

**REPORT AND ASSESSMENT OF FRENCH AMERICAN JAZZ EXCHANGE  
2006-2008**

**Prepared for Doris Duke Charitable Foundation**

**By Radhika Subramaniam**

**March 31, 2009**

## TABLE OF CONTENTS

<b>Executive summary.....</b>	<b>3</b>
 <b>Review and Assessment</b>	
<b>Introduction.....</b>	<b>9</b>
<b>History and context.....</b>	<b>9</b>
<b>Program review.....</b>	<b>11</b>
<b>Background and Activities.....</b>	<b>11</b>
<b>Strengths.....</b>	<b>13</b>
Impact on Artists.....	14
CMA’s Management and Program Design.....	14
International Exchange.....	14
 <b>Challenges.....</b>	 <b>14</b>
Public Presentation.....	14
Impact on the Field.....	15
Outreach and Publicity.....	15
Grant Elements: Design, Guidelines, Management and Delivery.....	16
Logistical Issues and Resources.....	17
 <b>Recommendations.....</b>	 <b>18</b>
Publicity, Technology and the Web.....	18
Networking with Presenters.....	18
 <b>Conclusion.....</b>	 <b>19</b>
 <b>Appendices</b>	
Appendix 1: FAJE Guidelines 2009-2010.....	21
Appendix 2: Interview list and schedule.....	26
Appendix 3: Email Questionnaire for French Grantees.....	28
Appendix 4: Consultant Bio.....	30

## **EXECUTIVE SUMMARY**

### **REPORT AND ASSESSMENT OF FRENCH AMERICAN JAZZ EXCHANGE 2006-2008**

**Prepared for Doris Duke Charitable Foundation**

**By Radhika Subramaniam**

**March 31, 2009**

#### **INTRODUCTION**

The French-American Jazz Exchange (FAJE) was launched in 2006 as a partnership project of the Doris Duke Charitable Foundation (DDCF) re-granted through Chamber Music America (CMA), the Cultural Services of the French Embassy (CSFE) and the French American Cultural Exchange (FACE). The initial grant was for \$25,000, subsequently increased by \$15,000, and matched by a comparable amount from the French partners. A supplement to the roster of jazz programs already funded by DDCF, this lent an international inflection.

The original grant was made for a period of three years, 2006-2008, and funding was continued for another year so as to make grants in 2009. This review covers the period 2006-2008, although it also reflects the status of the program and its administration up to this writing. It evaluates FAJE's effectiveness in terms of its impact on the participating artists as well as on CMA and its partners, its management by CMA, and also assesses its impact in the field of jazz and international cultural exchange in the United States. It takes as its benchmarks the stated goals of the program in making an assessment. The review also takes into account the assessment of the entire ensemble of jazz programs, the Doris Duke Ensembles Project (DDJEP), conducted by EmcArts in January 2008 which includes a brief review of FAJE as one of the components of DDJEP.

This summary provides a basic outline of the program, and of the evaluation which includes an analysis of its strengths and challenges together with recommendations. Elaborated more fully in the report, this assessment is based on feedback from the partners, grantees, and interviews in the field, and from the research and observations of this reviewer. In-depth interviews were conducted with CMA, FACE and CSFE staff, with the French and American grantees, review panelists and with people in the field of presenting and grant-making in the U.S. In addition, documents, including final reports and guidelines were also reviewed.

#### **HISTORY AND CONTEXT**

The original idea for FAJE was proposed in 2004 but it was not until 2005 that the process of designing the program got underway. The goals of FAJE, as stated in the 2009-2010 guidelines, are:

- To create opportunities for cultural exchange in the field of jazz between French and American professional musicians and ensembles;

- To develop professional relationships; and
- To foster collaborative projects.

It supports initiatives in both countries. Public performance is a stipulation of the collaboration and artists are encouraged to think beyond traditional boundaries in terms of genres of music, and to propose innovative projects.

The program's design is straightforward. It funds, as primary applicants, individual artists or small ensembles from either country proposing a collaborative project with a corresponding partner from the other country. CMA makes the grant payments and administers the reporting process for the American applicants and FACE does the same for French applicants. Grants are made for a maximum of \$10,000 per project and applications may be either fully or partially funded.

The grant applications are evaluated by a review panel that is constituted anew each year and composed of two French and two American jazz professionals. The applicants are evaluated according to four criteria: the project content and its relationship to the goals of the program, the impact of the collaboration, the budget and the artistic excellence of the music.

## **PROGRAM REVIEW**

### **Background and Activities**

Since its inception in 2006 until 2008, FAJE has granted \$229,000, of which CMA administered \$98,000 while FACE has granted \$131,000. The grant amounts ranged from \$4000 to the full \$10,000. Of these, nineteen went to American applicants and thirteen to French applicants. In 2008 and again in 2009, FACE/CSFE has almost doubled its previous contribution to the grant. All observers concur that the caliber of the artists that FAJE funds is excellent.

The visibility of the grant is limited in the U.S. In terms of its stated goals, it has offered opportunities for international exchange and has enabled collaborative projects which would not have taken place otherwise. In principle, most interviewees feel that international exchange is a positive goal

### **Strengths**

#### ***Impact on Artists***

The grant is invaluable to artists who state that it is both an important source of support and provides an opportunity to create work that would otherwise never have taken place. They find the collaborative process to be meaningful, finding shared artistic concerns and new ways of approaching music in their collaborators. They also find the exposure to new audiences, in the press, as a boost to their careers.

The direct person-to-person contact made possible by this grant is a significant mechanism of cultural exchange. In addition, very few grants support travel and rehearsal time which is essential to the collaborative process and to the development of new work. Observers suggest that FAJE funds those artists who are outside mainstream, commercial circuits, and are therefore particularly reliant on grant support, thereby addressing a strong need in the field.

### ***CMA's Management and Program Design***

CMA's facility for creating transparent and systematic grant programs is evident in FAJE. The application process is clear and CMA staff is available and quick to assist and answer questions. The stringent systems of scoring at panel meetings to which CMA adheres are also appreciated by the French partners who are accustomed to a more free form discussion in panel formats. Grantees and observers in the field consider the public performance component to be one of the most significant elements of the grant design since it "gives the project legs" and also grants a psychological impetus to the collaborators.

The appointment of the new Director of Jazz Programs, Jeanette Vuocolo, was seen by several interviewees to be a definite sign that CMA has embraced this portfolio. Elevating jazz management to a senior level is an indication of CMA's commitment to jazz.

### ***International Exchange***

The combined efforts of the two sets of partners leverages more money for artist support and enables the creation of more collaborations than would otherwise be possible. FAJE is an unusual program in its reciprocity and because it supports activities in both countries. At this time, the French partners actually contribute almost twice as much as the Americans to the partnership, a benefit that is felt on both sides of the cross-cultural equation. U.S.'s immigration regulations continue to erect barriers to travel and exchange. Artistic curiosity hasn't ceased, however. Programs such as FAJE fill an important need and play a role in countering U.S. insularity and cultural isolation.

### **Challenges**

#### ***Public presentation***

For most artists, fulfilling the presentation requirement is the biggest challenge while also the greatest benefit. The burden of having to coordinate travel, create music and find bookings is a strain on the grantee. Providing more support to the grantee in this is necessary. For the projects to have an after-life, as well, presenters must be part of the equation.

#### ***Impact on the Field***

FAJE has little visibility in the field. Individuals from other organizations in the field engaged in related ventures in jazz or in international exchange are only slightly aware of the initiative and the collaborations that come out of it. Most of the American grantees of FAJE heard of the opportunity because they were already CMA members and had received other grants. American panelists reiterate that the applicant pool is fairly limited, and that the outreach appears to be primarily to CMA's membership resulting in restricted diversity. They report that their French counterparts in the panel meetings felt the same way. According to interviewees, both panelists and in the field, the grantees seem to be at the free jazz, experimental, electronic end of the spectrum, rather than more mainstream jazz musicians, performers, and this might create its own boundaries vis-à-vis presenters.

#### ***Outreach and Publicity***

Both CMA and the French partners indicate that the grant opportunity is posted widely. However, people in the field appear to have a sketchy knowledge of the program and panelists feel that the applicant pool is limited. Grantees and observers in the field feel that there is not

much publicity for the grants that are funded nor are there any updates on the collaborations. While news of the grant awards and a list of grantees are posted on the CMA website (and on that of FACE) and in CMA's publication, Chamber Music, this information does not percolate into the field. The lack of public awareness of FAJE also makes it difficult to attract new funders. If the intention is to grow the program, perhaps even bring other international partners into the mix, this must be addressed.

***Grant Elements: Design, Guidelines, Management and Delivery***

1. Size of Grant: While all artists are grateful to have received the grant, they say that it presupposes other sources of funding for the project. Most of the money went toward travel, visa and accommodation with little left over for fees. Grantees suggest that fewer grants be made but that projects should be funded fully.

2. Disbursement Schedule: The disbursement schedule also creates a hardship for applicants. Since the second half of the grant is only disbursed after the project is completed and the final report submitted, this means that the grantee must front the costs by finding interim sources of funds.

3. Listening Component: At present, panelists score all aspects of the grant proposal except for the artistic quality prior to the panel. A first cut is made before listening to the work sample, although any panelist can bring an application back into the pool. This appears to give undue weight to the non-artistic elements of the application and favors applicants who are more adept at writing grants. The panelists and all partners appear to feel that this should be rectified and all work samples should be listened to prior to voting.

4. Collaboration: Given that collaborative work requires a particular sort of creativity, being able to hear results of prior collaborations or knowing how an artist thinks about the collaborative process would be beneficial. The question could be included in the application, phrased such that it does not discourage first-time collaborators but rather, helps them in refining their goals and expectations. Focusing attention on the nature of the collaboration might be the first step in helping jazz artists to consider the possibilities and implications of the such interaction before taking the plunge.

5. Eligibility and Representation: While the guidelines are explicit about residence and citizenship requirements, there are inevitably artists who are eligible or rendered ineligible for technical reasons. For artists who live in each other's countries but have been there for less than the stipulated five years, the grant appears to be unnecessarily stringent. It also seems to favor casual collaborations rather than on-going dialogue. Clarifying the reasons for these guidelines may help to sharpen the goals and focus of FAJE.

Tied to residence is the notion of a "national identity" or of artists being "active in" or "outside a scene." This comes up in panel discussion and would be another aspect worth clarifying in order to preserve the integrity of the grant and brief panelists appropriately.

6. Panelists: The identity of panelists is not disclosed to the public. They are professionals of high caliber whose association with FAJE would grant it legitimacy and prestige. It is unclear what is gained by obscuring their identity after the grants have been awarded. Many other grants are prized precisely because they are received after stringent peer review.

### ***Communication between Partners***

Expanding the reach of the program is a strongly stated goal for the French who are also acutely aware of their greater contribution to the partnership. They feel accountable to the French agencies and institutions that have provided support for the program and would like to see it make a visible impact.

### ***Logistical Issues and Resources***

International exchange programs present a singular set of challenges relating to visa, immigration and taxes. The U.S has some of the most stringent immigration regulations, making visiting and working in the country, even temporarily, a major hurdle. For applicants, the entire process is usually new and they are unprepared and confused about how to deal with it in a timely, effective manner. This is new terrain for CMA staff as well but they must take the lead in keeping themselves informed (through research in this field available through organizations like APAP) and directing applicants to websites and other resources so that they can educate themselves. Career development seminars to address the specific technical assistance needs of FAJE applicants would also be useful.

## **Recommendations**

### ***Publicity, Technology and the Web***

Individual, small-scale grants such as FAJE strike a delicate balance between process and product, between exploration and presentation. Precisely because the program itself is modest in scope, efforts must be made to broaden its resonance in the field and to ensure that it generates more awareness and excitement. Web technology could play a key role. Artists should be encouraged to explore streaming video and audio, youtube, My Space and other networking sites.

### ***Networking with Presenters***

Educating presenters not only about the specific collaborations of FAJE but about the French jazz scene in general is crucial to getting them excited and involved. International exchange programs have inevitably benefited from enabling presenters, curators, institutions and other decision-makers in the field to learn alongside the artists so that they are able to find contexts and audiences for the work being produced. Touring and presentation is the other prong of international exchange. Presenter interest and potential institutional support frequently enables deeper and more sustained exchange or more ambitious projects.

## **CONCLUSION**

International exchange has never utterly ceased. Technological advances like the internet and mobile phones have sustained global connectivity in virtual and aural ways when direct contact was made difficult. However, as a formalized cultural field, international exchange tends to be incipient, ad hoc, tentative, and dispersed. The change in administration has seen a resurgence of hope on the part of many that this will spell a new future of openness, curiosity, inclusiveness and exchange.

Programs already in place stand to benefit from any increase in attention to this field and the field stands to gain from the lessons learned and practices established by such programs. In this harsh economic climate, the fact that funds are leveraged from both ends of the FAJE partnership is salutary. FAJE is able to bring more funds to the table than would be available to artists and they are only too aware of it. The fact is that this may represent an interim model of exchange that at least facilitates dialogue with partners who can afford to participate. Even with limited reciprocity from the United States, there are still overseas partners who are eager to connect with American artists and audiences. However, for FAJE to be more than just substitute funding for artists strapped for cash, and for it to be an effective instrument for its goals, there must be a broader interpretation of the grant-making process, and a deeper investment in the program.

FAJE is distinguished by three elements that make for a sound base of international exchange – an emphasis on collaboration, a focus on individual artists and person-to-person exchange, and reciprocity. That said, FAJE has, as yet, only scratched the surface of a sustained U.S.- French dialogue. The grant-making, targeted as it is, supports small-scale ventures that have had a limited after-life thus far. Three years is not sufficient time for effects to be felt in the field but the efforts to jump-start that engine must also occur in a timely manner. Continued support, greater outreach and publicity, an amplification of its scope so that it interfaces with the presenter communities in the U.S. and in France, are necessary. Harnessing the many possibilities that the World Wide Web presents for promotion, outreach, encouraging dialogue, disseminating information, building on-line communities is imperative, with the understanding that technology only points the way; it does not provide the leadership or the solution. For that, good old human energy, curiosity and ingenuity remain unsurpassed.

## **CONSULTANT**

Radhika Subramaniam is an independent writer, editor and curator. Her recent projects include *Abecedarium for Our Times* (Apexart 2008), *Rods and Cones: Seeing from the Back of One's Head* (Guest curated for the South Asian Women's Creative Collective 2008) and a major two-year international initiative, *Cities, Art and Recovery* (LMCC, 2005-2006) focused on the work of art and culture in the aftermath of catastrophe.

From 2005-2008, she was the Director of Cultural Programs at the Lower Manhattan Cultural Council where she commissioned several public art projects downtown and oversaw a program of arts, ideas and performance. Prior to that, she was the founding and Executive Editor of the arts and culture journal, *Connect: art.politics.theory.practice* published by Arts International.

She consults with arts organizations regarding program design and evaluation. In this capacity, she worked with Arts International on the Inroads international initiative, evaluated the Performing Americas Program for the National Performance Network and is currently conducting an on-going review of the Cultural Exchange International (CEI) Pilot Program for the Department of Cultural Affairs, Los Angeles.

She has taught for more than ten years at the university level, most recently at New York University (Art and Public Policy) and Barnard College (History). She has a PhD. in Performance Studies and a Masters in Anthropology.



# **REPORT AND ASSESSMENT OF FRENCH AMERICAN JAZZ EXCHANGE 2006-2008**

**Prepared for Doris Duke Charitable Foundation**

**By Radhika Subramaniam**

**March 31, 2009**

## **INTRODUCTION**

In 2006, the Doris Duke Charitable Foundation (DDCF) augmented the funding to the roster of jazz initiatives administered by Chamber Music America (CMA) with a unique inflection: an internationally oriented program called the French-American Jazz Exchange (FAJE). A partnership with the Cultural Services of the French Embassy (CSFE) and the French American Cultural Exchange (FACE), FAJE was created to foster cultural exchange between the United States and France through the support of collaborative projects bringing together both French and American jazz artists. The original grant was made for a period of three years, covering grant-making from 2006-2008, with an additional commitment extending it to 2009.

This review covers the period 2006-2008, although it also reflects the status of the program and its administration up to this writing, including attendance and observation by this reviewer at the December 17, 2008 panel meeting for the 2009 grants. The review evaluates FAJE's effectiveness in terms of its impact on the participating artists as well as on CMA and its partners, its management by CMA, and also assesses its impact in the field of jazz and international cultural exchange in the United States. It takes as its benchmarks the stated goals of the program – to create opportunities for cultural exchange, to develop professional relationships and to foster collaborative projects – in making an assessment. The review also takes into account the assessment of the entire ensemble of jazz programs, the Doris Duke Ensembles Project (DDJEP), conducted by EmcArts in January 2008 which includes a review of FAJE as one of the components of DDJEP.

This report provides a basic outline of the program, addresses its strengths and the challenges before it, based on feedback from the partners, grantees, and interviews in the field, and provides recommendations gleaned both from participant feedback and from the research and observations of this reviewer. It uses as its sources in-depth interviews conducted with CMA, FACE and CSFE staff, telephone and email interviews with the French and American grantees, with review panelists and with people in the field of presenting and grant-making in the U.S. In addition, documents, including final reports and guidelines were also reviewed.<sup>1</sup>

## **HISTORY AND CONTEXT**

The French-American Jazz Exchange was created by CMA, FACE and the Cultural Services of the French Embassy (CSFE) in 2006 with funding from DDCF matching the funding from the French partners. The program was first initiated by a conversation in 2004 between DDCF's

---

<sup>1</sup> See Appendix 2 for a list of those interviewed.

then program officer, Olga Garay, and Elisabeth Hayes, Executive Director of FACE. \$25,000 for direct artist support from DDCF (later increased by \$15,000) met a comparable amount at the French end. In the context of a general retrenchment of support for international exchange projects among U.S. funding agencies, most acutely since 2001, this support represented a strategic placeholder for future consideration. It drew on the historic links between France and the U.S. dating to when France was a hospitable home to jazz musicians, particularly African-Americans, in the decades after the Second World War. It also acknowledged the continued positive reception of American jazz musicians touring in Europe. However, it was squarely focused on contemporary developments in jazz and the possibilities of cross-pollination between jazz artists in both countries, where musical trajectories have, by now, developed independently.

FAJE was modest in scale but targeted in its focus on encouraging innovative collaborations between French and American jazz musicians. The goals of the program, as stated in the 2009-2010 guidelines, are:<sup>2</sup>

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

It supports initiatives in both countries. Public performance is a stipulation of the collaboration which may also include other activities such as recording, touring and audience development. The guidelines also state that artists are encouraged to think beyond traditional boundaries and that collaborations between jazz artists are those of other genres such as world music, electronic, contemporary classical and so on are also welcomed.

The program's design is straightforward. It funds, as primary applicants, individual artists or small ensembles from either country proposing a collaborative project with a corresponding partner from the other country. The primary applicant must be either a citizen or legal resident of France or the United States for the previous 5 years and must also reside in the country of his/her residency/citizenship. CMA makes the grant payments and administers the reporting process for the American applicants and FACE does the same for French applicants.

Public performance is required and projects may include composition, touring, recording and audience development activities. Applicants may request support for performance and composition fees, recording, audience development activities, residencies, travel expenses, booking agency or other management fees, production costs, venue rental and marketing expenses. Grants are made for a maximum of \$10,000 per project and applications may be either fully or partially funded. The funds are disbursed on a schedule of 50% thirty days before the starting date of the project and 50% after all reporting obligations to FAJE have been fulfilled.

The grant applications are evaluated by a review panel composed of two French and two American jazz professionals of diverse backgrounds who make recommendations for funding to CMA and FACE. The panel is constituted afresh every year with new members. The panel process is jointly conducted by program officers from CSFE and CMA. The original intention was that the panel location would also alternate each year between New York and Paris. However, for the first two years of the program, the panel met in New York with the third year panel review being conducted in Paris. In 2008, the 2009-2010 grant review panel met once more in New York.

---

<sup>2</sup> See Appendix 2

## **PROGRAM REVIEW**

### **Background and Activities**

The idea for FAJE was mooted in 2004 at time when the first 4-year cycle of DDJEP was coming up for renewal with the expectation that a program would be designed and underway by 2005.<sup>3</sup> However, due to staff turnover at CMA, this process appeared to have taken longer than anticipated so that the first round of grants was made in 2006. FAJE was a first for CMA in several respects – as an inter-institutional partnership (FACE and CSFE) and as a foray into international cultural exchange. It was also the first grant that permitted individual artists to apply, a concession that was made in deference to FACE and CSFE and in consultation with the CMA board. It represented a departure from CMA's other programs in that it did not only cater to its membership, although the grant does require that American applicants be members of CMA. French applicants are exempt from this requirement. The grant award of \$25,000 (later increased by \$15,000) from DDCF was intended for direct re-granting with administrative overhead being absorbed by the larger DDJEP grant. The initial commitment was for a three-year period, until 2008, with a renewal for an additional year under the leadership of Ben Cameron, now Program Officer at DDCF.

For the duration of FAJE, CMA has been led by its Executive Director, Margaret Lioi. The first jazz program officer at CMA to deal with FAJE was Alfred C. Pryor who left in 2004. In 2005, William Pace took over the position, managing the grant until 2007 under the overall supervision of the Director of Programs, Susan Dadian. Pace's position was not filled for a year with FAJE being managed in that period by Susan Dadian who also ran CMA's classical and contemporary music programs. In October 2008, CMA hired Jeanette Vuocolo as Program Director for Jazz, elevating the supervision of its jazz programs to a senior level.<sup>4</sup>

The program design has remained stable with the grants focused on giving individual artists or small ensembles in one country support toward collaboration with artists in the other country. CMA advertises the opportunity on its website and others such as [allaboutjazz.com](http://allaboutjazz.com), in its directory, through e-blasts, at the annual American Association for Arts Presenters (APAP) and regional conferences (including at the International Association of Jazz Education before it turned turtle), in publications like *Jazz Times*, and in its seminars. CSFE takes the responsibility of advertising in France while also, with FACE, promoting the opportunity in the United States.

The initial investment of \$40,000 from DDCF was matched and superseded at the French end. French support is raised through SACEM, Cultures France and the Florence Gould Foundation. It was hoped that funds would be raised to double the American support the next year but this has not been the case. While CMA's funds can only go to American applicants who must become members of CMA, French funds have no restrictions.

---

<sup>3</sup> A comparable program, focused on contemporary dance and directed toward presenters, the French-U.S. Exchange in Dance (FUSED) was established as a partnership between the New England Foundation for the Arts/National Dance Project (with DDCF support) and FACE/CSFE in 2004.

<sup>4</sup> Susan Dadian now oversees the Classical and Contemporary Music programs while Jeanette Vuocolo's portfolio covers all jazz initiatives.

**Table 1: Grant allocations by partner and year**

<b>YEAR</b>	<b>CMA</b>	<b>FACE/CSFE</b>	<b>TOTAL</b>
<b>2006</b>	\$32,000	\$29,500	<b>\$ 61,500</b>
<b>2007</b>	\$31,500	\$36,500	<b>\$ 68,000</b>
<b>2008</b>	\$34,500	\$65,000	<b>\$99,500</b>
<b>2009</b>	\$37,000	\$63,000	<b>\$100,000</b>
<b>TOTAL</b>	<b>\$135,000</b>	<b>\$194,000</b>	<b>\$329,000</b>

Since its inception in 2006 until 2008, FAJE has granted \$229,000, of which CMA administered \$98,000.<sup>5</sup> The grant amounts ranged from \$4000 to the full \$10,000. Of these, nineteen went to American applicants and thirteen to French applicants. The largest number of applicants was in the first year of the grant when eighty-nine artists applied (eighty-one were eligible), of whom seventeen were French and sixty-four American. In the second year, there were fifty-six applicants, fourteen of whom were French and forty-two American and in the 2008-2009 grant year, there were forty-four applicants, of whom eleven were French and thirty-three American. Grants were made to five Americans and four French applicants in 2006, six American and seven French in 2007 and eight American and three French in 2008. Not unsurprisingly, a substantial number of applicants (44%) are from New York City and its environs with a smattering from other states such as California, Texas, Massachusetts, Illinois and Minnesota.

**Table 2: Applicant and grantee distribution by nationality and year**

<b>YEAR</b>	<b>GRANTEE</b>		<b>APPLICANT</b>	
	<b>French</b>	<b>American</b>	<b>French</b>	<b>American</b>
<b>2006</b>	4	5	17	64
<b>2007</b>	7	6	14	42
<b>2008</b>	3	8	11	33
<b>2009</b>	4	7	9	35
<b>TOTAL</b>	<b>17</b>	<b>26</b>	<b>51</b>	<b>174</b>

The 2009-2010 grant distribution remains consistent with this pattern. Eleven projects were supported, the grant amounts ranging from \$6,300 to \$10,000 with seven being supported at the full amount. \$100,000 was granted totally, of which \$37,000 is administered by CMA and the balance by FACE. There were forty four applications, of which nine were French and thirty-five American, 54% of the latter based in New York. Grants were made to four French and seven American artists.

In terms of the stated goals of FAJE, it has certainly offered opportunities for international exchange and the support to French and American artists has enabled collaborative projects which would not have taken place otherwise. However, its reverberation in the jazz field has been muted. For the grant recipients as well, the support primarily fills a much needed gap in an ill-funded field, and does not necessarily tap into a desire for long-term cultural exchange. The

<sup>5</sup> One grant of \$5800 was withdrawn. Another of \$6500 is still pending completion and the applicant has been given an extension.

goals of FAJE do not align perfectly with CMA's mission, especially its responsibility to its membership, and the international component represents a new frontier altogether.

The subsequent discussion of the program's strengths and challenges is based on detailed interviews with grant recipients, past panelists, individuals in the field, including presenters and grant-makers, and CMA, FACE and CSFE staff.<sup>6</sup>

## **Strengths**

### **Impact on Artists**

Without exception, artists express their appreciation for the support received through this grant. The projects they initiated would not have taken place without this money. While grantees acknowledge that it was the grant that stimulated the collaboration, they do not feel that the opportunity is contrived. They speak of finding both a shared sensibility and artistic connection with their counterparts as well as discovering different points of view, experience and ways of talking about music that made it a genuinely cross-cultural experience. Artists refer to it as "powerful", "fantastic" and "symbolic."

For some artists, the grant ratcheted their careers up a notch. One said it was "worth a million dollars" in career advancement and in enabling him to work with an amazing musician. Another found that the exposure through good press enabled a foothold in the other country. Yet another felt that it launched his ensemble at a new level. Few grants support travel and rehearsal time which is essential to the collaborative process and to the development of new work. Most concur that there are no substitutes for face-to-face contact and that something ineffable is gained by the physicality of the exchange. Observers in the field concur that artist-to-artist contact, initiated by artists, is a crucial mechanism of cultural exchange.

Artists delight in the divergences between French and American interpretations and approaches to music. One interviewee said that there was almost a national signature to the music. Another described it as an exchange between a French way of playing -- distinct phrasing, articulate, sensitive, even formal, usually written -- and an American unwritten, improvisational, expressive style. An American grantee found it beneficial to learn the French "way of talking" about music which employed more traditional discussion of chords and scale tones which he felt would serve him in good stead in Europe in the future.

Observers also regard the artists supported by FAJE as being of high caliber. One interviewee analyzed the profile of the grantees -- that they appear to be those unlikely to have commercial backing or record contracts, educators, primarily new music/experimental musicians who are more compositionally oriented rather than mainstream or be-bop derived jazz musicians -- pointing out that this group is primarily reliant on grants, and applauded FAJE for making such an opportunity available to them. In a shifting economic climate and in a field as amorphous and inadequately supported as jazz, any funding for artists is welcome.

---

<sup>6</sup> Since there were a relatively small number of grantees, efforts were made to speak to and/or email each one so as to elicit in-depth and nuanced responses. Telephone interviews were conducted with 13 out of the 19 American grantees. French grantees were contacted by email. (See Appendix 3) 5 out of 14 of them submitted email responses to questions. Questions were posed in French and applicants were free to answer in the same. The French partners suggested that the lower response of the French, despite persistent requests, may be attributable to the fact that they are unaccustomed to grant and assessment processes. In fact, some respondents misunderstood the role of the reviewer, asking for advice about additional resources or else, submitting their *bilan* (final report) to me.

### CMA's Management and Program Design

There appears to be little question that CMA administers the grant program in a competent and systematic manner. The grantees found little difficulty with the guidelines and felt CMA staff was always ready to answer questions and provide assistance with the application process. One grantee expressed particular appreciation for the way in which Susan Dadian helped him focus the project and another found that the care taken to read out panelist comments was particularly helpful in enabling him to craft a better proposal the next time. For those artists for whom the grant-writing process was relatively new, this assistance was felt to be invaluable.

An interviewee in the field called FAJE a targeted program whose "design cannot be faulted" that is run capably by CMA. Both grantees and observers in the field find the public performance requirement to be one of the most significant elements of the grant. For grantees, there is a feeling that this "makes things happen" and also that it places a creative pressure on the collaboration. An interviewee in the field commented approvingly that the collaborations seemed to find their way into the clubs, venues that often fall outside the non-profit, grant-making world but central to jazz's ethos.

The stringent systems of scoring at panel meetings to which CMA adheres are also appreciated by the French partners who are accustomed to a more free form discussion in panel formats.

Residual reservations about CMA's appropriateness as a jazz grant-maker appear to have abated somewhat in the face of what is seen to be a steadfast and effective delivery of grant support. CMA's new Director of Jazz Programs, Jeanette Vuocolo, comes with considerable respect and goodwill in the field. Her appointment was seen by several interviewees to be a definite sign of CMA's commitment to jazz.

### International Exchange

The cultural insularity of the United States has become a truism. Visa and immigration regulations curtail the easy movement of artists across borders and the general climate of suspicion since 2001 has cast a pall on cross-cultural dialogue, stymied additionally by a shift in funding priorities away from internationally oriented work. Artists continue to be curious and want to collaborate with partners overseas. With an increasingly globalized world, in fact, conversation has never really ceased. Curators and presenters are eager to learn more about foreign artists and collaborations. In this context, a program based on reciprocity, with travel and exchange in both directions, supporting individualized interaction is a beacon of possibility. The international partnership that governs FAJE leverages more money for artist support and enables the creation of more unique collaborations than would otherwise be possible. At this time, the French partners actually contribute almost twice as much as the Americans to the partnership, and they expect to bring more to the table, a benefit that is felt on both sides of the Atlantic equation.

### Challenges

#### Public presentation

One of the most significant components of FAJE is the public presentation requirement. Artists are keen to showcase their collaborations and repeat engagements deepen the exchange. As one grantee put it, it gives a "tangible outcome" to the project and a "new psychological energy." However, most of them find it to be the most overwhelming challenge unless they already have

good relationships with local clubs or promoters. Scheduling bookings is difficult because they get frequently cancelled. Some say it is hard to get a commitment ahead of time while others find that clubs and festivals are booked a year in advance and that they approached them too late. Said one grantee ruefully, “Money is poured into collaborations and then, we play in a college auditorium or small club.”

For several artists, the demand to be grantwriter, producer, travel agent and musician all rolled into one was a tremendous strain. At the end of the process, the project had a minimal afterlife. Few question the value of the interaction but say that there are no immediate plans to play together again. Some have recordings that they hope to mix, or video documentation that they hope might net more gigs. Others expect to play the new composition with their own ensembles, getting someone else to replace the musician from the other country. In the current program design, the presenter is left out of the equation. Public presentation is important not only for the collaboration to fulfill the grant requirement but also for the possibility of sustaining the relationship. Therefore, it is essential for institutional buy-in to be the third node of the triangle, where the other two are the artists. Connecting the program to a touring network would provide greater leverage. Artists who have benefited from CMA’s Encore program suggest that might be a possible model. Others feel there could be a more active role played by CMA and the French partners in introducing the projects and presenters to each other. CMA staff members are aware of this gap and raise questions themselves about how to showcase the applicants or wonder about creating a “presenters club.”

### Impact on Field

FAJE is a quiet program. Individuals from other organizations in the field engaged in related ventures in jazz or in international exchange have only a glancing knowledge of the initiative and the collaborations that come out of it. Presenters seem unaware of the collaborations even when they know the artists who have benefited from the program. While interviewees state that they are cautious about projects that may potentially be funder-driven, they are usually excited by artists’ enthusiasms and would be eager to listen to work that grabs the imagination of artists they know and respect. There are other grants in the field (such as the MAP fund) to which people pay attention, wanting to know who or what project has been funded. Performing arts presenters also pay attention to the NDP newsletter to see what is being toured. Most interviewees indicate that they get their information from a variety of sources – press, colleagues, artists – but that this grant has not generated much “buzz”.

Most of the American grantees of FAJE heard of the opportunity because they were already CMA members and had received other grants. Several observers remarked that the roster of grantees was primarily at the experimental, free jazz end of the spectrum. While they are undoubtedly artists of the finest water, this represents a clear aesthetic choice that creates its own limits. This orientation places boundaries around the participation of both artists and presenters. Past American panelists reiterate that the applicant pool is fairly limited. They also report that their French panelist counterparts also expressed surprise at how many French musicians were left out who should have been applicants and that while there were excellent candidates engaged in electronic music, other genres were less well represented.

Outreach and Publicity Both CMA and the French partners indicate that the grant opportunity is posted widely. However, people in the field appear to have a sketchy knowledge of the program and panelists feel that the applicant pool is limited. Some expressed dismay at not having heard of it because they could have directed artists and projects toward such an opportunity. American

grantees typically heard of the program through a CMA staff member or received notification because they are already on CMA's list as past grant recipients. The small number of French grantees who responded heard of the grant through an advertisement in a jazz magazine, through a colleague or through CSFE. It is worth bearing in mind that American applications far outweigh the French.<sup>7</sup> In large part, the grant tends to function as an additional source of funds for beleaguered jazz artists. Collaborations are mooted because artists have heard each other play and are curious to learn (although there have been some reunion projects) but all say that they would not have pursued these connections were it not that the grant required it.

Grantees and observers in the field feel that little noise is made about the projects that are funded. Caution about taking on an advertising burden or of being seen to promote one grantee over another is not misplaced but the very longevity of the projects, the relationships, and of the grant program depends on raised awareness in the field of their innovation and value.

The lack of public awareness of FAJE has another effect, that of making it difficult to raise more funds for the program. Finding new sources of revenue for an on-going project is hard enough but attracting funders, especially those outside the foundation sector, to an initiative that has no splashy event such as a festival might, is made more arduous if the program has little visibility. If the intention is to grow the program, perhaps even bring other international partners into the mix, this must be addressed.

#### Grant Elements: Design, Guidelines, Management and Delivery

The encouragement that FAJE gives for artist initiatives unfettered by other concerns is undeniable. However, the scope of the program and its goals of promoting exchange and developing professional relationships raise several issues about sustained, long-term impact.

There is no consistent response regarding the size of the grant. All artists are grateful to have received it. However, all of them also say that it presupposes other sources of funding for the project. Some had festivals or club presenters covering a portion of the costs, others had to dip into personal savings. Some, like New Orleans Center for Creative Arts students, played gigs to raise the money. French grantees occasionally had other subventions to supplement the grant but American grantees uniformly spoke of the pressure of trying to manage the project on a stringent budget. Most of the money went toward travel and accommodation with little left over for fees. One of the grant years overlapped with the crisis in gasoline costs and the skyrocketing airfares hit the collaborations particularly hard. One of the French grantees said that the FAJE grant merely covered the visa costs of his personnel, and that despite supplementary funds from France, they earned nothing. The luckiest broke even, while others had to forego their fees or dip into their own pockets to cover portions of the project costs.

The disbursement schedule also creates a hardship for applicants. Artists are usually strapped for cash and since the bulk of the expenses are for travel and stay, they accrue these costs upfront. Having to wait until the final reporting to receive the 50% balance necessitates the grantee's having to find interim sources of funds. Of course, this schedule is born of CMA's responsibility

---

<sup>7</sup> FACE Executive Director, Elisabeth Hayes, suggests that this disparity is due in large part to the different history of funding in France. Most artists and cultural institutions receive local, regional and other government subsidies and are unaccustomed to having to look for outside funding, let alone adept at the actual grant application process. The tightening economy in France with resultant diminishing cultural subsidies will likely put paid to this happy state of inexperience.



as a re-granter and its accountability to its own funders. It serves as a protection against potential misuse of funds but a better system must be determined so that the burden is not passed on to the artists. On occasion, a special exemption has been made at the request of FACE.

Artists acknowledge that their ambitions are often greater than their budgetary allocations – that they want to bring more people, do more – and some recount amusing stories of juggling funds by putting up guest artists at girlfriends’ homes but they suggest that the expectations of the grant also bear revisiting. Several suggested that fewer grants be given but that the projects should be funded fully. Some panelists echo this. CMA staff is all too aware that ‘nickel and diming’ the grant allocation can have a fatal effect on the success and viability of the project.

### Logistical Issues and Resources

International exchange programs present a singular set of challenges. In the U.S., an inward looking culture and a parched funding landscape have meant that few cultural institutions routinely develop expertise in this regard.<sup>8</sup> To compound this, the U.S. also has some of the most stringent immigration regulations, making visiting and working in the country, even temporarily, a hairy experience. For applicants, the entire process is usually new and they are neither prepared for the time it takes to negotiate visas nor the expense nor the number of bureaucratic hurdles that it entails jumping over. By and large, France is not a target of excessive scrutiny by American immigration but it is a process nonetheless. For French applicants, FACE recommends applying through an agency so as to avoid the 30% withholding tax that the U.S. levies on non-U.S. citizens who do not have U.S. tax identification numbers.

American applicants inviting French artists to the U.S. find that they have many questions about immigration and taxes. Several interviewees said that when they called CMA, the staff was unable and unprepared to answer these questions, and they ended up having to bumble through the process. One interviewee said that because his French collaborator had to come in under the radar, they had to misrepresent themselves, advertising only the American artists at the venue. Penalties for violating the terms of one’s entry into the U.S. are severe, usually disbaring the individual from re-entering for several years. This places considerable stress on the grantees who, since they don’t entirely understand the legal mechanisms for dealing with this upfront, resort to shortcuts.

There are arts organizations that have taken an advocacy role with regard to immigration and actively disseminate information about the implications of changing regulation and reform for artists and presenters. The Association of Performing Arts Presenters (APAP) has been a leader in this regard. One young American ensemble, new to the grant process, found they had much to learn about the basics such as taxes, federal ID numbers and so on that would have been old hat to a more seasoned company; therefore, it might be helpful to compile a resource page on the website that takes into account the varying levels of professional experience among applicants. CMA runs a monthly career development seminar series, First Tuesdays, which focuses on practical issues. This is primarily available to its New York membership since only select seminars are available for audio download on the website. In any case, these may not always address the specific technical assistance needs of FAJE applicants.

---

<sup>8</sup> Arts International which was the only U.S. organization with international exchange as its sole and explicit mission came to a sorry end in 2004. In its 23-year span, from its first beginnings in 1981, it had begun to consolidate a body of knowledge and expertise about cross-cultural exchange practices but this has now dissipated in the field.

## **Recommendations**

The recommendations in this section fall into three broad categories and do not repeat the points for consideration referred to in the discussion on challenges.

### Publicity, Technology and the Web

Individual, small-scale grants such as FAJE strike a delicate balance between process and product, between exploration and presentation. Precisely because the program itself is modest in scope, efforts must be made to broaden its resonance in the field and to ensure that it generates more awareness and excitement.

CMA and the French partners must increase the visibility of the program and of the collaborations it generates. In this, the web technology plays a key role. Projects must be documented with streaming video and audio clips placed on websites. Youtube, My Space and other networking sites should be utilized to the fullest. Artists themselves speak of becoming familiar with their collaborator's work through the web. One senior artist suggested that the possibility represented by FAJE was what directed him to web-based research in the first place, and that the encouragement of the grant has now excited him about the potential of the internet in making international contacts elsewhere. This is not to suggest that CMA builds these pages but that the artists could be encouraged to do this and CMA and FACE could link to their websites.

CMA workshops or resources could be used to remind artists of the necessity of such promotion, to educate them on promotional strategies and to bring up for consideration techniques that have been effective in the commercial sphere. The CMA grant pages could have more information about the grantees and their projects, performance dates, upcoming events, archival documentation, if available, in addition to information about the application process, links to other interest groups and to resource pages. A lively and informative site would encourage interested visitors to spend time on it and to return for updates. One interviewee suggested that it would "create a virtual legacy of intellectual property." Another suggested that the web could also be tapped to create an on-line community or a forum for discussion of collaborations, creating a kind of support or resource group for the artists and also furthering the conversation around cross-cultural and international work.

### Networking with Presenters

Unless the goal of FAJE is narrowly construed as facilitating the creation of musical collaborations, linking it with the network of presenters in different types of venues is essential. Touring and presentation is the other prong of international exchange. With their own contacts and resources, artists achieve the public performance requirement stipulated by the grant but these vary by venue and scale. For the projects to have a life beyond the grant, they must have the possibility of presenter interest and potential institutional support that might enable a deeper and more sustained exchange or more ambitious projects.

Interviewees suggest that FAJE projects could be showcased at the annual American Association of Arts Presenters (AAP) meetings in New York in January. Or else, a partnership could be created with the Winter Jazz Fest which occurs at the same time and which press and presenters avidly follow. A model like CMA's own Encore program or an incentive fund for presenters tied to a set of selections made by a committee might also stimulate the circulation of these works.

One interviewee pointed out that artists already live in a world of intensely globalized relationships and the task of FAJE is really to amplify the opportunities. Educating presenters not only about the specific collaborations of FAJE but about the French jazz scene in general is crucial to getting them excited and involved. International exchange programs have inevitably benefited from enabling presenters, curators, institutions and other decision-makers in the field to learn alongside the artists so that they are able to find contexts and audiences for the work being produced. Exploration grants that tie in to residency, workshop or other activities are also beneficial in helping artists find other avenues to broaden the scope of interaction. The public performance requirement in FAJE signals that the partners understand its value but placing the onus of this on the artist without any other supportive framework often has a boomerang effect. Artists feel they are one-person bookers, managers and musicians and this places undue pressure on the musical collaboration, or results in a pro forma fulfillment of the presentation requirement.

### **CONCLUSION AND IMPLICATIONS**

Suspicion, immigration regulations and funding strictures notwithstanding, international dialogue has not stopped in the last decade. If anything, global chatter has increased in scope and intensity. Technological advances like the internet and mobile phones have sustained global connectivity in virtual and aural ways when direct contact was made difficult. However, as a formalized cultural field, international exchange tends to be incipient, ad hoc, tentative, and dispersed as does the expertise and conversation around effective professional practices. The change in administration has seen a resurgence of hope on the part of many that this will spell a new future of openness, curiosity, inclusiveness and exchange. Emboldened by new attitudes in Washington, including the fact that the Obama campaign included a National Arts Policy Committee, the regional arts organizations (RAO) prepared a document this year to present to the administration titled *GPS Global Positioning Strategy for the Arts: Recommitting America to International Cultural Exchange*. As a kind of green paper, it surveyed the landscape of international exchange, focusing on the programs housed in the RAOs, and laid out a set of proposals for how this could be more formally structured.

Programs already in place stand to benefit from any increase in attention to this field and the field stands to gain from the lessons learned and practices established by such programs. In this harsh economic climate, the fact that funds are leveraged from both ends of the FAJE partnership is salutary. FAJE is able to bring more funds to the table than would be available to artists and they are only too aware of it. The fact is that this may represent an interim model of exchange that at least facilitates dialogue with partners who can afford to participate. For a more magnanimous era of funding that is open to a wider geographical array of artistic curiosity and connection, we will have to be patient. Yet, even with limited reciprocity from the United States, there are still overseas partners who are eager to connect with American artists and audiences. However, for FAJE to be more than just substitute funding for artists strapped for cash, and for it to be an effective instrument for its goals, there must be a broader interpretation of the grant-making process, and a deeper investment in the program.

FAJE is distinguished by three elements that make for a sound base of international exchange – an emphasis on collaboration, a focus on individual artists and person-to-person exchange, and reciprocity. That said, FAJE has, as yet, only scratched the surface of a sustained U.S.- French dialogue. The grant-making, targeted as it is, supports small-scale ventures that have had a

limited after-life thus far. Three years is not sufficient time for effects to be felt in the field but the efforts to jump-start that engine must also take place in a timely manner. Continued support, greater outreach and publicity, an amplification of its scope so that it interfaces with the presenter communities in the U.S. and in France, are necessary. Harnessing the many possibilities that the World Wide Web presents for promotion, outreach, encouraging dialogue, disseminating information, building on-line communities is imperative, with the understanding that technology only points the way; it does not provide the leadership or the solution. For that, good old human energy, curiosity and ingenuity remain unsurpassed.

**APPENDIX 1  
FAJE GUIDELINES 2009-2010**



**CMA/FACE FRENCH-AMERICAN JAZZ EXCHANGE PROGRAM  
GUIDELINES**

**Grant Period: January 2009 to August 2010**

Applications due in CMA's offices by October 15, 2008, 5:00 PM EDT

(This is a receipt deadline, *not* a postmark deadline.)

*This program is made possible through the generosity of the Cultural Services of the French Embassy, CulturesFrance, the Doris Duke Charitable Foundation, the Florence Gould Foundation and SACEM.*

**OVERVIEW**

The French-American Jazz Exchange was created by Chamber Music America, the French Embassy and French American Cultural Exchange (FACE) to foster collaborative projects that unite French and American professional jazz artists.

The goals of this program are:

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

**WHO MAY APPLY?**

The French-American Jazz Exchange will accept applications from France- or U.S.-based jazz musicians and ensembles only.

Eligible French applicants must be citizens or legal residents of France for the past five years and must reside in France or its territories.

Eligible American applicants must:

- be United States citizens or legal U.S. residents for the past five years;
- reside in the U.S. or its territories;
- be Organization-level members of Chamber Music America at the time of application (CMA membership must be maintained for the duration of the grant period);
- have no overdue final reports for any CMA grant program; and
- have no overdue financial obligation to CMA.

## **PROJECTS**

Projects must be collaborative activities between French and American jazz musicians and ensembles. The program supports projects that represent the goals of the French-American Jazz Exchange in either or both countries. Artists are encouraged to think beyond traditional boundaries, form international relationships that may be long-lasting, and stretch their imaginations. Collaborations between jazz artists and musicians who champion world music, electronic, contemporary classical, and other music genres are welcome.

Projects may include, but are not limited to, composition, touring, recording, and audience-development activities. Public performance is required, with the understanding that jazz speaks to diverse populations, and that experiencing music together bridges differences.

## **LEAD APPLICANTS**

If the lead applicant is:

- French, he or she must apply with one or more members of an American ensemble;
- American, he or she must apply with one or more members of a French ensemble.

Lead applicants:

- may appear on only one application;
- must supply a letter of intent from the collaborating musician or ensemble leader.

## **GRANT AWARDS**

Funds are available up to a maximum of \$10,000 per project. Applications may be fully or partially funded.

Applicants may request support for:

- |                                   |   |
|-----------------------------------|---|
| • performance fees                | • booking agency or other management fees |
| • recording                       | • production costs                        |
| • composition fees                | • venue rental                            |
| • audience-development activities | • marketing expenses                      |
| • residencies                     |   |
| • travel expenses                 |   |

This program does not fund applications for projects:

- from non-musicians
- using jazz as incidental or background music for theater or dance performances
- from students (However, a professional musician working with university or conservatory level students may be the lead applicant.)
- employing more than 10 musicians

NOTE for French applicants: U.S. law requires that any payment to a non-U.S. citizen be subject to a 30% withholding tax unless the payee obtains a U.S. Tax Identification Number. Because this is a lengthy process, we strongly urge French musicians to apply through an agency or an "Association 1901," so that if a grant is awarded, the payment may be made in full to the entity and not the individual.

## **REVIEW CRITERIA AND ADJUDICATION PROCESS**

An independent panel of French and American jazz professionals with diverse backgrounds will evaluate each application and make recommendations for funding to CMA and FACE. The panel will not include CMA staff or Board members. Program officers from CMA, the French Embassy and FACE will be non-voting facilitators in the panel process.

Applications are evaluated according to considerations affecting the success of the project as a whole, including:

- project content, including how well the proposal fits the CMA/FACE program's goals;
- artistic excellence as demonstrated on the Work Sample;
- the project's potential for contributing to the artistic growth of both partners
- 

## **PAYMENT SCHEDULE**

Disbursement of the grant award will be made as follows:

- 50% thirty days before the project's starting date;
- 50% after all reporting obligations to the French-American Jazz Exchange program are fulfilled.

## **APPLICATION FORMS**

The application form can be downloaded from the CMA website at [www.chamber-music.org](http://www.chamber-music.org). CMA does not accept hand-written, faxed, or emailed applications.

## **CONSULTING SUPPORT**

CMA members may call to schedule a consultation with CMA program staff for assistance during the application process (see contact information below).

Consulting support for French applicants is available through FACE (see contact information below).

## **AWARD NOTIFICATION**

December 2008

## **STAFF CONTACTS**

Susan Dadian  
 Program Director (CMA)  
 (212) 242-2022, ext. 13  
 Email: [sdadian@chamber-music.org](mailto:sdadian@chamber-music.org)  
 Website: [www.chamber-music.org](http://www.chamber-music.org)

Emmanuel Morlet  
 Program Officer (FACE)  
 (212) 439-1415  
 Email:  
[Emmanuel.MORLET@diplomatie.gouv.fr](mailto:Emmanuel.MORLET@diplomatie.gouv.fr)  
 Website: [www.facecouncil.org](http://www.facecouncil.org)



### **Program Partners**

**Chamber Music America**, the national service organization for the ensemble music profession, was founded in 1977 to promote artistic excellence and the economic stability of the field, and to ensure that chamber music, in its broadest sense, is a vital part of American life. With a membership of over 8,000, including musicians, ensembles, presenters, artists' managers, educators, music businesses, and advocates of ensemble music, CMA welcomes and represents a wide range of musical styles and traditions. In addition to its funding programs, CMA provides its members with consulting services, access to health and instrument insurance, conferences, seminars, several publications (including *Chamber Music* magazine) and a website, [www.chamber-music.org](http://www.chamber-music.org).

**FACE (French American Cultural Exchange)** is a nonprofit organization dedicated to supporting contemporary creative work in the context of French-American cultural and educational exchange. FACE administers programs and projects in dance, education, film, music, theater, and the visual arts. FACE is overseen by a Board of Trustees and works in partnership with the Cultural Services of the French Embassy in the United States. Please see [www.facecouncil.org](http://www.facecouncil.org) for more information.

### **Program Sponsors**

**CulturesFrance** is the agency of the ministries of Foreign Affairs and Culture and Communications responsible for international cultural exchanges.

The **Cultural Services of the French Embassy** is dedicated to the promotion of French culture and language throughout the United States. With headquarters in New York, the Cultural Services also maintain regional offices in Washington, D.C.; Atlanta; Boston; Chicago; Houston; New Orleans; Los Angeles; Miami; and San Francisco. We offer a broad spectrum of opportunities for the American public to learn about and experience French culture, in the fields of performing and visual Arts, television and cinema, literature and humanities, and education. Please see [www.frenchculture.org](http://www.frenchculture.org) for more information.

The mission of the **Doris Duke Charitable Foundation** is to improve the quality of people's lives through grants supporting the performing arts, wildlife conservation, medical research and the prevention of child maltreatment, and through preservation of the cultural and environmental legacy of Doris Duke's properties. More information about the foundation can be found at [www.ddcf.org](http://www.ddcf.org).

The **Florence Gould Foundation**, an American foundation devoted to French-American exchange and amity, has consistently provided major support to Etant donnés. Born of French parents in San Francisco in 1895, Florence Gould lived both in the United States and France during her life. That life was one in which an interest and dedication to arts and letters was always paramount. Having no family, at her death in 1993, Florence Gould left the bulk of her fortune to the foundation bearing her name.



The role of **SACEM** (Société des Auteurs et Compositeurs de Musique) is to provide protection, representation and service for original music composers, authors and publishers SACEM collects authors' rights and redistributes the payments to the rights-holders SACEM promotes and supports original creative music in every different form. SACEM is a private entity; it is a non-trading company directed by authors, composers and publishers.

## APPENDIX 2

### INTERVIEW LIST AND SCHEDULE

#### Grantees

##### American

- Frank Carlberg, February 16, 2009
- Matt Darriau, February 5, 2009
- Ben Goldberg, February 17, 2009
- Drew Gress, February 5, 2009
- Joel Harrison, February 14, 2009
- Wendell Harrison, February 2, 2009
- Paul Kikuchi, January 30, 2009
- John Lindberg, February 13, 2009
- Andy Milne, January 30, 2009
- Roy Nathanson, January 27, 2009
- New Orleans Center for Creative Arts Jazz Ensemble (Elizabeth McMillan and Michael Pelleria), February 5, 2009
- Francisco Pais, January 29, 2009
- Marlon Simon, January 27, 2009

##### French (email)

- Hubert DuPont
- Meddy Gerville
- Jérôme Sabbagh
- Franck Vigroux
- Jean-Luc Villon

##### Panelists

- Susie Ibarra, February 19, 2009
- Karen Kennedy, February 23, 2009
- Lawrence “Butch” Morris, February 19, 2009
- Rufus Reid, February 23, 2009

##### External/ “from the field”

- Adam Bernstein, Program Director, Mid-Atlantic Arts Foundation, March 6, 2009
- Philip Bither, Senior Curator of Performing Arts, February 26, 2009
- Rebecca Blunk, Executive Director, New England Foundation for the Arts, February 26, 2009
- Bill Bragin, Director, Public Programming, Lincoln Center, March 13, 2009
- Jean Cook, Deputy Director, Future of Music, February 24, 2009
- Cees de Bever, Director for Performing Arts, Consulate General of Netherlands, March 5, 2009
- Sara Donnelly, Program Officer, Jazz, Mid-Atlantic Arts Foundation, March 17, 2009

- Adrian Ellis, Executive Director, Jazz at Lincoln Center, March 6, 2009
- Derek Gordon, CEO, Arts Council of Greater Baton Rouge and CMA board member, March 13, 2009
- Howard Mandel, critic and President, Jazz Journalists Association, February 27, 2009
- William Pace, former CMA Jazz Program Officer, February 19, 2009

**CMA staff**

- Susan Dadian, Program Director CMA Classical/Contemporary
- Margaret Lioi, Executive Director
- Jeanette Vuocolo, Program Director CMA Jazz

**FACE/CSFE**

- Elisabeth Hayes, Executive Director, FACE
- Emmanuel Morlet, Program Officer, Director of Music Office, French Embassy

### **APPENDIX 3**

#### **EMAIL QUESTIONNAIRE FOR FRENCH GRANTEES**

The French version was emailed to all French grantees and several follow-up emails were sent to encourage a response. They were asked to reply in either English or French.

#### **English:**

On behalf of the Doris Duke Charitable Foundation and in cooperation with Chamber Music America and the French Embassy/FACE, I am conducting a review of the French American Jazz Exchange. I am contacting all past grantees of the program to get feedback about the collaboration and the grant process. Your response is an integral element of this assessment.

I hope you will assist by responding to the following questions. Please be as detailed as you wish and email your reply to me at xxx@xxx by xxx, 2009.

Thank you.

1. How did you hear about the French-American Jazz Exchange?
2. How did you know your American partner?
3. How did you find the grant application process? Did you require more assistance? How can it be improved?
4. What were the two most valuable outcomes of your collaboration?
5. What was the main challenge of the collaboration?
6. Do you think collaboration with American musicians is important to your career or artistic growth? Why?
7. Any other comments or recommendations?

#### **French:**

A la demande de la Doris Duke Charitable Foundation, et en coopération avec Chamber Music America et l'Ambassade de France/FACE, je suis chargée d'établir un bilan d'appréciation pour le French American Jazz Exchange.

Ainsi me permets-je de prendre contact avec les boursiers ayant bénéficié de l'aide du programme ces dernières années, afin de rassembler des impressions et des opinions relatifs aux collaborations et au processus d'allocations des bourses.

Votre réponse constitue un élément à part entière de cette évaluation.

J'espère que vous accepterez de m'aider, en envoyant vos réponses - aussi détaillées que vous le souhaitez – à l'adresse suivante: xxx@xxx

Et avant le xxx 2009.

Encore merci de votre attention.

1. Comment avez-vous entendu parler du French-American Jazz Exchange?
2. Comment avez-vous rencontré votre partenaire américain?
3. Qu'avez-vous pensé du processus d'inscription à la bourse? Avez-vous eu besoin d'assistance supplémentaire? Comment pensez-vous que la méthode puisse être améliorée?
4. Quels furent les deux résultats les plus marquants de votre collaboration?
5. Quelle fut la plus grande difficulté de la collaboration?
6. Pensez-vous qu'une ou plusieurs collaboration(s) avec des musiciens américains soi(en)t une étape importante pour votre carrière ou pour votre évolution artistique personnelle? Pourquoi?

Tout autre commentaire ou recommandation sont les bienvenus...

#### APPENDIX 4 CONSULTANT BIO

Radhika Subramaniam is an independent writer, editor and curator. Her recent projects include *Abecedarium for Our Times* (Apexart 2008), *Rods and Cones: Seeing from the Back of One's Head* (Guest curated for the South Asian Women's Creative Collective 2008) and a major two-year international initiative, *Cities, Art and Recovery* (LMCC, 2005-2006) focused on the work of art and culture in the aftermath of catastrophe.

From 2005-2008, she was the Director of Cultural Programs at the Lower Manhattan Cultural Council where she commissioned several public art projects downtown and oversaw a program of arts, ideas and performance. Prior to that, she was the founding and Executive Editor of the arts and culture journal, *Connect: art.politics.theory.practice* published by Arts International.

She consults with arts organizations regarding program design and evaluation. In this capacity, she worked with Arts International on the Inroads international initiative, evaluated the Performing Americas Program for the National Performance Network and is currently conducting an on-going review of the Cultural Exchange International (CEI) Pilot Program for the Department of Cultural Affairs, Los Angeles.

She has taught for more than ten years at the university level, most recently at New York University (Art and Public Policy) and Barnard College (History). She has a PhD. in Performance Studies and a Masters in Anthropology.