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Cheltenham Jazz Festival
Jazz Congress 2025



AIZ

From Algorithm to Audience:
AI in Jazz Programming

JAZZ

Cheltenham Jazz Festival
Jazz Congress 2025

AIZ



From Algorithm to Audience: AI in Jazz Programming

JAZZ



Here are a few title options for the session that could resonate well with a Jazz Congress audience:

1. "Programming the Future: How AI is Shaping Jazz Curation"
2. "Beyond the Beat: AI's Role in Jazz Programming and Curation"
3. "Jazz Meets Tech: AI Tools for Programmers and Curators"
4. "Intelligent Jazz: Harnessing AI in Festival Programming"
5. "From Algorithm to Audience: AI in Jazz Programming"
6. "The Future of Jazz Curation: Integrating AI for Programmers"
7. "Jazz and AI: New Tools for Curating, Planning, and Programming"

Each title aims to capture the innovation of using AI in jazz programming, blending tradition with technology in a way that should spark interest and curiosity among jazz industry professionals.



From Algorithm to Audience Cheltenham = culture x tech

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.

" 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! "

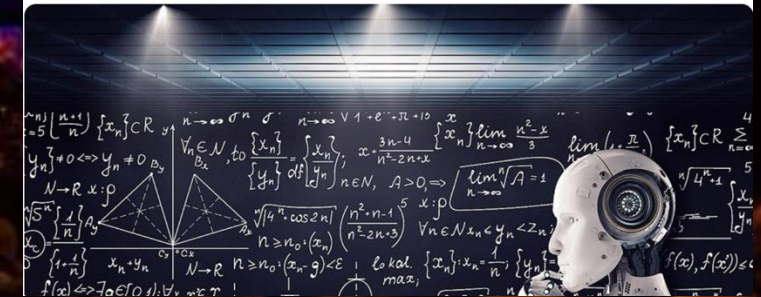
Dr Marieke Navin, Head of Science Festival Programming

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



From Algorithm to Audience

Research Context: Ingestion & Redistribution

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

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



From Algorithm to Audience

Cheltenham Festivals: Phase I

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 **today's discussion focuses on the second phase of research** exploring differences between events programmed by a traditional (human led) approach and an AI (language model) approach.

From Algorithm to Audience

Cheltenham Festivals: Phase I

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 Caldaronne
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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18:45 - 20:30	DJ Fade	18:30 - 19:30	Homestead

From Algorithm to Audience

Cheltenham Festivals: Phase I

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 GPTs 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"

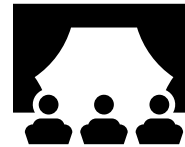
This was done in order to explore how a multistage approach to schedule revisions would impact, and how Chat GPT would re-sequence based on known datasets in these areas, interpreting this request from a basic prompt. **Having introduced additional prompts to refine considerations to include gender split (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.

From Algorithm to Audience

What's Next?



Introduce new humans to new tech

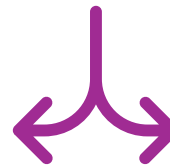


Expand focus beyond curation,
exploring poster design and venue
selection

Programme

Venue

Poster Design



EVENT #1

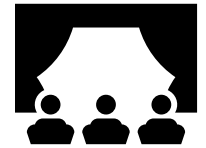
Programmed by our young persons'
programming group:
OnTheRise Collective

EVENT #2

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

From Algorithm to Audience

Phase II: Recap



We are here!



October 24th
Applications open

November 11th
Briefing Session

December 3rd
Applications close

December 10th
Program complete

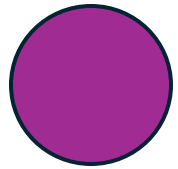
JAZZ
FESTIVAL!



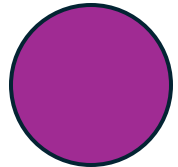
4 LONG MONTHS

From Algorithm to Audience

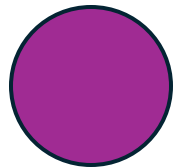
Phase II: Principles



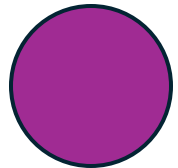
Authentic Process: AI gets some input



AI for back of house only (artists, venues aware)



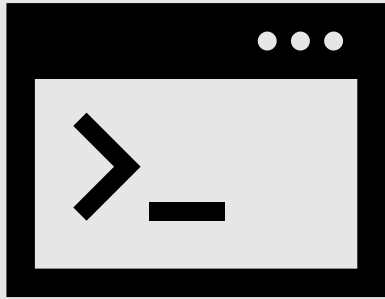
Disclaimer on application form



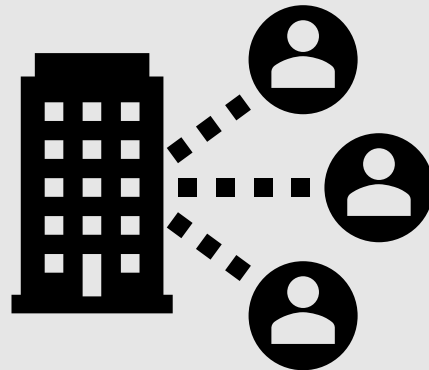
Artist Interview / Audience Forum for feedback

From Algorithm to Audience

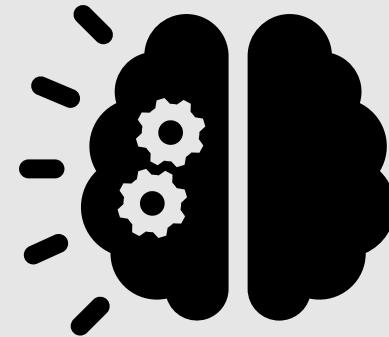
Phase II: Process



What are the variables?
(venue, artist, design)



What are the prompts?
(Make me a....?)
What input will you need?

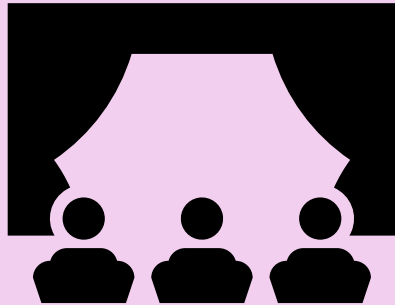


What is the purpose?
What are we trying to
say about the curatorial
processes?

Focus on local; new; innovation; use same source material for ingestion; create a criteria for venue variables

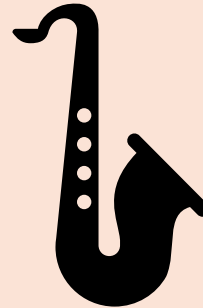
From Algorithm to Audience

Phase II: Prompts



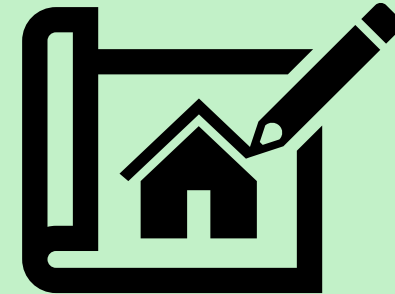
Venue:

Where?
Capacity?
Ticketed / Free?



Artist:

What genre/sub-genre?
How many artists?
Performance style?
Timings?



Design:

TBC..

From Algorithm to Audience

Phase II: Prompts (Artist)

Create an event that consists of artists of alternative sub-genres of jazz including for example: neo-jazz, soul and funk. The aim is to showcase new artists and encourage younger people to listen to jazz style music and make it accessible for everyone.



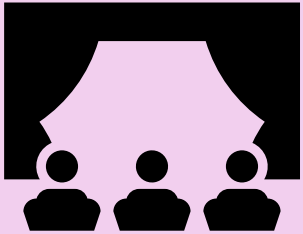
Using the list provided, select two artists to perform at this event at Cheltenham Jazz Festival 2025. Select one artist that is calm and soulful and could open the event. Select the other artist to be funky, danceable and will headline the event.

One of the artists needs to live in Gloucestershire. Ensure the artists have a mix of genders. You may access the links for music (where provided) but do not ingest any music content.

Data source: Spreadsheet of artist submissions (edited for GDPR & repetition)

From Algorithm to Audience

Phase II: Prompts (Venue)



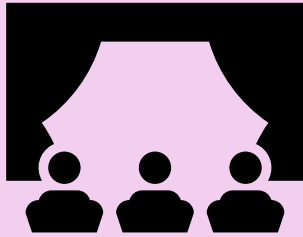
Using your selection of artists for the event, select an appropriate venue for this event using the attached list. Ensure the venue is within walking distance of the postcode GL50 1UL. Choose a venue from the list that is fully accessible, wheelchair access with seating and standing options.

Data source: CF Venue Resource (Held by Ops)

From Algorithm to Audience

Phase II: Chat GPT Returns

Venue



A suitable venue for the event, considering proximity and accessibility, would be the **Imperial Garden Bar** in Cheltenham (postcode GL50 1QZ). It is within walking distance of GL50 1UL, and it offers accessibility with seating and standing options. You can find more details on its website [here](#).

This venue would be a great choice to host the calm and soulful opening act as well as the funky and danceable headline performance.

Artist



For the event at the Cheltenham Jazz Festival 2025, I suggest the following artists:

Opening Artist (Calm and Soulful):

- **Emmy Luda & James Taylor**
- **Music Style:** Jazz-pop with piano, vocals, and guitar, blending soulful influences
- **Location:** GL53 9HN

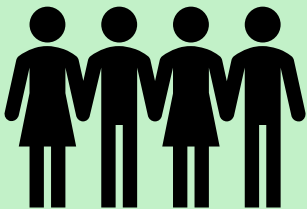
Headlining Artist (Funky and Danceable):

- **Peter Hopcroft Quartet**
- **Music Style:** Blending the soul of the BlueNote era with funky grooves and jazz elements
- **Location:** GL53 9EX

Both artists offer a great mix of styles that can attract younger listeners while maintaining the jazz aesthetic.

From Algorithm to Audience

Phase II: How will we measure impact?

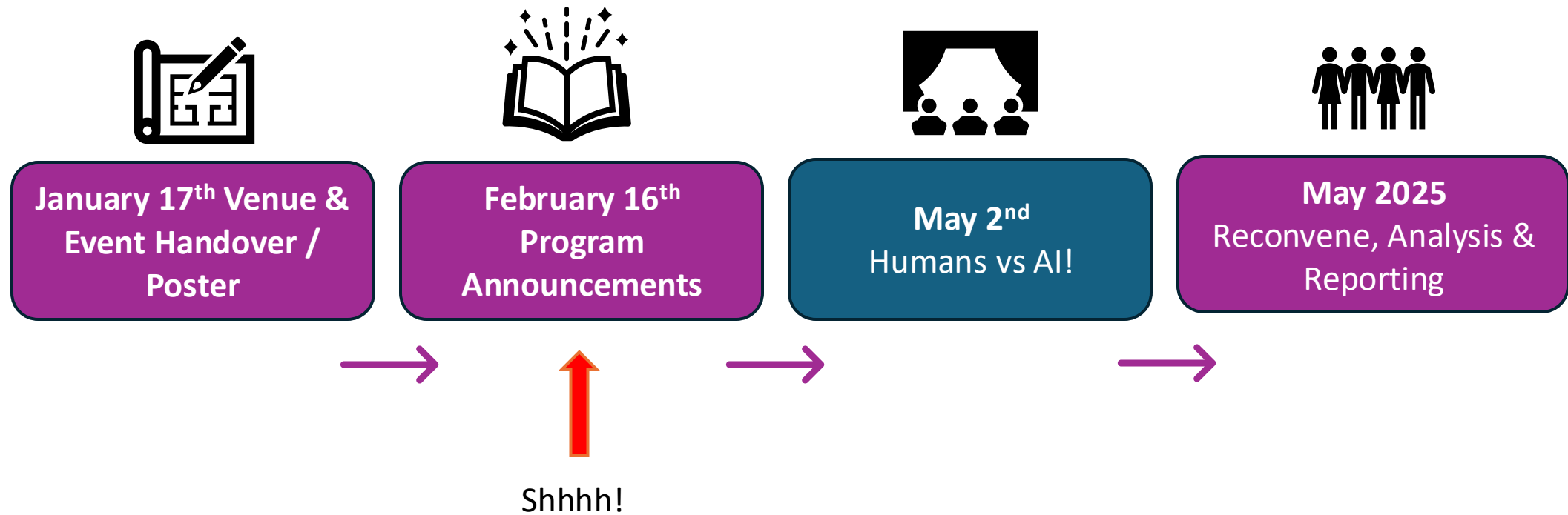


At CF we have been discussing various ways to measure impact:

- The OTRC team will be **present at both events**
- Measures will be taken **at several points throughout** the evening (*average capacity fill, audience response, qualitative/ interpretative observations, audience retention and final capacity*)
- There will be an online and in person survey **shared immediately post 'reveal'** at the AI event
- We will be workshopping specifics with OTRC in Feb/Mar 2025

From Algorithm to Audience

Phase II: 2025 Timeline



From Algorithm to Audience

Discussion: Learnings from EJM 2024

Francesco Mariotti (IT)

Francesco Mariotti (IT) from Pisa Jazz made the point that it is the oddities, imperfections and eccentricities that humans bring to creativity that trumps AI.
(Humanism/Anthropomorphism)

Georges Tonia Briquet (BE)

Georges Tonia Briquet (BE), asked what would happen if we let AI decide who comes to our club or festival (guided by human directive of 'I want more women, more young people, more coloured people, affluent people etcetera), and only those people can come in? *(Exclusion/Enshittification)*

Orphy Robinson (UK)

Orphy Robinson (UK) Vice Chair of the Ivors Academy said: "Just because you can doesn't mean you have to do it. AI is like The Tin Man in that it has no heart. We want to connect to the human creative side more. We have to look at it from an ethical side as well."
(Pragmatism/Humanism)

Lee Patterson (AUS)

Lee Patterson (AUS), agent, mentioned Unsound festival in Kraków, Poland, which claimed to use AI as its Artistic Director (working alongside humans) in 2023. According to Unsound's own webpage the "Artificially Intelligent Artistic Director" (AIAD) became "increasingly erratic," gaining access to the festival's email system, stealing money and booking artists for the next edition. It has been claimed that "Unsound festival's AI AD has since been fired." *(Performative/Disruptive)*

From Algorithm to Audience

Discussion: Learnings from EJM 2024

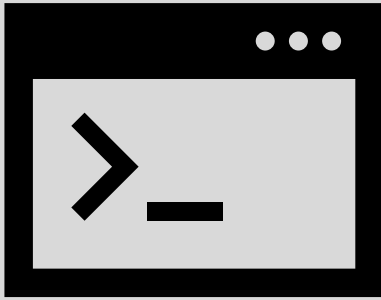
There were positive examples of Chat GPT/AI that included:

- AI can assist with recommendations.
- AI can create posters more cheaply and quickly.
- AI can provide logistical/financial guidance/calculations.
- AI can generate ideas for further development.
- AI can be good for writing funding applications.
- AI can be good for 'writers block'
- AI can improve the capacity of smaller organisations and events

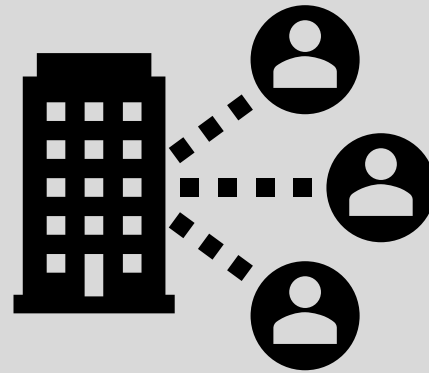
Session conclusion: AI technology is moving so fast that by the time an academic paper is published on the current situation the information is already outdated. Innovative transnational policies governing use of AI are critical. Without proper understanding humanity could end up doing more harm than good.

From Algorithm to Audience

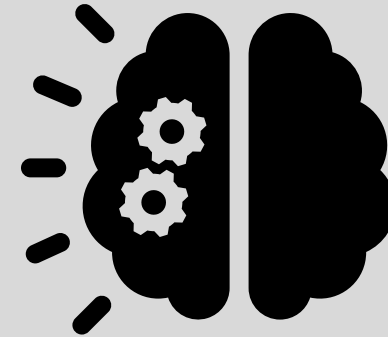
Discussion Points



Technological



Practical



Philosophical

Questions, comments and sharing experience.

Thank you Jazz Congress!

Please get in touch:

andrew.lansley@cheltenhamfestivals.org

andrew.lansley (TikTok)

Cheltenham Jazz Festival 30 April – 5 May 2025

And remember:

ChatGPT can make mistakes. Check important info.

Want an AI policy for you?

A free template:



<https://www.a-m-a.co.uk/ai-sector-support-example-ai-policy/>