with our network and some basic funding so they can realise the residencies and work visits.

In your opinion, what extension of funding by your institution would be useful, necessary or desirable?

It would be nice to find a bit more budget so we can either help out more musicians, or offer more residencies, for longer periods or with more partners in different countries, depending on the artists' needs.

Comments:

Apart from a project with specific musicians and partners, Stepping Stone is also a community for sharing experiences and finding new partners.

Feedback participants Stepping Stone No. 1

When did you participate in the programme? 2020

How old were you at the time of the funding programme? 30 years old.

What documents did you have to submit with your application?

Portfolio about my interests and wannado's.

Have concerts been arranged for you / your band? No.

Have you been assigned one or more mentors?

Yes. We can choose which person(s) we want to get in touch. Jazzlab makes the corresponding link to that person or organisation.

Does/Did the grant also cover your living costs?

Yes. Accomodation, traveling costs, lessons and *sejour*.

Did the support include the establishment and maintenance of a network?

Yes. People that work in the corresponding field such as organisers, musicians, ...

In general: How do you feel about the funding period?

Due to corona it's hard to get fully into that. It's a very nice and necessary trajectory to have, but now it's nearly impossible to go abroad.

How did the promotion have a concrete effect on your professional career? Not yet.

Would you like a longer duration of your sponsorship?

Yes. A process like this takes longer than 2 years. It's a long and slow procedure.

Further comments?

Stepping Stone is a necessary and very nice initiative. It's very nice to feel and see people want to support their local artists and help them get abroad.

2.3.3 Criss Cross Europe

Feedback/Questionnaire Organisation

How are your participants selected?

Each partner country chooses three local musicians, based on their diversity in style, their versatility, taking into account gender balance and balance in the instrumentarium. Together the partners choose a coach, based on his/her ability to mentor young musicians, teach them, inspire them. The coach then puts together a band with one musician from each country, taken from the three suggestions proposed by each partner.

What measures does the funding by your institution include?

- Concert booking in your own country / abroad.
- Mentoring, e.g., through chosen coaches.
- Network maintenance, e.g., through bringing together the partners, setting up meetings, choosing musicians...
- Artistic promotion, e.g., through promotion of the concerts and the musicians.

What feedback on the funding by your institution have you received from the funded artists?

Most artists really enjoyed the experience. One musician (from the last edition in 2019) still forms a trio with some of the musicians who took part in the project together with her.

In your opinion, what extension of funding by your institution would be useful, necessary or desirable?

At the moment, our institution doesn't have a fixed budget set aside for this project; we have to apply for funding with the city or the state every time. It would be good to have such funding as part of our own organisation.

Comments

As nice as the project is, it puts musicians together with other musicians that they have not chosen, for a limited time period and tour of about 6 concerts. Although they find the experience useful, it isn't a very sustainable project: the chance that the musicians keep working together is very small, and they might want to do other things with their time and that funding, that is more directed by their own path and not by what external institutions set up for them.

Feedback participants Criss Cross Europe No. 1

When did you participate in the programme? 2015/2016

How old were you at the time of the funding programme? 28 years old.

What documents did you have to submit with your application?

I have been proposed for the programme.

Have concerts been arranged for you / your band?

Yes: Germany, Austria, Belgium, Holland, Luxembourg, France, Slovakia.

Have you been assigned one or more mentors? Yes, one.

If so, what did the mentoring programme include? Joint rehearsals and concerts

Does/Did the grant also cover your living costs? Yes, during the times of the rehearsals.

Did the support include the establishment and maintenance of a network?

Yes. and no. With international musicians, but this did not result in any follow-up projects.

In general: How do you feel about the funding period?

Very nice, productive and inspiring time.

Would you have liked more or less fixed structures in the structure of the programme?

The planning was just right

Which extension/change would be useful, necessary or desirable in your opinion?

Better fees for the musicians.

2.4 EU funding programmes

2.4.1 Creative Europe

2.4.1.1 INES: Innovation Network of European Showcases

Feedback/Questionnaire Organisation

How are your scholarship holders selected?

Each INES partner festival nominates 3-10 promising, exportable artists from their own country for the INES#talent Pool. From this pool, the Showcase Festivals book foreign artists for their line-ups in the coming year. Each booked INES#talent receives a minimum package consisting of a minimum fee of € 250, simple backline, accommodation and catering or buyout. The status as INES#talent is valid for 2 years.

What measures does the funding provided by your institution include?

- Concert arrangement at home / abroad.
- Network maintenance, e.g., by: INES#talents get the opportunity to perform at 20 INES#festivals all over Europe and to participate in the music conferences where they can network with music professionals from Europe.

Would you like a longer duration of your sponsorship? No.

What kind of feedback on your institution's support have you received from the funded artists?

Many of the artists who were booked for showcase performances in other countries were able to make valuable contacts there and advance their international careers.

In your opinion, what extension of the funding by your institution would be useful, necessary or desirable?

An increase in the budget / minimum commitment, especially for artists from countries where there are no export offices or similar structures for further financial support (e.g., reimbursement of travel expenses).

Feedback participants INES No. 1

We were part of INES, and maybe still are, but our experience with them was kind of bad. We did not get the funds as they first guaranteed us some funds, and then told us that the slots are full, so we were just out.

2.4.1.2 Jump – The European Music Market Accelerator

Feedback/Questionnaire Organisation

Feedback participants JUMP No. 1

When did you participate in the programme? 2020

How old were you at the time of the funding programme? 38/39 years old.

What documents did you have to submit with your application? Citizen Card.

Which period was/is relevant for your funding? 1 year.

Have concerts been arranged for you / your band? No.

Have you been assigned one or more mentors? Yes.

If so, what did the mentoring programme include?

Strategic orientation and counselling.

Does/Did the grant also cover your living costs?

No. This programme does not include financial support.

Did the support include the establishment and maintenance of a network?

Yes, concert organisers, musicians, music agents, all kinds of music market professionals, journalists.

In general: How do you feel about the funding period?

This year is very strange, because everything was digital ... no comments...

How did the promotion have a concrete effect on your professional career?

It was positive because the project went from paper to reality and for that reason alone it was very positive.

Would you like a longer duration of your sponsorship?

Yes and no, difficult to answer ... but being digital, yes. If it had been in person, perhaps I would have had a different opinion.

Would you have liked more or less fixed structures in the structure of the programme?

It seemed quite balanced.

Which extension/change would be useful, necessary or desirable in your opinion?

As the programme was forced to change to digital after it started, it seems unfair to make this assessment

2.4.1.3 MOST - The Complex Strategy to develop the Balkan World Music Scene

Feedback/Questionnaire Organisation MOST

How are your scholarship holders selected?

Open calls, applications by artists, selection by a jury.

What types of funding does your institution offer in total?

Project 'MOST' aims to improve the world music market of the Balkans by a complex strategy including audience development, professional training, export support, mobility of artists and professionals, event management, platform development and policy advocacy.

MOST has 4 pillars of training programmes, each pillar dedicated to different segments of the music market and for this reason the support available for the participants in each pillar are different. Please find below the main elements:

1. Balkan Music Export – for world music artists and bands
 - professional training and mentoring
 - financial support new artist portfolio
 - financial support to participate at international showcases and trade fairs
2. Festival Exchange – for festival organisers
 - festival cooperation between a world music festival across Europe
 - financial support for mutual visit to partner festivals for job shadowing
 - financial support for artist exchange between the festivals
3. Urban Policy Pilots – for urban creatives
 - professional training and mentoring
 - financial support for selected creative professionals for the implementation of their local project activities
4. Management Training – for world music professional

- professional training
- paid fellowships and one-on-one mentorship programme for 10 selected participants at the most prominent organisations of the world music scene

Name of the grant that is decisive for this survey:

MOST - BRIDGE FOR BALKAN MUSIC – mostmusic.eu

What measures does the funding by your institution include?

- Professional training and mentoring.
- Financial support for various activities: co-curation, artist exchange programme, paid fellowship, support for new artist portfolio etc.
- Network possibilities.
- PR and marketing support.

What is the duration of your institution's funding? 1 year.

Does your funding also include the cost of living?

Yes. In one of our training pillars, at the Management Training – which is aimed for the world music professional we provide scholarships for the selected participants which could cover cost of living.

How many artists do you currently support?

In the framework of the programme, we support not only musicians, but also music industry professionals. In the first round we work together and support their work of

- 20 festival
- 10 music band
- 26 management trainees
- 12 urban creatives

Would you like a longer duration of your sponsorship? No.

What feedback on the support provided by your institution have you received from the artists you support?

We started our programme not so long ago - many elements of the programme were postponed due to viral situations - but we have already received very positive feedback from some of the participants. In the Balkans, the MOST is currently the only support programme available to music professionals and artists according to them, also many highlighted the importance of contacting other professionals in the framework of the project in these pandemic times. Participants considered that as important as the financial support.

In your opinion, what extension of funding by your institution would be useful, necessary or desirable?

We are currently at the beginning of our programme, still processing what additional support our actors would need in the current situations.

Further remarks?

The MOST project is supported by Creative Europe, the European Union's framework programme for support to the culture and audiovisual sectors. The co-financing rate is 50% by the EU to implement the project, which means the project requires a strong commitment from the 9 project partners involved in the MOST - even without an epidemic period - but in the current viral situation the project funding organisations facing financial difficulties like all other members of the cultural and creative sector – hopefully the EACEA and European Commission will handle this situation.

2.4.1.4 HEMI - Hub for exchange of music innovation in Central and South-Eastern Europe

Feedback/Questionnaire Organisation

How are your scholarship holders selected?

open calls/applications, selection by a jury.

1.) Which support programmes will be available in our projects?

- HEMI Incubator: combination of services – admission free- and financial prize including cash and kind contribution – not sure yet about the %.

2.) For which period are the support programmes designed?

- HEMI Incubator 10 months duration from February till November 2021, there will be equivalent calls in 2022 & 2023.

3.) What is the main focus of the programmes with regard to the activities?

- HEMI Incubator 3 levels:

- for the first 2 levels: coaching / mentoring, marketing support, business planning and Promotion.
- for the final level: Prize value: matchmaking for trade agreements, PR, marketing and attendance to relevant fairs & exhibitions.

4.) Which institution organises the programme?

- Technopolis City of Athens (lead partner) with 9 other partners.

2.4.1.5 Keychange

Feedback/Questionnaire Organisation Keychange

How are your scholarship holders selected?

Applications and nomination.

What funding opportunities are there in your project?

The Keychange Initiative offers the so-called “Capacity Building Programme”, which is part of a comprehensive career development programme to which artists from women's and gender minorities as well as industry innovators can apply. The Capacity Building Programme lasts one year and takes place at and/or in cooperation with 13 European and Canadian festivals. Through panels, webinars, workshops and various group sessions, participants are specifically supported in their personal and professional development and thus enabled to reach the next stage of their career. Due to the corona pandemic, many areas of the programme are currently offered digitally. In addition, there is a mentoring programme for the participants through the internationally active network SheSaidSo.

What are the priorities for funding in terms of measures?

Keychange is working towards restructuring the music industry to achieve full gender equality. The aim is to achieve a gender balance in the music industry by targeting support at gender minorities. Participants are individually supported in those areas where their personal needs are greatest.

What feedback on the support provided by your institution have you received from the artists you support?

Keychange's talent development programme was launched in February with a network meeting that could be held in person in Stockholm. It was incredibly helpful for the artists to have this contact with each other, which encouraged them to exchange ideas and support each other, especially in times of pandemic.

Which institution will provide the funding?

Supported by the Creative Europe Programme of the European Union, Keychange is a global network and movement led by the Reeperbahn Festival in coordination with the PRS Foundation and Musicentrum Öst; in partnership with 13 European and Canadian festivals.

2.4.1.6 SHAPE

Feedback/Questionnaire Organisation SHAPE

How are your scholarship holders selected?

calls, selection through cooperating organisations

What measures does the funding by your institution include?

Offers within SHAPE consist of three pillars:

- Promotion support: weekly interviews with/articles about artists, cooperation with broadcasters in London where artists can present themselves, possibility for artists to take over and equip Instagram Account.
- Performances, distribution to festivals (16 participating festivals).
- Summer school 2-3 days with workshops.

Feedback participants SHAPE No. 1

When did you participate in the programme? /

How old were you at the time of the funding programme? /

What documents did you have to submit with your application? /

Have concerts been arranged for you / your band? Yes.

Have you been assigned one or more mentors? No.

Does/Did the grant also cover your living costs? No.

How did the promotion have a concrete effect on your professional career?

Vita advantages. If you have been promoted once, you will receive further promotion more quickly.

Would you like a longer duration of your sponsorship?

Yes, most of the concert bookings could not be made because the dates were already booked for other concerts. For the same reason it was not possible to attend the meeting of the SHAPE participants.

Which extension/change would be useful, necessary or desirable in your opinion?

Living expenses.

2.4.2 Erasmus +The Erasmus + (2014 -2020) program

Feedback/Questionnaire Organisation Erasmus+ No. 1

How are your scholarship holders selected?

Applications, Selection by jury. Award of Individual Scholarships in various programmes incoming and outgoing (DAAD Promos, DAAD Matching Fund Scholarships, KITABU Foundation).

What measures does the funding provided by your institution include?

- Network maintenance.
- Artistic support (master classes etc.).
- Scholarship advice for students on how to apply for other programmes (e.g., DAAD Individual Grants)-
- Awarding of tuition-free study places and awarding of scholarships for study visits to partner universities abroad, admission of students for guest studies.

How many artists do you currently support?

Unfortunately, zero due to Corona.

Would you like your sponsorship to last longer?

No. Regarding ERASMUS: the duration is sufficient, but we would like to see a greater demand for study visits abroad / at the University.

What kind of feedback on your institution's support have you received from the funded artists?

Artistic and personal development are valued.

In your opinion, what extension of funding by your institution would be useful, necessary or desirable?

Funding opportunities for band workshops and orchestra tours in bilateral exchange between the university and its international partner universities would be extremely useful. This would also provide students with an intercultural experience for whom a longer stay abroad is out of the question for various reasons (financial, linguistic, family integration, etc.), or who initially do not feel confident about it, but who could then develop an interest in an exchange semester. This leads to international networking from which students can benefit in the further course of their studies and in their professional life.

Feedback/Questionnaire Organisation Erasmus+ No. 2

How are your scholarship holders selected?

Applications, selection by jury.

What measures does the funding provided by your institution include?

- Funding by the Daad;
- Internal scholarships;
- Germany scholarships;
- Artistic Promotion.

Would you like your sponsorship to last longer? No.

What kind of feedback on your institution's support have you received from the funded artists?
Help needed to finance studies.

In your opinion, what extension of funding by your institution would be useful, necessary or desirable?

More social scholarships, not only performance scholarships, especially for international students.

2.5 Support programmes in other sectors

2.5.1 Akademie Musiktheater heute

Feedback/Questionnaire Organisation

How are your participants selected?

International students and young international professionals from the fields of stage and/or costume design, conducting, dramaturgy, composition, cultural management, libretto/text and direction in the field of music theatre/opera as well as international career changers from other fields of study or training with relevant internships or professional experience in the above-mentioned fields can apply for the programme. The following documents should be submitted with the application: Letter of motivation, CV, essay on a topic chosen by a juror, work and degree certificates, two letters of recommendation, samples of work (obligatory for stage costume design, conducting, dramaturgy, composition, libretto/text. The selection is made by an expert jury, which changes annually. There is one jury member per category.

What measures does the funding by your institution include?

- Network maintenance, e.g., through: The grant includes staging workshops at stages in Germany and one festival workshop per year in other European countries. In addition, a communication workshop in Germany can be attended once per funding year. At the end of a sponsorship year, the ceremony offers the opportunity of a world premiere (since 2019 cooperation with Ensemble Modern and the University of Music and Performing Arts) as well as a meeting of the network. The main focus of the meeting is the network idea and the deepening of current topics in music theatre.

- In addition to visiting the productions, the workshops focus on interdisciplinary exchange among the artists, the artistic teams of the houses and the artistic director. Participation in the communication workshop and support at professional competitions, master classes and symposia promote personal development.

The Deutsche Bank Foundation also supports the scholarship holders as follows:

- Participation in the workshops (assumption of travel and hotel costs and visits to productions)-
- Possibility to create a music theatre piece together with the other participants and bring it on stage-
- Travel allowance for visits to productions of other members of the AMH network in Europe.
- Support for participation in professional competitions, master classes, symposia and congresses-

What feedback on the funding by your institution have you received from the funded artists?

For most scholarship holders, the contacts resulting from the internal and external discussions as well as from the joint final project are essential for their further professional careers. As alumnus/alumna they also benefit from the academy programme in the long term beyond their active scholarship period. In addition to the contacts that are made, it is also the exchange on contemporary music theatre that gives all programme participants important, forward-looking impulses for their own work.

Feedback participants Akademie Musiktheater heute No. 1

When did you participate in the programme? 2018-2021

How old were you at the time of the funding programme? 31 years old.

What documents did you have to submit with your application?

CV, job references, essay.

Which period was/is relevant for your funding?

Flexible, that is: 3 years. (Note: Due to Corona, the current vintage has been extended by 1 year. Usually the programme goes 2 years).

Have concerts been arranged for you / your band? Yes. The programme closes with a small opera production with the Ensemble Modern at the LAB Frankfurt.

Have you been assigned one or more mentors? No.

Does/Did the grant also cover your living costs? No.

Did the support include the establishment and maintenance of a network?

Yes. Alumni of the programme, artists, producers and cultural managers from different institutions that have been visited by the programme.

In general: How do you feel about the funding period?

The first year was an excellent experience and the start of a strong network of friends and future colleagues. Unfortunately, the second year got overshadowed by COVID-19.

How did the promotion have a concrete effect on your professional career?

Already during the programme, you feel the growing network and the possibility to contact people via the network all over Germany.

Would you like a longer duration of your sponsorship?

No. I think two years is – under normal circumstances – a good duration of the sponsorship and the annual get together an important method to keep the network running.

Would you have liked more or less fixed structures in the structure of the programme?

Perfect!

Which extension/change would be useful, necessary or desirable in your opinion?

A better compatibility of the workshop-dates with a normal employment contract (less days during the week).

Feedback participants Akademie Musiktheater heute No. 1

When did you participate in the programme? 2016-2018

How old were you at the time of the funding programme? 33 years old.

What documents did you have to submit with your application?

Scores, CV, bio, an essay and music/audio/video material.

Which period was/is relevant for your funding? 2 years.

Have concerts been arranged for you / your band?

Yes. Staatsoper Hamburg (Opera Stabile).

Have you been assigned one or more mentors?

No. We did not have one personal mentor but we had someone who guided us to the process of the creation of a new opera.

Does/Did the grant also cover your living costs? No.

Did the support include the establishment and maintenance of a network?

Yes. We had contact with organisations, institutions and theatres that were related to opera and new musical theatre. We also had connection with other artists participating on the workshops as well as on the “Alumnitreffen” (alumni gathering), where you could meet the artists of other generations before yours.

In general: How do you feel about the funding period?

The Akademie Musiktheater heute was a very important push in my career as a composer. I could understand the system and in the infrastructure of the opera industry in Germany and I could also meet interesting artists with whom I am still collaborating in different projects. My artistic point of view changed after seeing, listening and experiencing so many events and discussions about the creations we visited. I think this is one of the best experiences I have ever had in my life, especially because it made me grow as an artist in many ways.

How did the promotion have a concrete effect on your professional career?

Thanks to this programme I am able to make collaborations and projects with other artists that share similar artistic values. This was also a good opportunity for me to be more “visible” so that people could listen and know more about my work.

Would you like a longer duration of your sponsorship?

Yes. Because you could get the chance to experience new productions, get to know more artists and in the future, be also a mentor or an example for the artists that come after you.

Would you have liked more or less fixed structures in the structure of the programme?

The structure of the workshops and the organisation were impeccable, very well done and well thought. About the structure of our collective project: I would have liked to be heard and considered more at the beginning of the programme. When we worked on the collective creation, I thought that at the beginning me and my other female composer were under pressure, especially because German was not our mother tongue and because we could not argue as well as our other colleagues while talking about what we should earn in each discipline. We ended up receiving almost half of what other composers received in the years before us for the same amount of work and we earned as much as what the costume designer did although we worked hard. Nevertheless, it was a good experience.

Which extension/change would be useful, necessary or desirable in your opinion?

I also did a similar workshop in Aix-en-Provence and I think that it was very interesting to have the workshop in English, especially if you want to integrate new voices into an international discourse. At the end, we are discussing the future of opera and art so I think diversity and openness to other cultures and other perspectives is key to having more interesting discussions.

Further comments?

I think this programme is not only about connecting people and helping people enter and understand the system, it is also about bringing new themes into the table. The discussions about certain themes will change the art world gradually since all the artists involved live in different places and influence other artists in their field. Maybe some of the topics such as: inclusion, same opportunities for everyone, social consciousness and the difficulties of working in this field should be also part of the programme and not only talk about artistic aspects. At the end, art is a reflection of society and a reality we all live in. In this sense, the discussions of these topics are an essential part of the programme that makes a positive change.

2.5.2 Frauenkulturbüro NRW

Feedback/Questionnaire Organisation

How are your participants selected?

Open application procedure for female artists from North Rhine-Westphalia, changing expert jury.

What measures does the funding by your institution include?

- Concert booking in your own country.
- Network maintenance, e.g., through Promotion of alumni, e.g., professionalisation (cross-disciplinary).
- Public relations in the context of scholarship funding and concert events.

Would you like a longer duration of your sponsorship? No.

What feedback on the funding by your institution have you received from the funded artists?

We receive very positive feedback, which we publish in the form of interviews on our homepage:

<https://www.frauenkulturbuero-nrw.de/index.php/kategorien/interviews/>

Particularly in this special year 2020 of the COVID19 pandemic, the grants have proven to be a livelihood-securing measure, as they are not linked to any conditions. The programme is called "Presence on the spot" because it is not tied to a change of residence, i.e. local compatibility is financially supported.

In your opinion, what extension of funding by your institution would be useful, necessary or desirable?

No, the endowment of the scholarships plus concert sponsorship is good and in this special form for female artists with children is unique in the Federal Republic of Germany.

Any other comments?

In addition, the Women's Culture Bureau supports two outstanding female artists in changing fields with the NRW Artists' Prize, alternating with the "Presence on Site" scholarships:
<https://www.frauenkulturbuero-nrw.de/index.php/projekte/kuensterinnenpreis-nrw/>

Feedback participants Frauenkulturbüro No. 1

When did you participate in the programme?

Yearlong, 2020.

How old were you at the time of the funding programme?

54 years old.

What documents did you have to submit with your application?

Birth certificate of my son, diplomas, a signed statement that the information I was submitting was true, CV, artist portfolio.

Which period was/is relevant for your funding?

1 year.

Have concerts been arranged for you / your band?

Yes, there was an additional sum that was earmarked for one concert. We had a choice of venues; I chose the Alte Feuerwache in Cologne.

Have you been assigned one or more mentors?

No. Although Frauke Meyer offered crucial organisational support for the sponsored concert.

Does/Did the grant also cover your living costs?

Not specifically, but in effect, some of it did help to cover living costs.

Did the support include the establishment and maintenance of a network?

Not as such, but it helped by the additional sum to put on a concert. This concert allowed me to work with new artists (dance) that I normally don't meet as a soloist or ensemble member.

In general: How do you feel about the funding period?

Extremely grateful.

How did the promotion have a concrete effect on your professional career?

It allowed me to hopefully make the turning point from being "just a flautist" to a more-rounded artist. The monthly financial support through the year and the funds for a single concert allowed me to have carte-blanche for a project that had been formulating for a few years that included multimedia and dance. I was also able to afford lessons and training that helped me to acquire the relevant skills to make such a production. It is also the first project in Cologne where I will be presented as a performer and an electronic music producer/composer.

Would you like a longer duration of your sponsorship?

Yes. Financial support is always welcome. I also feel that I could have more to offer to the community here as a creator of socially relevant multimedia projects if I were less busy traveling as a performing solo and ensemble musician.

Would you have liked more or less fixed structures in the structure of the programme?

Not really, can't think of anything.

Which extension/change would be useful, necessary or desirable in your opinion?

More money is always welcome, but I feel grateful already for this generous stipend. My wish would be that there would be more to go around for other women artists, not only performers but composers and conductors as well.

Feedback participants Frauenkulturbüro No. 2

When did you participate in the programme? 2020

How old were you at the time of the funding programme? 41/42 years old.

What documents did you have to submit with your application?

Curriculum, 3 years concert list, references, articles, booklets

Which period was/is relevant for your funding? 1 year.

Have concerts been arranged for you / your band? Yes. Köln, Loft.

Have you been assigned one or more mentors? No.

Does/Did the grant also cover your living costs?

It granted money to support the work. I did not have to explain what exactly I did with the money.

Did the support include the establishment and maintenance of a network?

Yes. There was one interview, the network of the Frauenkulturbüro NRW one trailer was produced about the three women in 2020.

In general: How do you feel about the funding period?

Very good. Especially in this corona times it was a great help to survive as an artist!

How did the promotion have a concrete effect on your professional career?

I could fulfil a project that I wanted to create for a long time. I could stay in working as a musician in 2020.

Would you like a longer duration of your sponsorship?

Yes. I could actually live with a „bedingungsloses Grundeinkommen“. I think we should try this concept. This involves that everybody gets this kind of funding.

Would you have liked more or less fixed structures in the structure of the programme?

For me it was fine as it was. There practically was no structure. We were free to do what we needed to do with the programme.

Which extension/change would be useful, necessary or desirable in your opinion?

The programme will probably be closed after our issue. Because there were not enough applications. Talking of a rate under 100 women. I think this programme is really useful. It should be continued. To support the mothers in the professional music scene. Especially in the small scenes, where you don't earn much money with what you do. And where it is hard or sometimes impossible to pay for a family.

2.5.3 Dirigentenforum

Feedback/Questionnaire Organisation

How are your participants selected?

Participants have to apply online and send in their CV and videos. Age limit: 28 years. A jury selects the most promising candidates and invites them to a live audition with orchestra or choir. Afterwards between 4 and 8 participants are selected for a period of 2 years in which they can attend masterclasses and assist at opera productions. Afterwards they have to present themselves again in front of a jury. The best participants go on for another 2 years, for the others the funding ends after 2 years.

What measures does the funding by your institution include?

- Network maintenance, e.g., through masterclasses and seminars.
- Artistic promotion, by recommending the young conductors who have reached the second level (3rd and 4th years) for concert projects with renowned orchestras, which can subsequently apply for a financial subsidy for the conductor's concert fee.
- Giving the participants the possibility to attend between 4 and 6 conducting masterclasses with orchestras in Germany and Europe under the artistic direction of renowned conductors for a very small fee.

Would you like a longer duration of your sponsorship?

No.

What feedback on the funding by your institution have you received from the funded artists?

Our stipendiaries are usually quite happy with our funding because they can attend masterclasses of high quality more or less for free. Apart from conducting lessons, they also have the chance to build up or extend a network. Those who have reached the second level of funding get invitations from orchestras they would probably not get without the support of Dirigentenforum and they tend to be grateful for these opportunities.

In your opinion, what extension of funding by your institution would be useful, necessary or desirable?

It would be desirable to do more projects outside of Germany. Dirigentenforum is basically funded by the public sector and should therefore spend its money in Germany, which currently only allows for a small number of masterclasses in Europe or beyond. Since the classical music sector is international, our young conductors should have the possibility to gain experience in working with orchestras outside of Germany.

Feedback participants Dirigentenforum No. 1

When did you participate in the programme? Since 2018 until now.

How old were you at the time of the funding programme? 26 years old.

What documents did you have to submit with your application?

We sent in videos of ourselves conducting an orchestra, CV, Bio, education information, repertoire list, and recommendation letters.

Which period was/is relevant for your funding?

I've been in it for 2-3 years now. I haven't been able to participate in many masterclasses which they offer.

Have concerts been arranged for you / your band?

Yes. I did a course in Stuttgart, Hof, Brandenburg, Berlin, and Vienna.

Have you been assigned one or more mentors?

Yes. We are always with different conducting coaches for each masterclass, which gives us a variety of instruction styles and expertise. Some masterclasses are more like a 'Hospitanz' (trainee) position, so for example, I was able to follow the rehearsal process of Hansel and Gretel at the Vienna State Opera under the direction of Christopher Perick. There, I had several meals with him and was able to ask him for advice.

Does/Did the grant also cover your living costs?

Yes. Dirigentenforum is a fantastic programme all around. I would highly recommend and speak on its behalf to the highest level.

Did the support include the establishment and maintenance of a network?

Yes. During the lockdown, they offered many courses that involved concert organisers, intendants, orchestra managers, composer specialists, and more professionals in the music industry.

In general: How do you feel about the funding period?

I am very thankful for Dirigentenforum's offers.

How did the promotion have a concrete effect on your professional career?

I have learned so much through the services of Dirigentenforum. They have also provided professional conducting opportunities and connections to German orchestras. I had a guest conducting gig during the pandemic in Hamburg with the Ensemble "Reflektor" – 3 concerts, which included a debut performance at the season opening week of the Alte Oper Frankfurt.

Would you like a longer duration of your sponsorship?

Yes. There is much to benefit from being a part of this organisation.

Would you have liked more or less fixed structures in the structure of the programme?

I am very happy with how things are.

Feedback participants Dirigentenforum No. 2

When did you participate in the programme? Since 2017, still participating.

How old were you at the time of the funding programme? 26 years old, when I got accepted.

What documents did you have to submit with your application?

CV, conducting videos, then conducting an orchestra in front of a jury.

Have concerts been arranged for you / your band?

Yes. At the end of most of the master classes we participants get to conduct one or two concerts together. In addition, some orchestras then have reinvited me for further engagements, e.g., the Belgrade Philharmonic Orchestra and the Bremer Philharmoniker.

Have you been assigned one or more mentors?

Yes. Every master class we get to participate in is being led by a very experienced conductor / conducting professor. They teach us in front of the orchestra about music, conducting and rehearsal technique, and we talk about different repertoire, score analysis, programming etc. Besides, they offer online sessions with different topics, where we discuss and are being taught about further topics linked to our profession.

Does/Did the grant also cover your living costs? Yes. Partially.

Did the support include the establishment and maintenance of a network?

Yes. The Deutscher Musikrat itself has a huge network, so being part of it can definitely open doors. Also, in the course of the master classes we get to meet orchestras, conductors, managers, soloists and colleagues, which is essential in our profession.

In general: How do you feel about the funding period?

I am very happy and grateful for being part of the Dirigentenforum. It is a unique opportunity of young conductors and I have benefited significantly from it.

How did the promotion have a concrete effect on your professional career?

I have learned a lot, have received great advice from mentors, who also have either re-invited me to conduct their orchestra or recommended me to other orchestras for engagements. Furthermore, I have met many great colleagues and have been able to enlarge my professional network.

Would you like a longer duration of your sponsorship?

Yes. Because it is a unique opportunity for young conductors to learn and grow and build up the necessary skills and network for a professional career.

Which extension/change would be useful, necessary or desirable in your opinion?

All good, I wouldn't like to change anything.

2.5.4 Deutsche Stiftung Musikleben

Feedback/Questionnaire Organisation

What measures does the funding by your institution include?

- Awarding of special prizes and scholarships at the Federal Youth Music Competition and the German Music Competition.
- Scholarship programmes to finance visits to master classes/competitions or study visits abroad.
- Sponsorship programme to provide individual financial support (e.g., for the production of debut CDs, financing instrument insurance costs, purchasing strings/notes/equipment, financing the cost of living at the place of study etc.).
- Allocation of instruments from the German Musical Instrument Fund.
- Performances in our own concert series "Foyer Young Artists".
- Network maintenance, e.g., through: arranging appearances with cooperation partners, including the major festivals in Germany (e.g. SHMF or Festspiele Mecklenburg-

Vorpommern) and as soloists for performances with orchestras such as the Staatsphilharmonie Nürnberg).

How are your participants selected?

As a rule, the Foundation accepts scholarship holders for funding through the national competition "Jugend musiziert", the German Music Competition and the Foundation's own competition for string instruments from the "German Musical Instrument Fund". Self-application is only possible in exceptional cases, such as the "Gerd Bucerius Förderstipendium" or the "Carl-Heinz Illies-Stipendium".

What feedback on the funding by your institution have you received from the funded artists?

Since the support provided by the Deutsche Stiftung Musikleben is very individually structured (some scholarship holders benefit primarily from the loan of instruments, others from monthly scholarships to finance their studies, etc., still others from a sponsorship to finance a CD project, etc.), the feedback also varies accordingly in terms of content. However, our scholarship holders are throughout very grateful for any financial support, but also for the non-material support, not least the network support (with other musicians in the context of the foundation's chamber music projects, but also with festivals, orchestras etc.) and state that it brings them enormously forward.

In your opinion, what extension of funding by your institution would be useful, necessary or desirable?

It would be helpful to have money to set up a programme in which CD productions are regularly co-financed, as well as a programme that supports the purchase of own instruments (not only strings).

Feedback participants DSM No. 1

When did you participate in the programme? 2005 – present

How old were you at the time of the funding programme? 14 years old.

What documents did you have to submit with your application? Biography.

Which period was/is relevant for your funding?

Flexible. The funding took place in different forms over a long stretch of time – on and off for about 10 years.

Have concerts been arranged for you / your band?

Yes. Concerts were and are arranged on a regular basis – in important symphonic halls of Germany (e.g. Elbphilharmonie Hamburg, Laeiszhalle Hamburg) as well as at events of the foundation itself or on the cruise ship MS Europa.

Have you been assigned one or more mentors?

Yes. I was assigned a mentor that financially supported me on a monthly basis over a couple of years. Another one funded a part of a recording project that I did.

Does/Did the grant also cover your living costs?

Yes. It used to cover a part of my living costs when I was still studying.

Did the support include the establishment and maintenance of a network?

Yes. The DSM has a large network of concert promoters that we could access through playing at their concerts and meeting some of them in person at events organised by the foundation.

In general: How do you feel about the funding period?

I am extremely grateful that I could be part of the Deutsche Stiftung Musikleben and would, without a doubt, say that it is the organisation that has helped and supported me the most throughout my early career beginnings. Many things (masterclasses, recordings, etc.) would not have been possible for me back then without the DSM.

How did the promotion have a concrete effect on your professional career?

The most concrete effect on my present career was meeting my chamber music partners there. The fact that the best string players of Germany are part of that foundation brings the great opportunity to get to know them and form interesting artistic bonds. Today, I still play duo concerts regularly with a cellist that I met through that foundation. Also, playing at certain important festivals and halls in Germany opened certain doors to more promising engagements – especially in the beginning of my career.

Would you like a longer duration of your sponsorship?

No. I don't think that I could ask for a longer duration of the sponsorship since it already was there for many years (most of the time of my studies and early career beginning) and I also received extra support for certain projects (CD recordings, masterclasses).

Would you have liked more or less fixed structures in the structure of the programme?

The structure is very flexible – the only thing that is “expected” when participating in the programme is writing a report about how the project (whether it is a masterclass or recording etc.) went after it is done.

Further comments?

I can only speak for my own personal experience, but that has really been an extremely positive one with the DSM and I can only stress that overly, I definitely would not be where I am today without them and the opportunities that were given to me through them.

Feedback participants DSM No. 2

When did you participate in the programme? 2009 – present.

How old were you at the time of the funding programme? 12 years old.

What documents did you have to submit with your application?

Resume, Application Form, Photo.

Have concerts been arranged for you / your band?

Yes. Many places, most memorable is the reception of President Steinmeier and Chinese President Xi.

Which period was/is relevant for your funding?

Flexible, that is: 11 years, ongoing.

Have you been assigned one or more mentors? No.

Does/Did the grant also cover your living costs? No.

Did the support include the establishment and maintenance of a network?

Yes. The foundation will often recommend me to organisers and provide access to the network they have.

In general: How do you feel about the funding period?

Very grateful. My musical career could not have taken place the way it did without the foundation.

How did the promotion have a concrete effect on your professional career?

It gave me a violin to play on. Given my financial situation, I would have never been able to make music on the level that I can now.

Would you like a longer duration of your sponsorship?

Yes. The foundation represents a network and a person of trust. I would be happy to be part of it in one way or another for a long time.

Appendix: Interviews focusing on core issues

In order to obtain feedback outside of the structures given in this survey, four long interviews were conducted with artists who are perceived as “established” musicians (regular performances, corresponding media presence) but who also were able to confirm that they can make a living from music.

All four of them made it clear that financial support in the form of scholarships or project funding, for example, would be helpful in order to advance their own artistic projects without having to repeatedly concentrate on raising funds for everyday needs such as rent. Financial security enabled them to reach the level of focus necessary to be sufficiently productive artistically to succeed. However, financial support usually involves a great deal of bureaucracy. In other words, it creates freedom but also restricts it. Thus, there was also the case that a second funding period was stopped and the money returned to the Priority Jazz Funding in order to be able to work independently of the structure in the further course of the project.

One of the interviewees stated that an ability to write applications basically co-finance life as a musician. Whether for a concert series or a CD production, funding is always included – mostly indirectly – in the financing of living expenses, either as project funding or funding for an individual.

Three of the interviewees emphasized the importance of other work they had done within the music industry, through which they gained insight into how it functions. Here, activities in the organisation of festivals and individual concerts or concert series were mentioned as well as work for a label or publishing house. In this context, insights into the music business were gained which were helpful, even vital, for their later career. How does an organiser work? What materials does he need from the band? What are copyrights? How does the activity of the collection agencies impact upon the lives of musicians? All this information became an essential part of their lives as musicians and bandleaders.

In addition to the direct contact to the music business, regular concert visits offered the opportunity to benchmark themselves against other bands. These experiences were like lessons for their own career. One of the interviewees explicitly mentioned that it helped him to establish contacts in the music business very early on and parallel to the development of his own band. With three of the interviewees, it became clear that being involved in other band projects was also of great importance. On the one hand, a lot of touring experience was taken from this context, on the other hand it was the first cornerstone for building his own network, which was further expanded over time. Especially support programmes like 12Points and Sound Out as well as the presence at trade fairs like *jazzahead!* helped to expand the network also through international contacts.

The international aspect was considered important for the career by all respondents. In part through studies abroad or through unconstrained, longer stays abroad, contacts were made which are still the basis of projects and exchange to this day. In general, life abroad – especially in New York – was considered a great source of inspiration.

One of the interviewees also mentioned multilingualism as a door opener to become a permanent member of other international and sometimes stylistically completely different bands. Through

these different kinds of cooperation, personal networks could be expanded and incorporate knowledge and experience from other genres and types of music. Competitions were especially relevant for one respondent. In one case a competition had given a musician not only the financial means for the production of a but had also given rise to media attention, and that had opened many doors for her which proved useful as her career developed. The topic of mentoring was very important for three of the respondents. While for two of the interviewees it was mainly about the further musical development by partly established musicians – in the tradition of Art Blakey or George Gruntz – for one of the participants it was mainly mentoring by a person from the music business. The “taking by the hand” by a key person and his personal recommendation helped her to many new contacts and international performances.

Ultimately – and all respondents agreed on this –, the mindset of a musician is a decisive factor in career advancement. While some need more structure and guidelines, others are more interested in working freely and focusing on their own projects. All also emphasised once again that a strong international network is crucial for a musician's career.

Core Issues Arising in Interview No. 1

Career factors:

1. Study abroad (NL), as part of the studies New York stay.
2. New York: no ties to schools, but NY as inspiration, contacts that last until today (network).
3. In NY: Participation in Hennessy Jazz Award. With the money was able to return to NY and CD production was possible, thereby attracting attention.
4. Further competition: Prize of the city of Worms – also big media attention.
5. Co-financing of trips abroad through a Jazz Association, for example Italy.
6. Attention included invitations to juries.
7. CD production & New York Gigs supported by the Initiative Musik.

Summarized:

- a. Competitions
- b. Jury work
- c. See & Be seen
- d. Networks for contact/exchange (especially among women)

Core Issues Arising in Interview No. 2

Career factors:

1. The early start with both: your own band and in the organisation of events. (e.g.: Board of directors at a Jazzclub, workshop for improvised music, programming thereby insights into how other bands work).
2. Organising concert and orchestra events as basis for network.
3. Managing Director at label, therefore insights into label, distribution and publishing work. Driver at festivals, therefore contact to other (important) musicians.
4. Concert appearances as a listener.
5. Priority jazz promotion (only later), as a double term, but the last two years were repaid because he wanted to get out of the structures.

6. Collaboration with established jazz names. The older musicians have been like mentors (without a support programme). [This kind of sponsorship is part of a certain tradition – see Art Blakey or George Gruntz (also adopted by the Swiss Diagonale Festival, but no longer practiced today). Migros adopted this concept in the late 90s and sent young musicians on tour with experienced musicians. However, the attention is different when a programme in the background pulls the strings. Without a programme, the attention is greater].
7. Collaboration with other “styles”, thus contacts in other directions.

Opinion: He is more in favour of “watering can” promotion than lighthouse promotion, because 1) smaller amounts for smaller projects require more commitment of the participant; 2) if they don't succeed, no large sum of money is wasted; and 3) then of course more musicians can benefit. Another premise in terms of networks: “think global, act local”. This means that the contacts, information and experiences that you make “out there” can be implemented in your own region.

Core Issues Arising in Interview No. 3

Career factors:

1. Focus: Start with one band, tour booking by a passionate booker even though the band was a newcomer band.
2. 12Points: There, far-reaching contacts were made and the foundation laid.
3. new product under own name: a product that has appealed to many people.
 - a. the bass player was already well connected.
 - b. Invitation to a main festival and further recommendations by the festival promoter.
4. Echo Jazz.
 - a. Great media echo and attention.
5. Winterjazz Festival in NY, contact through record label but finances had to be taken care of
6. after Winterjazz tangible EU-Push, Winterjazz = door opener, like organiser recommendations.
7. money through private foundation: 4 years, thus time and security was given which led to a faster work.
8. Priority Jazz Promotion.
9. SoundOut.
10. *jazzahead!* (person as key figure for contacts).

Core Issues Arising in Interview No. 4

1. Study in another city, in other countries (Netherlands, from there NY).
2. To be part of formations of more prominent musicians (with support).
 - a. Perception of the different ways of addressing the public.
 - b. Worldwide festivals, thereby first network.
3. First record was instructive, because not only the audience counts, but also the finance
4. How can you get finances? Through funding – ergo: familiarisation with funding structures and applications.

5. Own series of events has been very instructive both in terms of funding and implementation (it was a bit embarrassing to have only 17 people in the audience with projects of € 5,000, - – l'art pour l'art thought does not appeal to him).
6. Networks: widely spread
7. Different languages were an advantage (NL, English, Italian)
8. 50% consists of “administration” (subsidies, accounting, etc.), another big part is the network, the rest is music.

About the authors

Dr. Anke Steinbeck is a musicologist, music manager and author. She received her doctorate in 2010 with a thesis on the under-representation of female conductors in Germany. Professional stations led Anke Steinbeck to the German Embassy in London (Cultural Department), the Goethe Institute Berlin and the German Symphony Orchestra Berlin. For almost ten years she worked as a tour manager and dramaturg for the Federal Youth Orchestra, a project of the German Music Council. From 2014 to 2020 she was project manager of the Jazzfest Bonn and published books on the importance of improvisation in contemporary culture. Anke Steinbeck was a Member of the Presidium of Jeunesses Musicales Germany and is on the advisory board of Radio Jazz Research, a think tank for jazz. Anke Steinbeck is a member of the board of Jeunesses Musicales Germany and of the advisory board of Radio Jazz Research – a think tank for jazz.

Judith Kobus has been a freelance promoter and PR consultant since 2008. She is closely connected to the European jazz scene and its various players. Clients in the field of festivals are for example the Festival Jazz & The City in Salzburg, the Festival da Jazz in St. Moritz, the Münsterland Festival, the Jazz Festival Saalfelden and the International Jazz Festival Burghausen. Further clients are *jazzahead!* in Bremen, the Jazzinstitut Darmstadt, JazzDanmark, the Skoda Jazz Prize, Styrian Sounds and SOFIA – Support Of Female Improvising Artists. A part of her work includes working alongside young professionals in their career planning and their first career steps. In addition, Judith Kobus has created an annual academy concept for a European Center for Contemporary Music for the IG Jazz Burghausen.

Dr. Ralf Hell is a political scientist and received his doctorate with an empirical thesis on the conception and implementation of European funding programmes in East Germany. After several professional activities, among others as a division manager in various adult education institutions, Ralf Hell has been the owner of the agency pro-fundus consulting & coaching since 2007. The main focus of his work is fundraising for the financing of projects and consulting within the framework of European and national funding programmes. Additional activities as a lecturer for European policy at various universities in Germany and abroad and as a member of the Team Europe Speaker Service of the European Commission. Several publications, e.g. in the field of European funding programmes.