



This is a presentation of the following published document:

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Official URL: <https://www.europejazz.net/press-release/european-jazz-conference-2024-tomorrow-comes-today>

EPrint URI: <https://eprints.glos.ac.uk/id/eprint/14711>

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Programme vs Programming

Chat GPT x Cheltenham Jazz Festival 2024

AI Assisted Sequencing // Free Stage Line Up

Case Study



European Jazz Conference 2024

Programme vs Programming Who am I?



European Jazz Conference 2024

Programme vs Programming Cheltenham Festivals

The world's first AI Cheltenham Science Festival curator is giving away free art inspired by COP26

Cheltenham Science Festival's AI curator has created a series of 10 digital artworks in response to the COP26 climate conference - and here's how you can win one of them.

Cheltenham – commercially and geographically, sits at the intersection of culture and technology in the UK

“ We've been working with AI at Cheltenham Science Festival for over five years now. Piotr Bombolo of adaily wrote that ours is the longest-running AI influencer project that exists! ”

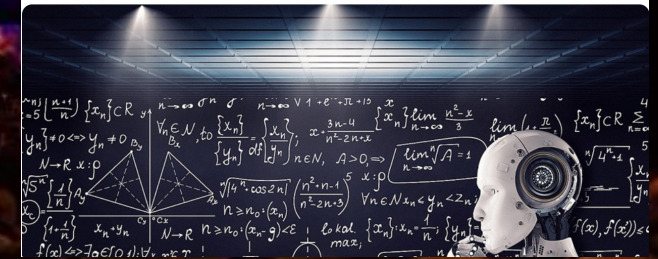
Dr Marieke Navin, Head of Science Festival Programming

Thursday, 26 September

Artificial Intelligence (AI) Forum in Cheltenham

Join us for an insightful and comprehensive forum discussion on Artificial Intelligence (AI), delivered in partnership with CyNam.

Cheltenham Festivals convenes AI symposium ahead of Science Festival



Programme vs Programming

Background and Context

Why Music Creators Won't Support a Major Label Led Campaign on AI

Record labels and publishers (rights holders) are planning a campaign on AI and they want composers and musicians to back them. MU Assistant General Secretary, Phil Kear, explains why that is such a challenging ask.



By Phil Kear
Published: 20 May 2024 | 1:09 PM

Much of the current discourse is centered around regulating rights and harvesting human creativity

NEWS

MARISSA CETIN | 1 MAY 2024, 15:49

AI use in music must be regulated, parliamentary group tells government

The UK cross-party report comes as FKA twigs spoke to a US Senate subcommittee on intellectual property about her own AI deepfake tools and the importance of artist agency

The music industry is taking a stand on artificial intelligence in music creation.

Over 50 music organizations have thrown their support behind the [Principles for Music Creation with AI](#), a campaign spearheaded by [Roland Corporation](#) and [Universal Music Group](#) to safeguard musicians' rights in the era of generative AI.

Introduced in March, these principles provide a framework for the responsible use of AI in music creation, emphasizing the protection of the "human spirit" and creativity in music. Among the organizations endorsing the Principles are the [National Association of Music Merchants \(NAMM\)](#), [Sydney University](#), [BandLab Technologies](#), [Splice](#), [Native Instruments](#), [Focusrite](#), [Output](#), [Beatport](#), [Waves](#), [Soundful](#), [LANDR](#), [Eventide](#), [GPU Audio](#), and others.

Jul 16, 2024 • 6 min read

▶ **One Liners: Deals, Appointments, Digital and Legal round-up including: Spotify fires again; Yung Thug judge dismissed; UK AI bill in King's speech; Bauer's classical Magic + more**

music:)ally

Menu

NEWS

UK government rules out broad copyright exception for AI training



by Stuart Dredge

January 12, 2024



Programme vs Programming

Methodology and findings

The team at Cheltenham Festivals wanted to investigate deeper integration of Chat GPT as an assistive technology to aid workflows, and how an AI led approach to program sequencing presents against traditional programming methods.

Methodology:

Following programming of this year's Free Stage, a text prompt/artist list was used in Chat GPT to generate a suggested sequence for the stage which could be used to explore interpretation of programming using large language models.

- Multiple stages of revisions were envisaged initially, where further prompts would be used to help incorporate further programming values that would reflect current data such as gender split (58%), artists sourced from ACE priority places (15%) and acts featuring disabled musicians (8%)
- Chat GPT responded by removing and repeating artists from its initial response, so this approach was abandoned as it was felt a baseline of understanding interactions with the platform was needed before progressing exploration in this area of practice.
- As such the discussion focuses on the difference between programming sequences generated by a traditional (human led) approach and initial AI/language model response generated line up.

Programme vs Programming

Methodology and findings

FREE STAGE (HUMAN)			
Thursday 2nd May			
16:30 - 17:30	Belle Noir		
17:45 - 18:45	Ben Dwyer Xperiment		
19:00 - 20:00	Disco Manifest		
Friday 3rd May		Saturday 4th May	
11:30 - 12:30	-	10:00 - 13:30	Jazz It Up
13:30 - 14:30	Issy Winstanley	14:00 - 14:45	Emmy Luda & James Taylor
14:45 - 15:45	The Other Way	15:00 - 15:45	Beyond The Blue
16:00 - 17:00	Andrew Duncan Sextet	16:00 - 17:00	Gab Trio
17:15 - 18:15	No Big Deal	17:15 - 18:15	Tenth Avenue Band
18:30 - 19:30	Immi Dash	18:30 - 19:30	Blossom Caldarone
19:45 - 20:45	GS Collective (POSSIBLE TW - TBC)	19:45 - 20:45	Thrill Collins
21:00 - 22:00	DJ Fade	21:00 - 22:00	DJ Dan Cooper
Sunday 5th May		Monday 6th May	
10:00 - 13:30	Jazz It Up	10:00 - 13:00	Jazz It Up
14:00 - 14:45	Katharine Timoney	13:30 - 14:30	Homestead
15:00 - 16:00	Tomorrow's Warriors Youth Ensemble	14:45 - 15:45	Immy Odon
16:15 - 17:15	Ni Maxine	16:00 - 17:00	Joanna Cooke
17:30 - 18:30	Beatroot	17:15 - 18:15	Dub Catalyst
18:45 - 20:30	DJ Sam Atlantis	18:30 - 19:30	Good Vibes Only Soundsystem

FREE STAGE (CHAT GPT)			
Thursday 2nd May			
16:30 - 17:30	Belle Noir		
17:45 - 18:45	Disco Manifest		
19:00 - 20:00	DJ Fade		
Friday 3rd May		Saturday 4th May	
11:30 - 12:30	-	10:00 - 13:30	Jazz It Up
13:30 - 14:30	-	14:00 - 14:45	-
14:45 - 15:45	-	15:00 - 15:45	Issy Winstanley
16:00 - 17:00	-	16:00 - 17:00	Ben Dwyer Xperiment
17:15 - 18:15	Joanne Cook	17:15 - 18:15	Katharine Timoney
18:30 - 19:30	Gab Trio	18:30 - 19:30	Emmy Luda & James Taylor
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17:30 - 18:30	The Other Way	17:15 - 18:15	Beatroot
18:45 - 20:30	DJ Fade	18:30 - 19:30	Homestead

Programme vs Programming

Methodology and findings

Comparisons & Conclusions:

This initial exploration around integrating Chat GPT into program sequencing produced some interesting results that have been outlined in this section. There were a number of areas where this process did not take into account external variables that would have impacted the time and admin costs around which this project was designed. For example, reggae/dub aligned artists were selected for Monday night on the Free Stage to align with Big Top headliners UB40; this information was not made available to Chat GPT, nor would it have had access to this information due to the platform only being able to draw from data up to 2022. **This conclusion acknowledges this limited utilisation of the platform, with the intention to take a user-centric approach to reflect initiate (i.e. non-specialist) use of Chat GPT.**

There are several areas where Chat GPT reflected the placement of artists across different days, despite taking a more 'genre-aligned' approach to sequencing artists together. The following themes were expressed between the line ups:

- **Artist prominence:** 60% of headliners were retained between both AI and human line ups.
- **Major program changes:** All remaining headliner changes made by AI were taken from opening/second acts (Homestead, The Other Way)
- **DJ curation:** Chat GPT sequenced a DJ to close the stage each night.
- **Artist alignment:** 59.4% of artists were programmed 'same day' between AI and human programmers, with no immediately discernible pattern between sequence selection.
- **Artist Curation:** There were a number of notable interpretations from Chat GPT with regards to its own curation: an ensemble was sequenced against a solo singer/songwriter line-up; some genres for acts were misinterpreted (such as a trad jazz quintet being mistaken for an indie/guitar band)
- **Youth focus:** the youngest artist each day was sequenced first in all cases.
- **Human reflection:** The human programmer found it reassuring to see a similar clustering of artists on each day, with the majority of headliners to be found the same. This was coupled with a sense that Chat GPT's interpretation lacked sophistication and nuance, which left an overall impression that working with the platform leads to a form of cognitive dissonance when approaching creative tasks that are AI assisted: **I simultaneously felt pleased 'the machine' agreed with me, but also a sense that the platform currently offered little curatorial value beyond this.**

Chat GPT stated in its response that *"musical genre, energy level, and audience preferences"* were factors in deciding the sequencing of the program, so a second prompt was offered as outlined within the methodology of this report: "Rework this line up to incorporate 8% disabled artists, 15% artists from PRS talent development pipeline and 58% representation as defined by keychange.eu"

This was done in order to explore how a multistage approach to schedule revisions would impact, and how Chat GPT would re-sequence based on known datasets in these areas, interpreting this request from a basic prompt. **Having introduced additional prompts to refine considerations to include gender split (58%), artists from ACE priority places (15%) and acts featuring disabled musicians (8%), Chat GPT responded by removing (and repeating) artists on the line up in order to meet its own interpretation of these targets.** This multistage version of revision was not found to be productive but could be the subject of further exploration.

Programme vs Programming What's Next?



Introduce new humans vs new tech



Expand focus beyond
curation, exploring poster
design and venue selection

Programme

Venue

Poster Design



EVENT #1

Programmed by our young persons'
programming group:
OnTheRise Collective

EVENT #2

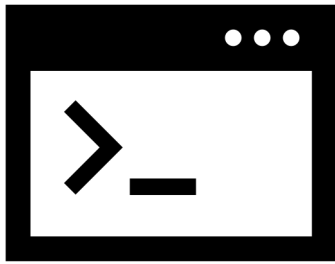
Created and curated through AI
prompts, as directed by the members
of OnTheRise Collective

Programme vs Programming

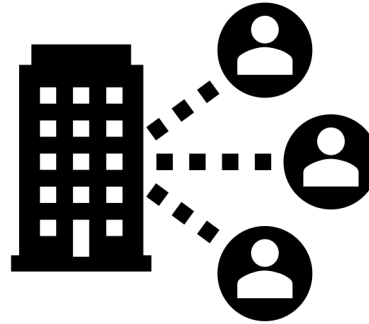
Discussion points

If you would prefer to contribute via email / connect on socials:

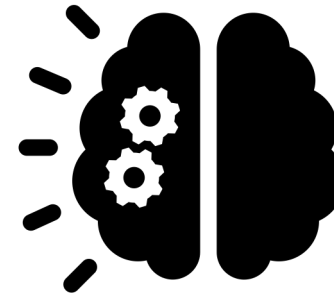
andrew.lansley@cheltenhamfestivals.org
andrew.lansley (TikTok)



Technological



Practical



Philosophical

Questions, comments and sharing experience.

Thank you EJN!

Please get in touch:

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andrew.lansley (TikTok)

Cheltenham Jazz Festival 30 April – 5 May 2025