

Chamber Music America

GUIDELINES 2015 PRESENTER CONSORTIUM FOR JAZZ

Deadline: Friday, October 17, 2014, 5:00 P.M., ET

Notification: December 2014

Grant Period: January 1, 2015-June 30, 2016

A component of the Doris Duke Jazz Ensembles Project, Presenter Consortium for Jazz is funded by the Doris Duke Charitable Foundation.

OVERVIEW

Presenter Consortium for Jazz provides support to consortiums of three U. S. presenters that collectively engage up to three professional U.S. jazz ensembles (consisting of 2-10 musicians each) to perform at each presenter's venue. Additional incentives are available to each consortium that invites one of the [179 CMA New Jazz Works grantee](#) ensembles to perform its entire CMA commission.

Applications will be reviewed by an independent panel of jazz professionals who will use the following evaluation criteria: reason(s) for having formed the consortium; reason(s) for having chosen the ensemble(s); artistic excellence of the ensemble(s); the consortium's and the individual presenter partners' marketing plans; financial strength and organizational capacity of each partner to complete the project.

ELIGIBILITY

The Presenter Consortium

To apply, each of the **three** presenting organizations in a consortium must:

- be based in the U. S. or its territories;
- be located in three separate locations at least 50 miles apart;
- be 501(c)(3) organizations or otherwise eligible for charitable contributions for federal income, estate and gift-tax purposes;
- be CMA Organization-level members; and
- have no overdue reports or financial obligations to CMA.

The Ensemble(s)

The jazz ensemble(s) selected by the consortium must:

- be based in the U.S. or its territories;
- consist of 2-10 professional musicians (student groups are not eligible); and
- include improvisation as an integral part of its composition and performance.

THE PROPOSAL

A consortium consists of one Lead Presenter, two Presenter Partners, and up to three Ensembles. The consortium presenters may be located within the same state, but must be located in different cities or regional areas at least 50 miles apart. The ensemble(s) may reside in the home state of a consortium partner(s), or be from elsewhere in the U.S. or its territories.

The consortium may work together to create a single program that travels to each venue or each partner may curate its own separate program(s). A consortium is also encouraged to collaborate on creative efforts to market, manage, and present the project.

If a consortium elects to work with up to three ensembles, each partner must present all three ensembles in performance at its venue. The engagement may consist of one or multiple concert events. Performances are not required to be on consecutive dates. All grant activity must take place between January 1, 2015 and June 30, 2016.

Presenters and ensembles may be engaged in only one *Presenter Consortium for Jazz* application per grant period. Each presenter in a consortium must be a CMA-Organizational member; ensembles need not be CMA members.

Each of the three Presenter Partners in the consortium must complete a Presenter Application and provide supplemental materials. The two Presenter Partners send their materials to the Lead Presenter. The Lead Presenter prepares the Consortium Summary and CD-R Work Sample, assembles the complete application package, and submits the application package to CMA on behalf of the consortium.

Funding and Financials

Presenter Consortium for Jazz funds the following eligible expenses: ensemble(s)' concert fees, travel, housing, per diem, cartage, and the presenters' marketing and production costs for the proposed concerts.

The program will fund up to 75% of the eligible expenses above, up to a maximum of \$10,000 per consortium partner/\$30,000 per consortium. A \$1,000 incentive per partner is available to a consortium that programs a CMA *New Jazz Works* grantee ensemble(s) in performance of its entire CMA-commissioned work. In this case, the maximum amount of the request may increase to \$13,000 for each consortium partner/\$39,000 per consortium, but the request may not exceed 75% of the eligible expenses of each partner. Each consortium partner must demonstrate earned or additional contributed income in the amount of at least 25% of its total eligible expenses. In-kind revenue cannot be used as part of the match.

Each Presenter Partner must submit a project budget, an operating budget for the year in which the proposed project will take place, and an audited financial statement, or IRS Form 990 or 990EZ, from the most recently completed fiscal year. If a presenter is part of a larger entity, such as a school or civic organization, maintains its own budget, is its own 501(c)(3), or is largely autonomous, the presenter should submit its financial statements, and not the statements of the larger entity. If the presenter's performance series is integrated into a college's department, the presenter should submit the financials of that department.

This program does not fund faculty or administrative staff salaries (marketing and production staff salaries are eligible expenses), fees to student musicians, commissioning fees, recording costs, private or fundraising event expenses, indirect costs, or artist fees other than those of the ensemble musicians and guest musical artists.

When a consortium is awarded a grant, CMA will contract with, and issue payments to, the individual partners; each organization must manage and report on its own grant activity.

CD-R Work Sample

The Lead Presenter submits one CD-R Work Sample on behalf of the consortium. The work sample should demonstrate the artistic excellence of small ensemble music by the proposed ensemble(s). CMA recommends that the consortium confer with the ensemble(s) when developing the work sample. The panel generally listens to 3-4 minutes of each track on the CD-R Work Sample. Guest artist audio is not part of the review.

The Work Sample:

- must feature small ensemble music (2-10 musicians) performed by the ensemble personnel named on the application form or a majority of its members
- consists of a single track of music per ensemble
 - for a project with 1 ensemble, complete track 1 only
- may include up to 2 works by 1 ensemble per track
 - for a project with 1 ensemble, place up to 2 works by the ensemble on track 1 and leave tracks 2 and 3 blank
- features up to 5-minutes of music per track
 - music may be edited and/or excerpted
- provides a cue time for the second work on a track, if applicable
- may contain music from a live concert, studio/home recording, and/or commercial disc
 - copy your selections to a CD-R, do not send CD releases
- must be in audio CD-R format
 - mp3 data CDs, DVDs, and midi realizations are not accepted
- includes the consortium's lead partner name and "2015 PCJ" on the CD-R face

Memorandum of Understanding

A memorandum of understanding is a statement of intent between each presenter in the consortium and each ensemble and its personnel regarding the proposed program, the concert date(s)/time(s)/venue(s), the ensemble fee and housing/travel, per diem support. A sample letter is provided at the end of these guidelines.

- If the consortium elects to work with multiple ensembles, then the application must include memorandums of understanding between each partner and each ensemble (i.e. 3 partners x 1 ensemble = 3 memorandums; 3 partners x 2 ensembles = 6 memorandums)

PANEL REVIEW PROCESS

Presenter Consortium for Jazz applications are reviewed by an independent panel of jazz professionals; CMA staff and board do not participate in the deliberations. ([Representative list of previous CMA panelists](#)).

Applications are evaluated based on the following criteria:

- reason(s) why the presenters have come together to form the consortium
- reason(s) for selecting the ensemble(s)
- artistic excellence of the ensemble(s)
- the consortium's and the individual presenter partners' marketing plans;
- financial strength and organizational capacity of each partner to complete the project

OTHER INFORMATION

[FAQs](#) | [Consortium Summary](#) | [Presenter Application](#) | [Application Workshop Schedule](#)

Note: This application cannot be completed or submitted online. You must download the form to your computer. The Summary and Applications must be typed (not handwritten), signed, and stapled.

CONSORTIUM APPLICATION CHECKLIST

Use the following list to ensure that you've completed the Consortium Application Package:

- 7 application packets, each packet clipped and consisting of:
 - 1 Consortium Summary
 - 1 Presenter Application, operating budget, and marketing sample from the Lead Presenter
 - 1 Presenter Application, operating budget, and marketing sample from Presenter Partner 1
 - 1 Presenter Application, operating budget, and marketing sample from Presenter Partner 2
- 3 audited financial statements, or IRS Form 990 or 990EZ, from the most recently completed fiscal year (One per Partner)
- 3 501(c)(3) IRS tax-exempt determination letters or equivalent if another type of eligible charitable organization (One per Partner)
- 3 copies of the Memorandums of Understanding between each Presenter in the consortium and each Ensemble, and signed by both. (One per Partner for each Ensemble)
- 1 copy of the CD-R Work Sample

The application must arrive in its entirety by Friday, October 17, 2014, 5:00 P.M., ET

Mail/deliver the application to: Chamber Music America, 2015 Presenter Consortium for Jazz, 12 West 32 Street, 7th Floor, New York, NY 10001.

SUPPORT

CMA will offer three PCJ application workshops. To register, please click "Application Workshop Schedule" link in "Other Information" section above.

For program assistance, contact:

- Jeanette Vuocolo, program director, CMA Jazz, juvocolo@chamber-music.org, (212) 242-2022

For membership information, contact:

- Aryo Wicaksono, membership manager, awicaksono@chamber-music.org, (212) 242-2022

CHAMBER MUSIC AMERICA, the national network of ensemble music professionals, was founded in 1977 to develop, strengthen, and support the chamber music community. With a membership of nearly 6,000, including musicians, ensembles, presenters, artists' managers, educators, music businesses, and advocates of ensemble music, CMA welcomes members representing a wide range of musical styles and traditions. In addition to its funding programs, CMA provides its members with consulting services, access to instrument and other insurances, conferences, seminars and several publications, including *Chamber Music* magazine and the weekly e-newsletter, *Accent*. www.chamber-music.org

The mission of the DORIS DUKE CHARITABLE FOUNDATION is to improve the quality of people's lives through grants supporting the performing arts, environmental conservation, medical research and child well-being, and through preservation of the cultural and environmental legacy of Doris Duke's properties. www.ddcf.org

SAMPLE: MEMORANDUM OF UNDERSTANDING BETWEEN PRESENTER AND ENSEMBLE

[Date]

[Contact Name and Title]
 [Ensemble Name]
 [Street Address]
 [City/State/Zip]

Dear [Contact Name]:

This letter confirms that [Presenter] intends to invite [Ensemble] to perform in concert, as part of a presenter consortium, pending funding from Chamber Music America's *Presenter Consortium for Jazz* grant program in accordance with, but not limited to, the following terms:

- [dates] at [venue] in [city, state]
- # Concerts: [#]
- For ensemble fee of \$[insert fee]
- Housing/travel/per diem support of: \$[insert amount]

It is agreed that the ensemble will feature the following musicians and instrumentation (please provide a complete list below):

The [ensemble] confirms that this is the sole and exclusive *Presenter Consortium for Jazz* application in which it is involved.

This letter is not a binding or legal agreement, and does not impose any legal obligation or duty. [Presenter] will formalize the above terms in a written contract with [Ensemble] upon receipt of a 2015 CMA *Presenter Consortium for Jazz* grant.

Contact for Ensemble (Print)	
Signature:	Date:
Contact for Presenter (Print)	
Signature:	Date: