**The Museum, the Laboratory, the Venue, the Embassy:** Public Universities and the Future of Jazz

Jake Hertzog, Ph.D.; jhertzog@uark.edu

**The Museum**

|  |  |
| --- | --- |
| *Action* | *Ways to Support* |
| Courses on styles and sub-styles | Allow a breadth of courses and ensembles internally, include non-performance courses |
| Instruction in jazz pedagogy | Facilitate K-12 engagement, include non-performance engagement |
| Public performances | Maintain or increase accessibility  |
| Equitable Admissions | Broaden recognized definitions of “talent” |
| Jazz Research | Expand funding for non-performance work in jazz |
| Archival Work | Support libraries, digital databases, publicly available resources |

**The Laboratory**

|  |  |
| --- | --- |
| *Action* | *Ways to Support* |
| Degrees in Jazz; train “next generation” | Support programs internally and externally, scholarships etc.  |
| Employ jazz musicians | Increase employment contracts, salaries, and benefits. Esp. for part-time employees |
| Genre crossover | Include curriculum in technology, contemporary styles (e.g., Hip-Hop) |
| Facilitate collaborations | Increase funding for work with major artists, guests, other disciplines, and student experiences (e.g., travel) |
| “Record Deal” Behavior | Include creative activity or research support in a larger variety of contracts; train grant writing staff on grants for the arts. |

**The Venue**

|  |  |
| --- | --- |
| *Action* | *Ways to Support* |
| Present students and faculty | Include off-campus performances |
| Present guest artists | Increase collaboration with talent agencies |
| Present “free” concerts | Focus on accessibility for disadvantaged populations |
| Jazz in smaller communities | Invest in programming guest artists and collaborations with other venues (e.g., tour routing)  |
| Community Anchors | Build local support and collaborations with other organizations and for-profit venues. |

**The Embassy**

|  |  |
| --- | --- |
| *Action* | *Ways to Support* |
| Introducing non-musicians to jazz  | Utilize course requirements to encourage enrollment for non-majors |
| Performance experiences for non-majors | Keep ensembles options available for all students |
| Traveling experiences for musicians | Invest in travel opportunities |

**The Importance of “Public”**

*Museum:* Access and Preservation

*Laboratory:* Research and Creative Output

*Venue:* Cultural Cache, Community Anchor

*Embassy:* Broad Curricular Offerings

*Final Thoughts:*

1. Collegiate Jazz Programs writ-large are only one actor in the jazz ecosystem. Individually they are small, but collectively, they are a large sector.
2. Conceptualize other forms of societal support for jazz such as, festivals, record labels, non-profit organizations etc.
3. The arts are “uneven” in higher education, jazz should be prioritized as a “rare and valuable national American treasure”…
4. Some of the ways to support jazz involve money, some do not!
5. Supporting public jazz education in colleges and universities requires both those who are inside and those outside the system(s)