

21



Jazz Program Infrastructure

by Brian Lillos

The last thing I ever thought I would have to do when I began my University teaching career was fund-raise. I thought I was hired for my credentials as a scholar and a performing artist. I thought that my University appointment was an opportunity for me to teach a bit, compose a lot, and tour selectively. Wow, was I naïve!

Fundraising

Arts funding in our society is always at risk. At the University level the arts are invariably lower on the food chain than medical research. How far down the food chain are we? ... How far is down? The arts, and particularly jazz studies, are significantly under funded in most post secondary institutions. Jazz Studies Programs are in need of continual advocacy. Without advocacy, erosion happens quickly and programs can move from the endangered list to extinct species in less than 10 years. Programs require funds, and student tuition is not enough. Who will pay for the guest artist, the recordings you are doing with your student ensemble, the advertising you do in local newspapers and on radio for your student jazz concerts, un-sponsored clinicians, brochures on your program to recruit freshmen students, library collections, piano tunings, curriculum expansion, scholarships and bursaries to retain students, the repair and servicing of departmental equipment, new faculty appointments? The list goes on and on.

Budget

Why should I worry about budget, it's the department head's job? BZZZ! Wrong again. You need to share the responsibilities as a faculty, because if you leave this to one person in the Department you will burn them out. If you leave the budget, the advocacy, the timetable, the guest artists, the recruiting and profile, the curriculum revision, some high profile teaching, and the fund-raising for the Department Chair, you will find them, at some point, sitting in their office, cutting out paper dolls. To validate my point concerning "burnout," ask a great former administrator, one that has managed