IT TAKES A VILLAGE

The Dutch jazz ecosystem,
community building,
and musical quality

Introduction

At the beginning of this year, I was approached by Mark van Schaick (Buma Cultuur) and Guy van Hulst (TivoliVredenburg) with the question of whether I could reflect on the current Dutch jazz scene of today. This is of course a very broad question. In the conversations that followed afterwards it became clear that there is a desire to unite key players in the Dutch jazz sector and to set a collaborative agenda, an agenda that exceeds the individual interests and challenges of different stakeholders, one that offers a broader, more holistic reflection on the current state of jazz in the Netherlands.[1] As a jazz researcher, teacher, board member, festival programmer, and saxophonist, I am honoured to have been invited to take a more thematic look at the Dutch jazz landscape and to offer some perspectives that may serve as a starting point for further dialogue.

Before I delve into these observations, there is a number of people I would like to thank. First of all, the aforementioned Mark van Schaick and Guy van Hulst, for inviting me today, and for the valuable input throughout the project. I would like to thank Utrecht University, particularly my research group IMPRODECO, and especially the project leader Floris Schuiling, who offered me the possibility to include this project into the objectives of my postdoctoral work. This research was conducted with the help of a small research group, consisting of the invaluable Giel Dekkers, whose extensive experience in the music industry—including management and fundraising for artists, record labels and festivals—proved vital to the project. The indispensable Marina Valvi helped us greatly throughout the process with a lot of the preparatory work.

I would also like to acknowledge the collective financial support of some of the key institutions that contributed to this work: New Amsterdam Jazz, the Jazz Orchestra of the Concertgebouw, the Dutch Jazz Archive, and the conservatories of Amsterdam, Groningen, Maastricht, The Hague, Tilburg, Utrecht, and Zwolle. Further, I would like to thank everyone who was willing to share their insights in both extensive interviews and informal talks. In particular, I want to mention Floris Vermeulen of the Fonds Podiumkunsten, Fleurine of BimPro, John Weijers of ZenneZ Records, Mylène Berghs of Keep an Eye, and Ryan Emmen of Cultuurconnectie.

Throughout this process, I have sensed a sincere commitment from all these partners to engage in a thoughtful and collaborative reflection on both the successes ánd the challenges within Dutch jazz. The generous support reflects a strong collective spirit within the Dutch jazz community and expresses a shared willingness to look beyond individual, institutional, and short-term challenges, and to collaborate for the greater good of the scene. It is the first gain of this project. The aim of today's paper is to offer an evaluation of the current Dutch jazz scene against the backdrop of some of today's main challenges, as identified by these stakeholders themselves: 1) audience development and 2) financial sustainability.

Method

To gain a deeper understanding of the current state of jazz in the Netherlands,[2] I chose to take a holistic approach, viewing jazz as an ecosystem.[3] This required, first and foremost, a mapping of the key institutions. To gain insight into the jazz ecosystem in the Netherlands, we have compiled an inventory of institutions and representative bodies that are explicitly involved in jazz. These include individuals such as musicians, composers, and producers, as

well as supporting organizations and educational institutions. This model helps to illustrate and analyse the connections between various entities and provides a clearer understanding of how different aspects of the jazz scene are represented. This mapping is work in progress.

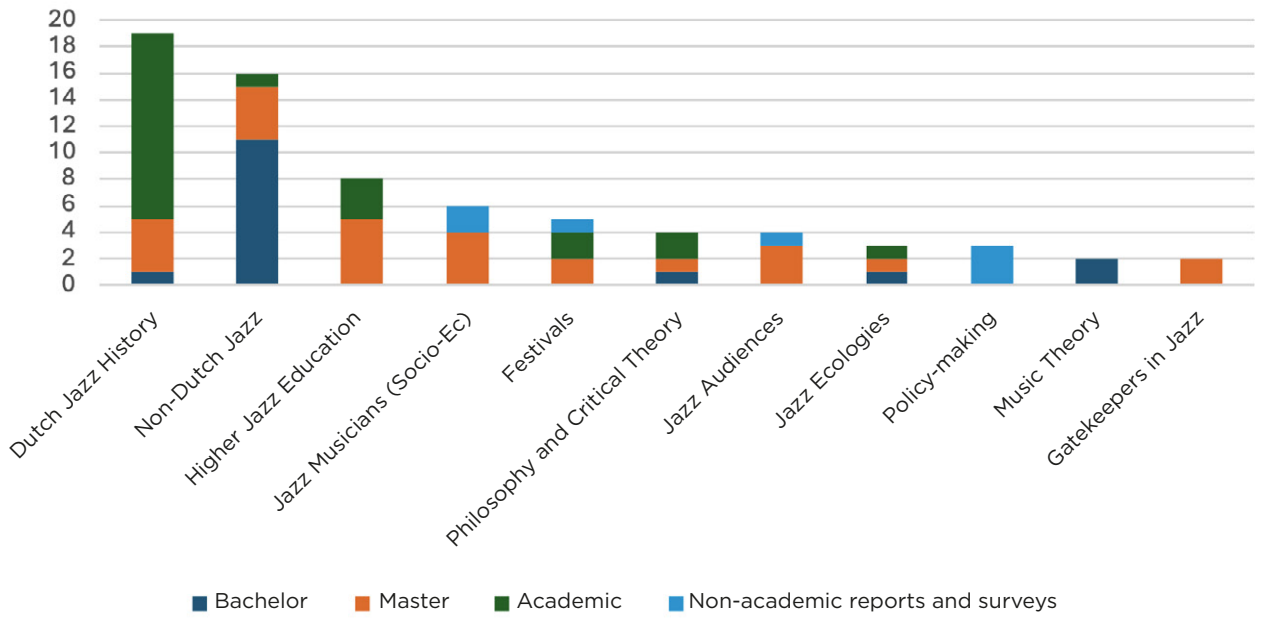
Secondly, we made an inventory of research and reports published over the past fifteen years, to get an insight into existing knowledge, and the potential lack of data.

In recent months, we have begun collecting initial input through interviews with venue programmers, heads of jazz departments at conservatories, and representatives from supporting bodies and industry partners, including Buma Cultuur, NVPI, Fonds Podiumkunsten, Keep an Eye, ZenneZ Records, and Cultuurconnectie. These interviews are ongoing. Among other things, we asked participants to describe their core responsibilities. These conversations not only shed light on shared concerns across the field, but they also reveal underlying ideologies and assumptions—for example, how different institutions define and assess jazz or Dutch jazz, and whether those definitions align or conflict with one another.

Need for knowledge

To develop a clear, collective agenda and formulate questions about how to implement knowledge effectively, it is crucial to focus on areas where there is a clear need for more data and insight. Put simply: we need to know what we know before we can take meaningful steps forward.

Figure 1: Jazz studies conducted in the Netherlands



An initial inventory of existing research on Dutch jazz—both about and conducted within the Netherlands—reveals that most of the research involves academic studies on Dutch jazz history and non-Dutch jazz (see figure 1)[4]. There are significant gaps, however. For example, there is little reliable comprehensive data on the whereabouts of Dutch jazz musicians, their full income streams, revenue models, or total ticket sales. In short, we still lack a basic understanding of how the jazz ecosystem functions.

There are several reasons for this. First, the General Data Protection Regulation (GDPR/AVG) places considerable restrictions on the collection and sharing of personal data, making it difficult to request or distribute information. Second, while conservatories have shown interest in tracking the career paths of their alumni, most have only limited insight into the professional lives of their graduates. The data that is available tends to be either overly general or anecdotal, based on information retrieved from informal networks rather than from a structured inquiry. Further, there is no clear or consistent definition of jazz, which makes it difficult—if not impossible—to map the sector quantitatively or to combine and compare data effectively.[5]

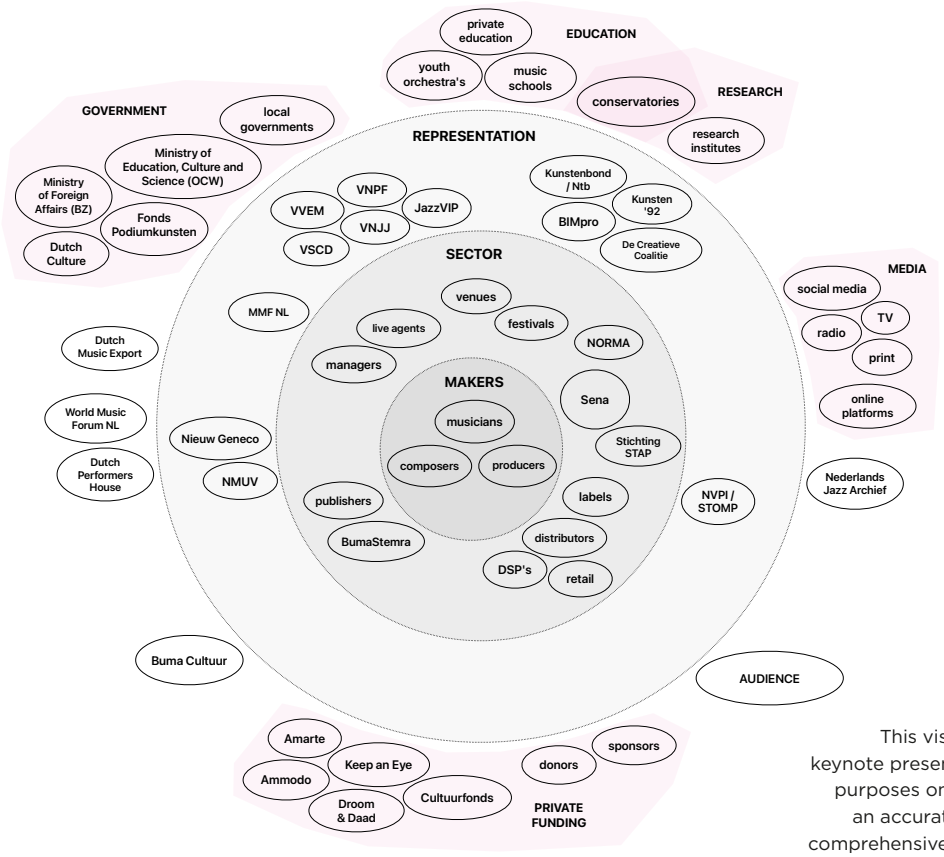
This lack of data makes it challenging to engage in cross-institutional discussions around key issues such as fair compensation and equal representation. Further, it makes it more difficult to create an effective, collective lobby for and within Dutch jazz, because there is a lack of supporting evidence. Take gender representation, for example: there is widespread agreement that women—especially female instrumentalists—remain underrepresented in jazz.[6] However, without knowing how many female students audition and/or graduate from conservatories, or where they go afterwards, it becomes extremely difficult to evaluate their professional success or to develop policies around equal representation. This lack of data, however, does not dismiss the institutions to actively engage with issues of equity, diversity and inclusion—creating an environment where people feel welcomed, respected, valued, and have equal opportunities and recourses to participate fully, regardless of their different backgrounds, identities, or abilities.[7]

In addition, data from the live performance sector is needed to assess how venues and festivals operate in relation to the working conditions of musicians. Drawing inspiration from the pop music sector—where venues and festivals regularly share industry data—the fairPACCT "Ketentafel" for Jazz/World/Contemporary musicians and composers has agreed to begin collecting similar data from jazz venues and festivals.[8] The goal is to map the financial and operational position of these institutions and to compare it with the situation of the musicians who perform in them. Their proposed research is planning to focus on key indicators including the number of events and performances; audience reach and venue capacity; the representation of artistic disciplines; programming policies; public subsidies; diversity and inclusion of artists; staffing structures (employees, freelancers, interns, volunteers); costs, income, and overall financial health.[9] While no research has been conducted so far, this offers a potential start for further research.

The Dutch jazz village – an ecosystem for jazz

One final observation about the research conducted over the past fifteen years is that, aside from academic studies with a more cultural or historical focus, most work has primarily addressed the socio-economic position of musicians. This is important point to highlight, as it places the performing musician and their creative work at the centre of the conversation. Also, it places the musician and their creative work at the heart of the ecosystem for jazz, for example when you visualize the ecosystem as having a centre with rings around it (see figure 2).

Figure 2



This visualization shown in the keynote presentation is for illustration purposes only and not meant to be an accurate representation of the comprehensive Dutch jazz ecosystem.

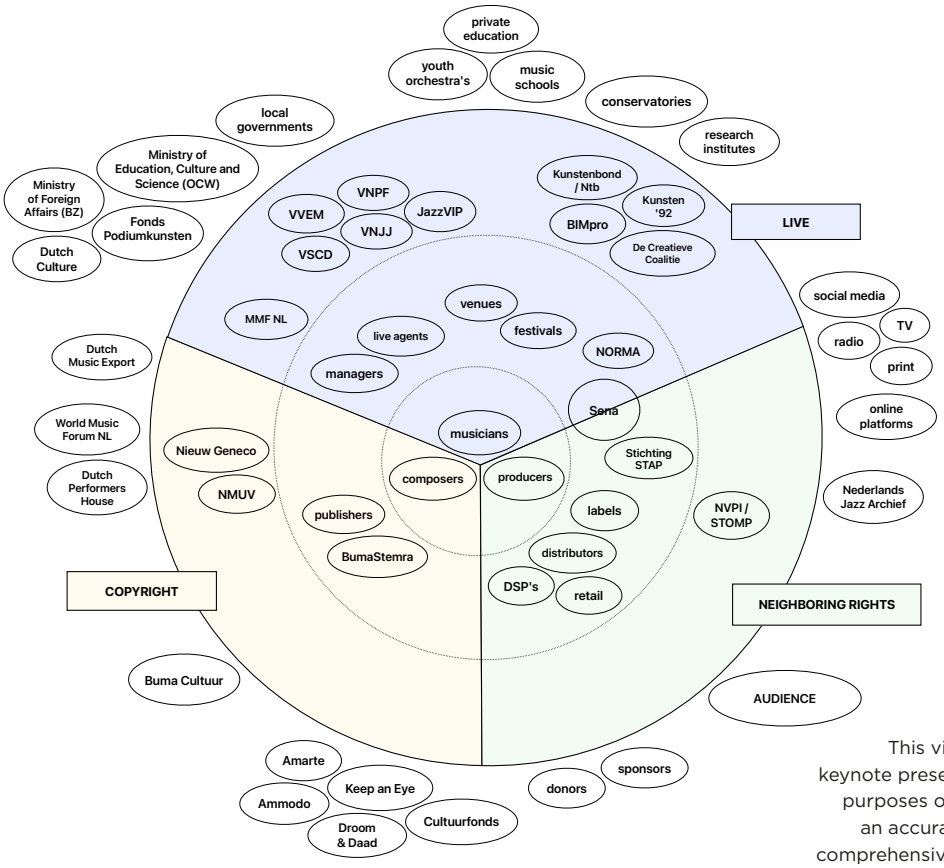
Jazz as a high art niche market: revenue models & representation

Interesting, for example, is to look at the revenue models for jazz and the way these are represented by different organizations. For this research we define three main revenue models for earning a living as a jazz musician through creative work: live performance, copyrights, and neighbouring rights (see figure 3). When the jazz ecosystem is viewed through these three revenue streams, it becomes clear that the live sector is far better represented than the others—even though most jazz musicians are also composers (= copyrights) and recording artists (= neighbouring rights). For example, the current overview shows just one dedicated representative body for recorded music and ten for live music. Within the music industry, jazz is generally considered a niche genre. The relatively small audience results in a limited market for jazz from a recorded music and publishing perspective, partly explaining the lack of stakeholders in these sectors. However, the number of organisations and unions supporting musicians reflects how musicians have indeed organised themselves—often through a membership in multiple representative bodies—and indicates how well-equipped the creative jazz sector potentially is to collectively raise awareness and secure (governmental) funding for their work.

Role of the conservatories

The emphasis on live performance in jazz is also reflected in the curricula of conservatories, which—despite recent changes—have historically concentrated on preparing students to become professional *performing* artists, rather than *recording* artists. In the past decades conservatories have become essential gatekeepers in the jazz ecosystem, as the main suppliers of professional jazz musicians. This can be illustrated by the lineup of the Orange Jazz Days; more than 94 per cent of the musicians (an estimated 104 out of 110 musicians) has a degree in music or music theatre. A maximum of six musicians playing at the festival does not have a degree in the arts.

Figure 3



This visualization shown in the keynote presentation is for illustration purposes only and not meant to be an accurate representation of the comprehensive Dutch jazz ecosystem.

The conservatories are in constant process of trying to adjust their curriculum to prepare their students for a successful career in music. Like many Dutch pop musicians, jazz musicians today often have so-called portfolio careers,[10] generating an income through a combination of live performance, teaching, royalties, merchandise sales, partnerships, and public or private funding.[11] To prepare for these portfolio careers, conservatories have in recent years focused more on the entrepreneurial aspects of the professional musicianship, for example by offering courses on employability and business.[12] Also, there have been attempts to take the weight of the final exam and the centrality of the main subject by creating a portfolio trajectory, and by renaming the "main subject teacher" into an "expert".[13] Furthermore, and in line with today's attempt to collaborate rather than to compete, conservatories have recently begun to organise regular meetings to discuss best practices and to develop collective strategies. As noted earlier, further research is much needed in this respect, to gain a deeper understanding of the actual career paths of jazz alumni.

"Make sure that you're a great player, and the rest will follow"

However, despite the continuing attempts to change the programs to match the professional world,[14] the curricula at conservatories to a large degree still follow the historic blueprint of nineteenth century music programs, with a focus on solo studies, ensemble studies, and studies in musical styles and repertoires.[15] Historically and ideologically, conservatories continue to uphold nineteenth-century values and ideas of music-making, rooted in the concert traditions of European art music and the idea of absolute music.[16] When jazz became part of the conservatories in the Netherlands—the first jazz courses were offered as early as 1934—it took over these nineteenth century models of assessment, which prioritized technical skill, harmonic complexity, and music theory knowledge over other skills important in jazz, such as audience engagement, danceability, knowledge of the industry.[17] As a result, what defined a "great" jazz player was based on a narrow conception of musical quality, limited largely to sound quality and the musician's ability to improvise, to interplay, and perhaps to arrange music.[18]

Our survey, interviews, and study of jazz programs highlight that both musicians and educational curricula primarily emphasize the development of instrumental skills, seeing it as the first and most essential part of becoming a successful musician. Most entrance exams assess the bachelor students primarily on their ability to play on one instrument. Audience engagement, recording techniques, pedagogical and business skills are typically offered only as electives or as additional courses. It consequently creates a hierarchy, positioning creative writing and performing as the most valued activities, while teaching is often viewed as a less desirable, second-best option. From the interviews it shows that the heads the jazz departments are struggling with this hierarchical thinking in jazz, whether in reality as reflected in the curriculum or as perceived as such by the students. The message this implicitly sends is that if you just make sure that you're a great player—a skilled improviser on your instrument—the rest will follow.

The focus on the performing musician in jazz education is also connected to the less visible career options for the teaching musician. In recent years, most conservatories have dropped the distinction between performing musician and teaching musician, with the latter traditionally being the focus of the bachelor's degrees, while the master was reserved for the performing musician. Over the last decades, and because of the massive cuts in funding for the arts, the number of public music schools with fully employed music teachers has dropped significantly, leading to a landscape of freelance teachers. While music schools mostly employed their teachers, the other music schools have largely been replaced by art centres that rent out practice rooms and teaching facilities to freelance musicians and teachers, creating a loosely organised web of individual musicians.

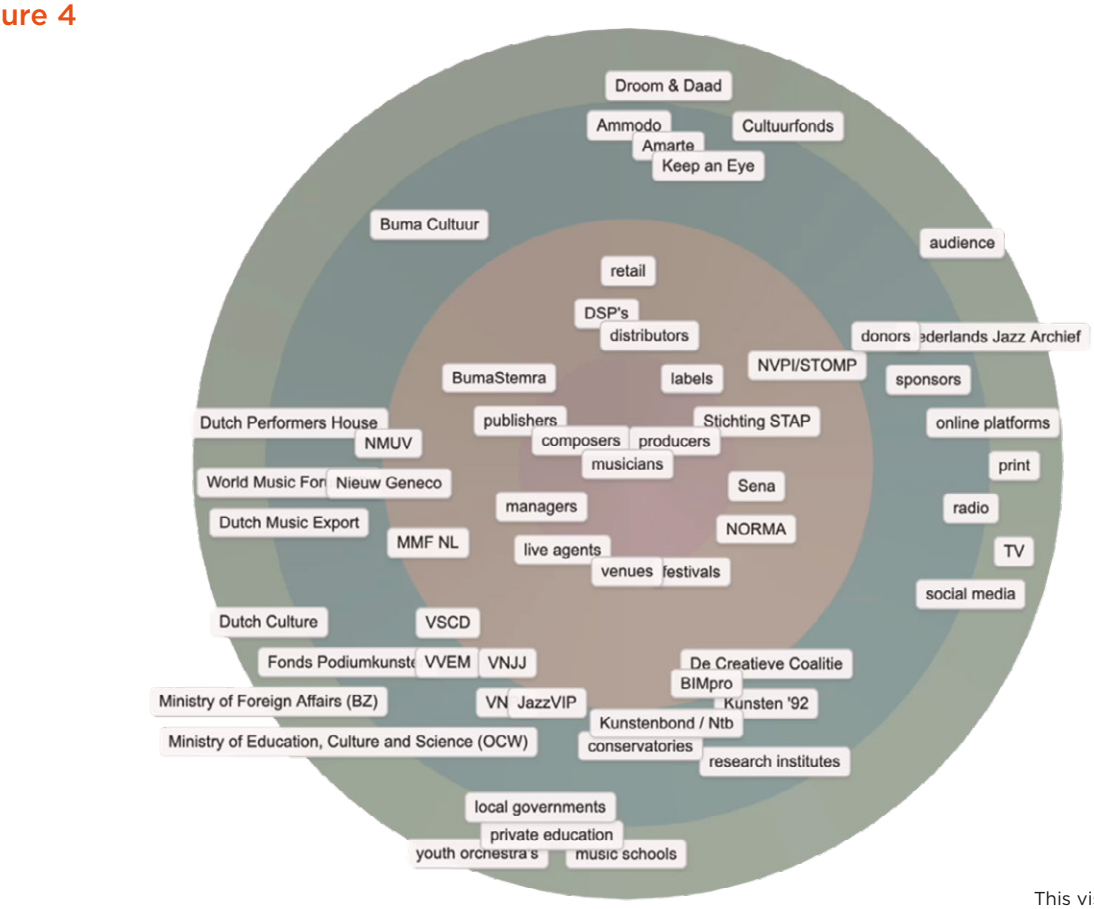
The lack of a clear infrastructure makes it more difficult to collaborate or to initiate ensembles, youth projects, or other projects, or to create a clear path for young talent development. Most conservatories have said to experience the impact of the loss of music schools on the number of Dutch conservatory students, who increasingly have difficulty competing with other the international students. The decline of the music schools also leads to less secure working conditions as a teacher, which used to be what conservatories and music academies primarily prepared for in the first years of the program. Since the distinction is no longer made in the bachelor and master, it consequently raises the expectations that a student is trained to become a performing musician. However, a recent survey of music education in the northern Netherlands suggests that there is more potential for developing collaborations and strategies to support talent development and music education in general.[19]

The pure existence of conservatories give students the message that, in order to become a professional jazz musician, you need to temporarily remove yourself from society, form your community—practice, practice, practice—and after those many hours of practice you are ready to come back and express yourself creatively through your own music with a salary that matches a higher educational degree. If not, you might have to succumb to the second-best option, which is teaching. While the higher music educational institutions have been aware of this for years, it remains difficult to bring about change due to existing ideas, and cultural and educational structures.

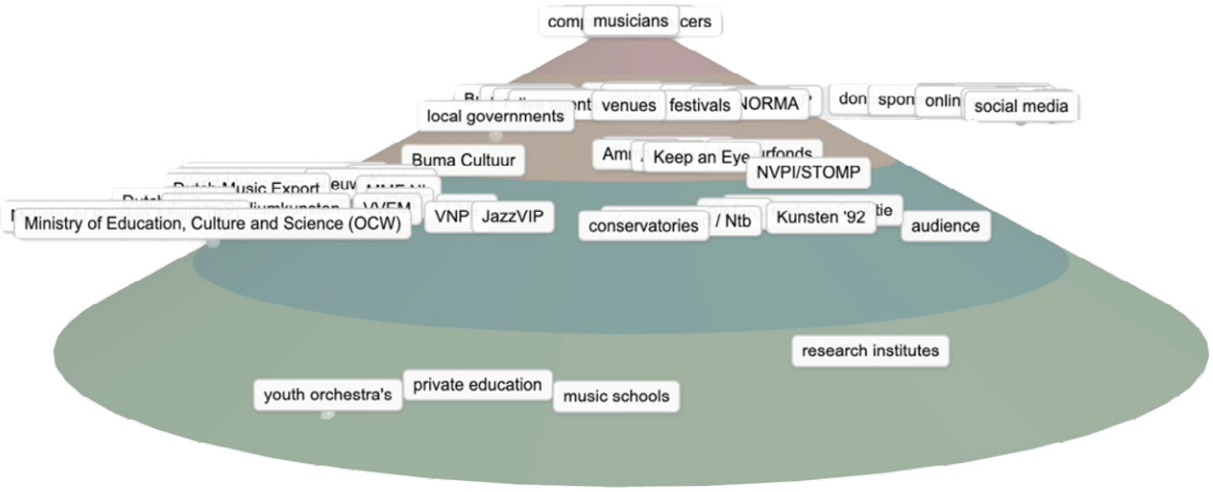
Rethinking artistic quality: a circular, community-based perspective

The focus at the conservatory on the creative development of the individual musician feeds into the idea that conservatories, venues, festivals, record companies, and funding institutions primarily exist to foster, develop and disseminate the creative work of the professional artist. However, there is equally an argument to be made the other way around, where the musician and the artistic work is not the beginning and the centre of the ecosystem, but the top-layer of a broader system that requires much-needed attention. What I would like to propose is to rethink the central position of the jazz musician, the creative work, and to re-assess the idea of musical quality in favour of a more circular, community-based perspective (see figure 4).

Figure 4



This visualization shown in the keynote presentation is for illustration purposes only and not meant to be an accurate representation of the comprehensive Dutch jazz ecosystem.



In this view, jazz is a village, where conservatories and musicians are part of the fostering of the next generations of teachers, curators, performers, recording musicians, musical activists—you name it. Those individuals are trained, not only to think in terms of their own artistic success, but also to think of their responsibilities, in terms of audience engagement, community building, and other factors important to create a sustainable environment for jazz. In this village there remains—of course—a place for the artistic genius, and for art for the sake of art, but also for those who are equally important for jazz's sustainability: the teaching musicians, the concert promoters, the artistic directors of venues and festivals, the archivists, the journalists, the researchers, the audiences. Musicians are greatly needed and valued across different parts of this village, and it is safe to say that there are currently not enough performance opportunities to provide full-time incomes for all alumni. A sustainable system for jazz requires a more active investment into amateur musicians, younger generations and the broader communities and traditions these people are part of.

In order to re-establish the connection with the different members of the jazz village, and the wider communities it is potentially entangled with, it is important to have a discussion on the idea of artistic quality. While different institutions in the ecosystem of Dutch jazz have made important strides broadening the idea of quality—for example, by incorporating transnational and diasporic perspectives in their curricula, programs, and policies—some parts of the jazz ecosystem remain challenged by its position within elite structures and nineteenth century ideas of absolute music, and musical craftsmanship. This raises critical questions about accessibility, representation, musical quality. I propose to expand the understanding of artistic quality beyond the narrow focus on excellence, consequently giving more prominence to audience engagement, to a more in-depth knowledge of how the music sector works, and to the connection with different communities, traditions, histories, and consequentially potential new musicians and audiences.

As suggested, educational institutions play a key role in rethinking what quality of jazz is in preparing the next generation of professional jazz musicians by addressing the questions of artistic quality, responsibility, and community. It is important to think how institutions and individuals feed back to the jazz ecosystem, and—more importantly—to communities beyond the jazz scene. Especially since studies have shown that in order to sustain as a musical practice, community engagement and community building is crucial.[20] While the large number of international, non-Dutch speaking alumni might seem an obstacle, and a rightful signal that a more intensive recruitment of Dutch-speaking students is needed, the number of non-Dutch musicians actually also offers a way into different global and immigrant communities based in the Netherlands. Festivals and concert venues play an important part in engaging both the communities as well as new audiences.[21]

All the interviewees—conservatories, venues and supporting organisations—have expressed a desire to reflect on the responsibilities that institutions and individuals have in working towards sustainability. For this to work, a more serious, open discussion needs to take place between the different parts of the ecosystem, about the quality of jazz—of what makes jazz meaningful. Also, further data are needed to get an insight into the whereabouts of alumni. To create a sustainable ecosystem for jazz and its community members, a constructive, collaborative, and long-term investment in jazz is needed, one that looks beyond the annual festival season, curriculum, or funding period. Further, it needs a strengthening of the collaborations with amateur practices, music teachers, and broader communities.

Today's event is meant as a first step, initiated by members of the Dutch jazz village, to unite in a constructive and supportive way, and to collaborate towards a sustainable place for the jazz village in the Netherlands. The goal of the jazz village then is to work towards a central and widely supported "knowledge base" about the sector, which can serve as a foundation for further sector development and lobbying. This includes mapping out who and what we are talking about and ensuring initiatives/representation are always placed within this broader context. Examples of challenges we can (better) address this way include 1) the career paths of Dutch and international students, 2) issues of equity, diversity and inclusion, and 3) lobbying strategies. We suggest starting the conversation within your organisation and among stakeholders. The following three key questions will help guide the discussion:

1) What defines (artistic) quality in jazz?
2) How can we (better) contribute to a sustainable jazz village?
3) What can we do to connect our music/artists/projects to communities beyond the jazz ecosystem?

Please check out our full report once it is online and send us all your comments, additions, feedback, and questions.

Kind regards,

Dr. Loes Rusch
Orange Jazz Days, Utrecht, 3 October 2025
Contact: l.rusch@uu.nl

This work is funded by the European Union and supported by an ERC Starting Grant no. 101078524 IMPRODECO. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or the European Research Council Executive Agency. Neither the European Union nor the granting authority can be held responsible for them.

ArtEZ University of the Arts

buma cultuur

Conservatorium van Amsterdam
Amsterdam University of the Arts

Conservatorium Maastricht

ZUYD

>cue<

Fontys
SCHOOL OF FINE AND PERFORMING ARTS

Hanzehogeschool Prins Claus Conservatorium

impro DECO
Utrecht University

JAZZ ORCHESTRA CONCERTGEBOUW

nederlands jazz archief

Royal Conservatoire The Hague

TIVOLI VREDENBURG

Utrecht University

1. There have been several attempts to set a collaborative research agenda and discuss integral policies for Dutch jazz. This project builds in part on that foundation. For example, the Jazz, World & Contemporary Coalition in 2018 published a report on integral music policy, with the aim of creating a healthy and sustainable jazz sector. In 2023 the union for Improvising Musicians, BimPro, offered a petition to Dutch government to increase the visibility of jazz and improvised music. The so-called KNYFE report (2024) is an attempt to create a tool for developing a fair practice payment within the field of jazz, world music and improvisation. Alexander Beets, "De nieuwe Jazz, World & Contemporary Coalitie: een discussie over inclusief muziekbeleid," 2018. https://catalogus.boekman.nl/pub/P18-0225.pdf; Raad voor Cultuur, "De balans, de behoefte: Pleidooi voor een integraal muziekbeleid," Den Haag, 2018. https://catalogus.boekman.nl/pub/P17-0576.pdf https://catalogus.boekman.nl/pub/P17-0576.pdf; Pieter Hunfeld and Gea Plantinga, "Eindrapportage Tarieven Componisten en Musici: Uitkomsten Instrumentontwikkeling Fair Practice voor Jazz/World/Contemporary," KNYFE, November 2024. https://fairpacct.nl/praktijkinstrument-1-jazz-world-contemporary-componisten-musici-eindrapportage-tarieven-componisten-en-musici-knyfe-oktober-2024/. Fleurine Verloop, *Geen jazz op NPO miskent diversiteit Nederland.* BiMpro, 2023. https://catalogus.boekman.nl/pub/P23-0331.pdf
2. The term jazz has been used somewhat pragmatically; it includes all the institutions in the Netherlands that deploy activities explicitly under the name jazz, whether it be educational programs, awards, competitions, or concerts. This approach consequently excludes a wide range of interdisciplinary activities of festivals, venues, and musicians that music stylistically or in any other way could be labelled under the name of jazz. As such, this project avoids any attempts to define jazz, or more specifically, Dutch jazz. It is sufficient to say that there is a long history of jazz in the Netherlands, starting with the arrival of the word "jazz" in 1919. Jazz since then has become a solid part of the cultural infrastructure in the Netherlands. Especially since the 1950s and '60s, jazz institutionalized in festivals, venues, competitions, unions, record labels, conservatories, funding institutions. From the 1960s, jazz in the Netherland institutionalized through unions, venues, festivals, educational facilities, record labels. These institutions formed the basic infrastructure that has shaped the ecosystem for jazz today. These institutions also developed their own histories and cultures that continue to shape the way we understand and assess jazz practices. For further thoughts on Dutch jazz and national identity, see Loes Rusch. "'Our Subcultural Shit-music': Dutch Jazz, Representation, and Cultural Politics." University of Amsterdam (PhD thesis), 2016.
3. This keynote explores the different definitions, uses and underlying ideologies of jazz—as a community, an economy, a marketing tool, a philosophy even– and how these often-conflicting understandings inform curriculum development, curatorial practices and the further positioning of jazz and jazz musicians the Netherlands. Using an applied musicological perspective, it aims to understand how institutional dynamics—such as linguistic norms, financial barriers, and ideological hierarchies—are shaping the institutionalisation and development of jazz in the Netherlands. Central to this approach is the understanding of Dutch jazz as an ecosystem. The term "ecosystem" or "ecology" is increasingly applied in various sectors, including media, culture, and live music, to describe the interrelationships among actors and their integration into a broader environment. Adner (2017) defines it as the "structure of the multilateral set of actors that need to interact in order for a focal value proposition to materialize". Schippers and Grant (2016) adopt an ethnomusicological approach, focusing on the sustainability of traditional music forms and communities worldwide. They consider musical practice as part of a larger ecosystem, encompassing musicians, traditions, institutions, infrastructure, media, audiences, and the music industries, along with identities, values, and aesthetics. Music ecologies are shaped by both material aspects, such as instruments used and the venues where it is performed, and intangible aspects, such as the musical experience and its cultural-historic development. For further information on musical and cultural ecosystems, see R. Adner, "Ecosystem as Structure: An Actionable Construct for Strategy," *Journal of Management* 43, no. 1, 2016: 39-58. https://doi.org/10.1177/0149206316678451 (Original work published 2017); A. Behr, M. Brennan, M. Cloonan, S. Frith, and E. Webster, "Live Concert Performance: An Ecological Approach." *Rock Music Studies* 3, no. 1, 2016: 5-23; Huib Schippers et al., editors. *Applied Ethnomusicology: Practices, Policies and Challenges*, Hollitzer Verlag, 2024; H. Schippers and C. Grant, "Approaching Music Cultures as Ecosystems: A Dynamic Model for Understanding and Supporting Sustainability, in *Sustainable Futures for Music Cultures: An Ecological Perspective*, edited by H. Schippers and C. Grant, Oxford University Press, 2016: 333-352. https://doi-org.utrechtuniversity.idm.oclc.org/10.1093/acprof:oso/9780190259075.003.0012; H. Schippers, "Applied Ethnomusicology and Intangible Cultural Heritage: Understanding 'Ecosystem of Music' as a Tool for Sustainability," in *Oxford Handbook of*

Applied Ethnomusicology, edited by S. Pettan and J. Titon, Oxford University Press, 2015: 134-157; J. T. Titon, "Music and Sustainability: An Ecological Viewpoint," *The World of Music* 51 no. 1/3, 2009: 119-137.

4. For an overview of these publications, surveys and reports on jazz published in the Netherlands, please consult the author.
5. Jazz is understood and defined in different ways across the sector. For example, in the recorded music industry, music is often specified as "jazz" based on classifications provided by record labels and artists. BumaStemra does not collect or provide data at the genre level. In their funding system for the arts, the Performing Arts Fund (FPK) does not distinguish between "jazz applications" and other genres, as everything falls under the category of "music".
6. Talisha Goh, C. Hope, L. Devenish, M.S. Barrett, N. Canham, R.L. Burke, and C. Hall, "Beyond the Gender Binary: A Survey of Gender Marginalization and Social Boundaries in Australian Jazz and Improvisation," *Frontiers in Psychology* 15 (1412511), 22 July 2024. https://doi.org/10.3389/fpsyg.2024.1412511; S. Raine, "Keychanges at Cheltenham Jazz Festival: Issues of Gender in the UK Jazz Scene" in *Towards Gender Equality in the Music Industry: Education, Practice and Strategies for Change,* edited by C. Strong and S. Raine, Bloomsbury, 2019: 187–200; C. Strong, and S. Raine, "Gender Politics in the Music Industry," *IASPM Journal* 8, no. 1, 2018: 2-8; E. L. Wehr, "Understanding the Experiences of Women in Jazz: A Suggested Model," *International Journal of Music Education* 34, no. 4, 2016. https://doi.org/10.1177/0255761415619392; For several other articles on jazz and gender in education and the music industry, see J. Reddan, M. Herzig, and M. Kahr, ed. *The Routledge Companion to Jazz and Gender*. New York: Routledge, 2022.
7. For suggestions for a more inclusive educational environment, see Dave Wilson, "Restorative Approaches in Jazz Education: Structural Initiatives for Cultivating Safe and Supportive Environments," *Journal of Jazz Studies* 16, no. 1, 2025: 140–168. https://doi.org/10.14713/jjs.v16i1.305
8. Minutes of the general members' meeting of the association of Dutch jazz venues and jazz festivals (VNJJ), 28 June 2025.
9. Minutes, VNJJ, 28 June 2025.
10. J. Veldman, "Onderzoeks- en Innovatieagenda voor de Nederlandse Popmuzieksector," Hogeschool InHolland, 2023.
11. Pieter Schoonderwoerd, "Preparing the Next Ludwig, Miles, and Taylor for Careers in Music: Cultural Economics and Entrepreneurship." [Master's thesis] Erasmus University, 2024.
12. Hanson, J. "Realizing Entrepreneurship in K–12 Music Education: Inside or Outside the Box?" *Music Educators Journal* 104, no. 3, 2018: 32–39; L. Essig, "Same or Different? The 'Cultural Entrepreneurship' and 'Arts Entrepreneurship' Constructs in European and US Higher Education," *Cultural Trends* 26, no. 2, 2017: 125–137. doi:10.1080/09548963.2017.1323842; S. O'Leary, "Graduates' Experiences Of, and Attitudes Towards, the Inclusion of Employability-Related Support in Undergraduate Degree Programmes: Trends and Variations by Subject Discipline and Gender," *Journal of Education and Work* 30, no. 1, 2017: 84–105. doi:10.1080/1363908 0.2015.1122181; L. Essig, "Frameworks for Educating the Artist of the Future: Teaching Habits of Mind for Arts Entrepreneurship," *Artivate* 1, no. 2, 2012: 65–77. https://doi.org/10.1353/artv.2012.0006
13. For example, the HKU Utrecht has developed a new program Musician 3.0, in an attempt to move beyond the genre-bound, instrument-specific curriculum in favour of a more interdisciplinary, self-designed programme. https://www.hku.nl/en/study-at-hku/utrechts-conservatorium/musician-3-0
14. R. Everts, P. Berkers, and E. Hitters, "Licensed to Rock (Or So They Say): How Popular Music Programmes at Higher Music Education Institutions Create Professional Musicians," *Cultural Sociology*, 2024. https://doi.org/10.1177/17499755241229475; J. Butt, "Should There be a Twenty-first Century 'Complete Kapellmeister'?: The Skills, Content, and Purposes of a University Music Degree," In *Higher Education in Music in the Twenty-first Century*, edited by B. Heile, E. M. Rodriguez and J. Stanley, Routledge, 2018: 11-29.
15. Scott D. Harrison, Don Lebler, Gemma Carey, Matt Hitchcock, and Jessica O'Bryan. "Making Music or Gaining Grades? Assessment Practices in Tertiary Music Ensembles," *British Journal of Music Education* 30, no. 1, 2013: 27–42.
16. The institutionalisation of music at conservatories arguably contributed to the exclusion and decreased visibility of a wide range of musical styles and of the people who perform them. Consequently, this process of institutionalisation tends to devalue, overlook, and even erase other musical performance practices and specific elements within them—such as rhythmic complexity, repetition, visual performance, and audience participation. It has led to a homogenization of musical practices, conforming them to a universalist value system that prioritizes technical skill, harmonic complexity, and music theory knowledge. L. Rusch,

"(Don't) Fence Me In: Improvised Music and the Dutch Educational System," Paper at Rhythm Changes Conference, Institute for Jazz Research, Graz, 4 April 2024.

17. L. Rusch, "(Don't) Fence Me In," Rhythm Changes Conference, 2024.
18. L. Rusch, 2024.
19. Imre Kruis and Evert Bisschop Boele, "Inventarisatie instrumental/vocaal muziekonderwijs Noord-Nederland," Prins Claus Conservatorium, Hanzehogeschool Groningen, 2022.
20. H. Schippers and C. Grant, "Approaching Music Cultures as Ecosystems," 2016.
21. M. Mulder, E. Hitters, and P. Rutten, "The Impact of Festivalization on the Dutch Live Music Action Field: A Thematic Analysis," *Creative Industries Journal* 14, no. 3, 2021: 245-268; A. Van der Hoeven, R. Everts, M. Mulder, P. Berkers, E. Hitters, and P. Rutten, "Valuing Value in Urban Live Music Ecologies: Negotiating the Impact of Live Music in the Netherlands, *Journal of Cultural Economy*, 2021: 1-16; A. Van der Hoeven, and E. Hitters, "The Social and Cultural Values of Live Music: Sustaining Urban Live Music Ecologies," *Cities* 90, 2019: 263-271. Reversely, musical practices are important in community-building, as collective musical practice "enhances group, and musical improvisation trains social creativity, both of which are important resources for organizational resilience", but also as part of sustainable urban development strategies. Music has several functions, from emotion regulation to self-expression to social bonding. See, for example, S. Kagan, and V. Kirchberg, "Music and Sustainability: Organizational Cultures towards Creative Resilience – A Review, *Journal of Cleaner Production* 135, 2016: 1487-1502; E. Hitters, and M. Mulder, "Live Music Ecologies and Festivalisation: The Role of Urban Live Music Policies," *International Journal of Music Business Research* 9, no. 2, 2020: 38-57; P. J. Rentfrow, "The Role of Music in Everyday Life: Current Directions in the Social Psychology of Music," *Social and Personality Psychology Compass* 6, no. 5, 2012: 402-416.