

IASJ 2.0 - Position Paper

Why this position paper?

The IASJ, in order to survive, needs a drastic change in the set-up, goal and organization of its main activity: the annual IASJ Jazz Meeting. The formula of the IASJ Jazz Meeting, once new, unique, progressive and one of its kind, has been more or less identically repeated over 30 times. Nowadays the formula has become outdated and unattractive to new members, as well as an increasing number of current members. As a result, the membership of the IASJ is constantly dropping, financial resources are drying up, tensions in the organization are building up. Criticism inside the IASJ is growing, disinterest outside the IASJ is growing as well.

Toward IASJ 2.0 – Outlines for future IASJ Jazz Meetings

The central point of focus for an IASJ Jazz Meeting should be the Host School itself. Every member school of the IASJ has a distinctive character, a specific cultural signature, a strong history of four or more decades, an impressive roster of stellar teachers and alumni. and is embedded in the cultural landscape of the country in which it is located.

IASJ member schools are embedded in a larger educational institution with specific views on education, art, culture, performance, etc. An IASJ Jazz Meeting should be in dialogue, in symbiosis with the educational cultural ecosystem of the larger institution.

IASJ member schools have become fully capable of putting together an IASJ Jazz Meeting. A wide array of artists associated with the host school should be integrated in the IASJ Jazz Meeting. The doors of the IASJ Jazz Meeting should be wide open for new faces and ideas during the week.

Jazz performance, education and research are and should remain at the core of IASJ Jazz Meetings.

Final concerts: 6 combos performing in a jazz club setting with an AD as MC announcing each combo, reflecting the times gone by of the jazz club era. Although the educational value of mimicking the professional jazz club has its merits, two multi-disciplinary ensembles should be formed during IASJ Jazz Meetings. In these ensembles jazz students collaborate with students from other art forms such as dancers, rappers, video artists, multi-media artists.

More and more after study, jazz musicians are active in such multi-disciplinary ensembles and groups. At the 2021 IASJ Jazz Research Conference, Felipe Salles, Emiliano Sampaio and Felix Schlarman gave examples of the present-day performance practice. Strong coaching and directing is needed in order to avoid that the multi-disciplinary ensembles at IASJ Jazz Meetings do not end in chaos,

cacophony and failure. These ensembles should not perform on the same stage as the jazz combos but given their own time and place during the IASJ Jazz Meeting.

Goals

It is our goal, hope and wish that the IASJ Jazz Meeting once again becomes the jazz educational event that is attractive and not to be missed by jazz departments of academies, conservatories and universities worldwide. In order to reach that goal aforementioned and other changes have to be made as soon as possible.

Next steps: IASJ 2.0

The 2022 IASJ Jazz Meeting and the 2023 IASJ Jazz Meeting should show a major break with the past. The current IASJ Jazz Meeting Guidelines should be put on hold. The next 2-3 IASJ Jazz Meetings should reflect that the IASJ is an open, young and vibrant organization in which the member schools have a central place. After experimenting with a new possible formula, the new direction taken should be written down in a much shorter, less directive and much more open-minded IASJ Jazz Meeting Guidelines.

After the 2-3 period of finding new and up-to-date ways to run IASJ Jazz Meetings that do justice to the present-day state of affairs in jazz education, jazz performance and jazz research, the New IASJ Jazz Meeting Guidelines should be written by a committee that includes young, geographically and culturally diverse IASJ members. A mechanism should be built in to continuously update the New IASJ Jazz Meeting Guidelines.

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