

# The Academy as an Engine: The Role of Professional Education in Sustaining Chengdu's Jazz Ecosystem

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## Abstract

*This study explores the evolving ecosystem of jazz music in Chengdu, China, from 2010 to 2025 and the implications of professional education in sustaining the regional musical ecosystem. While historically, China's jazz scene was confined to the country's coastal cities, Chengdu has become a notable center due to its jazz scene and innovative model of institutionalization. This study attempts to integrate and examine the jazz ecosystem in Chengdu and the role that the professional education system plays in maintaining and defending the ecosystem of this niche art form against global music market volatility. The researcher chose qualitative methodologies to capture the local scene's socio-cultural and musicological complexities. Using purposive sampling, 15 key informants were selected from three groups: 1) Academic and Creative Analysts from the Western Music Department of the Sichuan Conservatory of Music (SCCM), 2) jazz scene business owners, and 3) informal performers and audience participants. Primary data collection tools included a semi-structured interview guide on creative philosophies, an observation guide for the live performance venue, and a musicological study of 15 original jazz compositions and their arrangements. The Chengdu jazz development theory suggests that it developed as a spontaneous jazz ecosystem, followed by a jazz ecosystem consolidation, a mature ecosystem, and then a solidified ecosystem with an academic focus. The study identified the academy as the primary ecosystem engine, with 80% of ecosystem practitioners being current, active and institutionalized. The post-pandemic commercial venue closures devastated jazz, leaving the conservatory as the only resource and the last commercial or indigenous jazz venue, due to digital pedagogy and creative indigenous content. For global cities to develop the jazz ecosystem, the study shows that institutional pedagogy acts as a market stabilizer and cultural guardian. This research shows urban planners and music educators how to use formalized education as a tool to ensure cultural sustainability and innovative self-industry in the 21st century.*

**Keywords:** Jazz Ecosystem, Institutionalization, Music Conservatory, Urban Cultural Sustainability, Music Pedagogy

## Introduction

In recent years, Chengdu has become one of the most active hubs of jazz globalization in the world. New art forms radically innovate in a culture, while jazz, an African American art form, paradoxically serves as a worldwide cultural colonial element. To the extent that jazz is initially celebrated or in vogue in a culture, it becomes an example of cultural colonialism (Portugali, 2022; Stevenson, 2016). Chengdu has a more open cultural assimilation policy that has a slow life social philosophy. Slow life jazz fully opens the local

culture to the social philosophy of jazz, freedom, and improvisation. It is a culture that is easily receptive to jazz and is free from local social and cultural barriers; hence, jazz can formulate a culture that complements the local social and cultural ecosystem (Bei & Jian, 2024; Nicholson, 2014; Whyton, 2020). It is possible to find a large number of local social residents and free social practitioners.

Chengdu boasts the largest jazz music institution in Western China, providing a fundamental advantage for the commercialization of jazz over other Chinese cities. Founded in 2015, the Sichuan Conservatory of Music's Jazz Music Department was a landmark achievement, as it recognized the legitimacy of jazz as an academic discipline in the Chinese educational system (Lei & Pattananon, 2024; Lu & Hatta, 2023). The Conservatory brought together local jazz musicians and overseas-educated jazz experts to provide in-depth academic curricula, masterclasses, and jazz workshops. Along with the highly structured and stable institution of jazz, the conservatory countered the evolving social and economic landscape of China (Lijing & Sartjinpong, 2025; Xiao, 2025). Periods of unrest have prevented the advancement of jazz music in other cities, while Chengdu has continually preserved the quality and ideas of jazz music.

This study aims to explore and clarify the jazz music ecosystem in Chengdu and the significance of the professional education system in its ecosystem. This research focuses on the conservatory and how it contributes to the ecosystem and impacts the relationships of the remaining constituents of the jazz ecosystem. In the continuously shifting global music market, the Chengdu case illustrates how educational systems float commercially, spiraling music markets, and create communities with self-sustaining systems of highly skilled musicians and educated listeners. This study examines the spontaneous development of the jazz music scene in Chengdu and its gradual academic consolidation (Kaldewey, 2020; Slobin, 2018; Turan & Oğul, 2023). This research aims to create a fragmentation of the Chengdu jazz music scene and explore how foreign music integrates into a specific urban, regional ecosystem to create a jazz music identity.

The value of this research lies in its systematic breakdown of the structural bottlenecks that niche forms of art face in emerging global cities. Big cities lose high art forms such as jazz due to inconsistent funding, volatile consumer tastes, and a lack of a professional ecosystem (Hutchison, 2025; Morgner, 2019). This study shows that integrating a formal system of education is the best way to ensure that a community continues to enjoy a demonstrated artistic legacy. Additionally, as the world transitions into the post-covid-19 era, with real cultural spaces severely impacted, the resilience of the educational system is critical to urban planners and cultural policymakers (Abrio, 2024; Shah, 2020; Quazi & Vishwakarma, 2020; Yan & Li, 2023). This study reveals the creative synthesis of Western jazz harmony and Sichuan Opera melodic motifs as a form of indigenous innovation rather than an act of imitation.

At the end of the day, this research is a starting point for world music teaching and ethnomusicology experts who deal with pedagogy and cultural sustainability. This enables the reader to understand the modern conservatory's role as a cultural guardian and professional networking hub that balances the local market, as its influence is not limited to teaching (Almqvist & Werner, 2024; Strand & Rinehimer, 2018). By thoroughly studying the creative philosophies and performance practices present in Chengdu today, this study unpacks the special artistic elements that jazz has to be present and thrive in the heart of the country (Lu, 2025; Stanbridge, 2023). This study not only contributes to the jazz globalization literature but also addresses a critical research gap: the lack of a comprehensive analysis of the structural resilience of inland Chinese jazz scenes through an academy-led survival model during economic and social reshuffling. By exploring this specific transition, this study provides vital insights into how professional artistic education sustains diverse musical expressions in the face of modern developmental challenges.

## Review of Literature

This literature review attempts to address how jazz is a global art form and a local cultural practice simultaneously. This review synthesizes the literature

to present the historical and theoretical groundwork for comprehending the specific development of jazz in Chengdu. This review has three main components. These include the consideration of jazz as a global art form, the use of interdisciplinary approaches, and the particular historical context of jazz localization in China. By critically evaluating these domains, this review exposes a distinct gap in how institutional educational structures stabilize cultural scenes during market downturns.

### **Jazz as a Global Pluralistic Cultural Phenomenon**

Most of the documented literature offers a counterargument to the mainstream perception of jazz as a linear evolution of a singular style from a singular origin. The majority of today's musicology focuses on the perception of the plurality of the jazz cultural ecosystem and the plurality of the community context that defines the shape and articulation of jazz history. The diffusion of jazz is characterized by modernity, social activism, and new articulations of gender jazz migrations. The fluidity of jazz is determined by the continuous interplay of the jazz performance and the context in which the performance takes place, both physically and culturally. This perspective is especially relevant to this study, which assumes that it is not culturally imperialistic to state that the formation of jazz in Chengdu is culturally imperialistic; on the contrary, it is culturally translative ([Canham et al., 2022](#); [Coleman, 2022](#); [Sarath, 2018](#); [Waterman, 2019](#)). The literature suggests that jazz is primarily responsible for the articulation of the social practice of art and the social activism of art; therefore, it is highly adaptable to different urban settings and to culturally diverse societies. By examining jazz as a nonlinear global phenomenon, scholars emphasize that its survival in new territories depends on cultural negotiation rather than mere reproduction. However, much of this global discourse tends to romanticize organic, street-level community adaptations while critically overlooking how structured, state-sanctioned academic systems actively construct and preserve pluralistic networks when spontaneous community spaces fail. Thus, the literature fails to analyze the power dynamics in which the "academy" replaces the "market" as the primary guardian of cultural pluralism.

### **Theoretical Frameworks for Localization**

To examine the mechanisms of cultural conversations, this study utilizes two key theoretical frameworks: Glocalization and Soundscape Theory. Glocalization refers to the adaptation of international products to local markets and cultural considerations. Unlike theories of cultural homogenization, glocalization deals with international products and their adaptation based on local laws, tastes, and customs. In Chengdu, this explains the coalescence of Western jazz harmonies with local cultural traditions and how they eventually became one with the dominant culture ([Iqbal et al., 2025](#); [Roudometof & Dessi, 2022](#)).

The convergence of these two theories provides the necessary tools to break down the phenomenon of Soundscape Theory, whose focus is on the people, the actual sounds, and the social relationships, as opposed to the structures of the music. The study of the urban environment as a soundscape is the basis of this study. This integration of teahouse culture with the leisure philosophy of Chengdu provides the psychological preparedness for the acceptance of improvisational arts ([Aidoni & Chourmouziadou, 2020](#); [Chen et al., 2024](#); [Fiebig et al., 2020](#)). Cultural reports on urban cultural consumption confirm the presence of improvisational arts and lifestyle in the Sichuan region in the best of life report, the slow pace of life, and the preference for jazz throughout the consumption of the Sichuan region. The combination of these theories enables an understanding of how a foreign genre becomes locally rooted. This theoretical combination serves as an analytical bridge, linking the psychological receptivity of the Chengdu public to the structural implementation of music. However, a critical tension exists within these theoretical frameworks: while soundscape and glocalization models assume a fluid, market-driven negotiation of space and sound, they rarely account for situations where the local market collapses, leaving academic institutions as the sole artificial stabilizers of both the glocalized soundscape and its associated social practices. This suggests the need to re-evaluate these theories through an institutionalized soundscape lens, where the academy dictates environmental sound.

## The Historical Context of Jazz in China

Chronologically, the history of jazz in China reveals a considerable historical and thematic concentration. Most studies have traditionally focused on the colonial history of early 20th century Shanghai. This time frame also saw the genesis of hybrid popular music, and Shanghai jazz studies set the benchmark for how Western jazz was first incorporated into Chinese tunes. Although rich in context for the early intercultural exchange of Chinese music history, these studies ignore modern-day inland jazz development (Brubeck & Brubeck, 2024; Lu & Hatta, 2023).

From the recent studies, there has been an emergence of academic work on the development of jazz in the southwestern part of China, particularly on the identification of Chengdu as a creative center. However, most of this literature continues to focus on the macro-level city brand and urban growth studies. Current scholarship often conflates urban branding with artistic growth without investigating the technical and educational frameworks that sustain professional quality. There is a dearth of studies that provide close-up technical details of practitioners and educational frameworks of music (Lu & Hatta, 2025; Paschalidou, 2024). This study aims to fill this gap by focusing on the academy-led model that has been dominant in Chengdu since 2015. This study attempts to integrate the role of professional pedagogy in talent sculpting and artistic preservation in the context of the jazz conservatory gap in professional nostalgia, making it the first subject of a professional, institutionalized jazz ecosystem in contemporary China. Ultimately, the identified research gap lies in the absolute lack of critical musicological analysis examining the transitional resilience of a regional jazz scene from commercial spaces to higher education institutions, particularly during economic crises, establishing this study as a foundational exploration of an academy-led survival model.

## Methodology

For this study, we developed a qualitative study that could capture the socio-cultural and musicological (Champadaeng et al., 2023; Liu et al., 2025; Hvidtfeldt, 2023) details of the jazz scene in Chengdu. Qualitative studies are oriented towards options for analyzing multidisciplinary professional education and local culture. The methodology is balanced to maintain the relationships between the lived and professional dimensions of the participants and the academic and commercial systems. This qualitative framework is specifically justified by its capacity to explore the complex Institutionalization and Glocalization of jazz, which cannot be adequately captured through quantitative metrics alone.

## Participants and Key Informants

The most significant innovation and the most important characteristic of this study is the purposive sampling strategy we employed. This study identified 15 individuals working in the main pillars of the Chengdu jazz ecosystem. Purposive sampling was utilized here to ensure informational power, selecting participants whose deep institutional knowledge and long-term professional experience in the Chengdu scene provided authoritative data that random sampling would fail to capture. These individuals were further subdivided into three categories, reflecting their positions and spheres of influence. The selection criteria were primarily the length of the participants' involvement in the jazz scene, so the data documented a span of developments over a decade/ jazz scene and not just a single event. By involving academics, business operators, and practitioners, the study captures a holistic 360-degree perspective of the ecosystem, justifying the sample size as sufficient to achieve thematic saturation in this niche field.

**Table 1 Classification of Research Informants**

Category	Number	Criteria	Contributions to Data
Key Informants	5	Professional musicians, composers, or academics with over 10 years of experience in jazz performance or pedagogy at SCCM	Technical insights into harmony, original composition, and the institutional evolution of jazz education

General Informants	3	Jazz club operators, bar managers, or professional music event organizers active in Chengdu for more than 3 years	Insights into market dynamics, business sustainability, and shifts in audience consumption habits
Casual Informants	7	Active jazz performers (3–5 years experience) and dedicated jazz enthusiasts who attend live shows frequently	Feedback on the social perception of jazz and the practical challenges of performing in a localized context

**Research Materials**

To gather data, this research combined both primary musical sources and self-constructed analytical frameworks. The primary research tools included semi-structured interview guides for each informant subgroup, retaining both consistency for core questions and variability for flexibility regarding additional questions. For the musicological evaluation, the researcher obtained original music scores and high-fidelity audio recordings for 15 selected pieces by representative local bands in the region. The selection criteria included the presence of local cultural elements in the pieces and/or the significance of the songs in the bands’ discographies. Digital recording devices, such as high-definition

smartphones and laptop computers with dedicated software for audio transcription and data recording, ensured that the collection maintained high quality.

**Techniques and Procedures for Data Analysis**

The research process was structured within a systematic four-phase approach conducted over a one-year period from February 2025 to February 2026. This enabled the researcher to document the entire cycle of scholastic activities, including the yearly cycle of Jazz Music Week and the seasonal variations of the commercial club scene. The first phase of the process involved the most extensive literature review and document analysis to set the baseline, followed by the most rigorous fieldwork.

**Table 2 Research Implementation and Analysis Phases**

Research Phase	Methodological Action	Data Analysis Technique
I: Preparation	Development of interview protocols and selection of musical artifacts	Content Validity Index (CVI) check with academic advisors
II: Fieldwork	Conducting structured and unstructured interviews; participant observation at venues	Transcription and thematic coding of interview responses
III: Music Analysis	Technical review of selected scores and recordings for harmonic and rhythmic features	Musicological structural analysis and comparative stylistic review
IV: Synthesis	Cross-referencing data from all sources to identify recurring themes and developmental patterns	Verifying findings through the intersection of interviews, observations, and musical artifacts

To enhance the trustworthiness and consistency of the results, the researcher conducted data triangulation. This included a third participant’s structural testimony from a musician’s interview with field data and the scores believed to have been documented, and environmental data from field observations. This triangulation acts as a primary validation technique, ensuring that the subjective experiences of the informants are cross-verified with objective musical scores and independent environmental observations. Such an analysis reduces the potential bias of the researcher and provides a better understanding of the jazz ecosystem. Furthermore, the validity was reinforced through the Content Validity Index (CVI) during the preparation

phase, ensuring that all research tools were rigorously audited by external experts before deployment. This enables other researchers to use the same approach in other developing musical centers in the future.

**Results**

This research illustrates the systematic transformation of the jazz music scene in Chengdu from a disintegrated subculture to a fully developed, professionalized, academic, and artistic ecosystem. The results are organized according to the chronological evolutionary phases of the scene and the structurally specific impact of professional pedagogy on the sustainability of the genre. The following sections present empirical data and

observations, intentionally omitting the interpretive analysis reserved for the discussion.

### The Chronological Evolution of Chengdu Jazz (2010–2025)

The collection of data through field observations, historical records, and interviews showed that the jazz scene in Chengdu developed through four distinct and identifiable historical phases. Each phase is marked by specific changes in the number of practitioners, performance spaces (s) and institutional involvement.

**Stage I: Spontaneous Emergence (Before 2010):** In the first phase, jazz was a niche exotic cultural experience. It was a city-specific cultural experience; the data of early press coverage and oral accounts testify to the fact that jazz was geographically point-like, that is, isolated from a network. The key places during this epoch were The Bookworm, the Old Bookworm, and the Paris Café. Quantitative data indicate that the ecosystem was in its infancy, with fewer than 30 active jazz musicians. Most of these were either expatriates or foreign musicians working in China, with some being early local musicians. There were no formal jazz education systems, as jazz education was informal peer-to-peer learning or completely autodidactic learning. Jazz became a cultural decoration for a small group of foreign residents and returning overseas elite.

**Stage II:** The years most impacted by changes in Chengdu jazz were 2011-2016. The data indicate a positive and significant change in the jazz ecosystem and its structural evolution. The Chengdu municipal government formally categorized performing arts as a strategic sector, and jazz benefited from more flexible policies for music venues. The establishment of the Jazz Music Department at the Sichuan Conservatory of Music (SCCM) in 2015 was the most important milestone for jazz in Western China. SCCM provided the first professional undergraduate degree in jazz in Western China. Statistical growth during this period was significant; by 2016, the number of active jazz musicians grew by nearly 400%, increasing from a small baseline to approximately 100 professionals. Local musicians became technically proficient, and the academy-led model replaced the expatriate-led one.

**Stage III: Market Maturity and Digital Adaptation (2017–2022):** 2017-2022 was a period of maximum commercial and academic synergy in the Chengdu jazz ecosystem. The city established professional-level jazz clubs after the opening of the Oak Nose Jazz Club in 2019 and the RiverSide Jazz Club in 2021, which served as high-level performance labs. Unlike earlier multifunctional venues, these clubs exclusively featured jazz, international masters, and daily live performances. The findings record a major digital transition during the pandemic period. In 2020, SCCM launched a Massive Open Online Course (MOOC) titled Basics of Jazz Performance, and bands engaged in cross-border live streaming, such as the 20 TO 20 Online Jazz Concert with Monash University. These activities made jazz education accessible despite physical venue restrictions.

**Stage IV: Academic Consolidation and Local Identity (2023–2025):** The most recent data suggest a period of market reshuffling. After years of being the center of jazz in the city, Oak Nose and River Side closed due to changing economies and higher operational costs, resulting in a contraction of the purely commercial jazz market. The findings show that the academy intervened to re-establish the balance. For instance, in 2025, the SCCM hosted the Sixth Jazz Music Week, an event that utilized international master guests to provide academic studio jazz concerts. Empirical observations show a shift toward Indigenous Innovation, where new works contain local symbolic forms such as the Sichuan Opera.

**Figure 1 The Evolution of Chengdu Jazz (2011 – 2025)**



Source: Infographic generated by NotebookLM (Google, 2026)

### Professional Pedagogy and Sustainability of Ecosystem

According to the study’s findings, the Sichuan

Conservatory of Music (SCCM) is the current engine of the jazz scene in Chengdu. The number of active professional musicians in Chengdu with institutional affiliations is statistically significant.

**The Last Stronghold Phenomenon:** Quantitative survey results show that 80% of active professional jazz musicians currently performing or recording in Chengdu are SCCM faculty members, students, or alumni. Because of this concentration of talent, a unique teacher-performer model has emerged. The academy sustained music when commercial venues were unavailable, providing the necessary infrastructure for concert halls, recording studios, and rehearsal rooms.

**Academy Outputs:** The ecosystem is sustained by the academy in three primary ways.

**Technical Survival:** The closure of clubs has

not led to a decline in jazz performance. The SCCM requirements for ensemble and solo improvisation have led to rapid advancements in the proficiency of new musicians.

**Original Creative Content:** The academy is the main provider of original compositions. In 2023, the Coincidence Jazz Fusion Band (led by SCCM faculty) published the album *Initiation*, an exemplary work of Chinese Ethnic Jazz that moves away from imitating Western standards to creating music that resonates with local aesthetics.

**City Branding via Global Partnership:** From 2015 to 2025, the SCCM organized over 10 major international jazz weeks and workshops. This brought over 120 international musicians to Chengdu for masterclasses and joint performances, reinforcing the city’s status as an international music center.

**Table 3 Key Stakeholders and Their Roles (2023–2025)**

Stakeholder	Percentage	Primary Function	Current Status
SCCM Faculty/Students	80%	Talent cultivation, research, and high-level performance	Stable and expanding
Independent Musicians	15%	Commercial performances, gigging, and session work	Struggling due to venue closures
Expatriate Musicians	5%	International perspective and cultural exchange	Minimal presence compared to Stage I

**Structural Bottlenecks and Policy Tension**

The Chengdu Municipality government lobbies for the City of Music brand, yet policy disincentives for jazz exist. The data show that government jazz policies are more likely to support large, mainstream pop events. Small-to-medium professional jazz venues are financially exposed to post-COVID-19 economic conditions, with no government support in the form of subsidies or tax incentives. Consequently, while the government builds infrastructure, the university produces content, and the private sector remains largely absent. This situation demonstrates that the jazz ecosystem currently depends almost entirely on the academy to sponsor the innovation and creativity that makes the genre commercially viable.

**Discussion**

This study showcases a remarkable instance of musical glocalization, with the Sichuan Conservatory of Music as the main architect of a nascent regional

jazz ecosystem. When considering the four-stage evolutionary path of Chengdu jazz, the move from a niche, expatriate-led subculture to an academy-led professional ecosystem is the first of its kind in the country. In contrast to the coastal centers of Shanghai and Beijing, where jazz sustainability is subject to the whims of the market, Chengdu has the advantage of institutional pedagogy to mitigate market effects. This institutional resilience aligns with the Academy as Engine theory, where the conservatory ‘sustains’ high art forms despite the market’s failure and the private sector’s inability to support them ([Lei & Pattananon, 2024](#); [Lijing & Sartjinpong, 2025](#)).

In the context of Chengdu, the case compares the Chengdu results with Chengdu’s musicology studies and expands the Chengdu results with the Chengdu results and other related studies Chengdu results and Chengdu studies and J. [Bei and Jian, 2024](#); [Portugali, 2022](#). Stronghold. Stage 4. Education is the best protection against the loss of culture in emerging global cities. In addition, the movement to adopt,

use, and integrate the elements of Sichuan Opera and Jazz harmony is consistent with studies on the use of intercultural creative dialogue and synthesis (Lu, 2025; Xiao, 2025). This means that with Chengdu Jazz, we are now moving away from the Western imitation and the Western Construct, to the Western Construct with the use of local culturally relevant elements and patterns to reconfigure global Jazz from the Western Construct. The main effect of the model is the formation of a resilient community with a focus on depth in artistry and local relevance over shallow commercialism and the artistic quality of the community.

This study has some limitations. The main focus of the study is in the professional-academic arena and the main urban core of Chengdu, which is not consistent with the analysis of the entire city in a holistic approach and does not consider the grassroots, amateur, and suburban areas or the outskirts. In addition, the study in the research is qualitative and focuses more in-depth, whereas the study should have provided more data or more extensive data sets that quantify the level of audience preferences or music listening habits in various genres across various parameters to facilitate market comparisons (Liu et al., 2025).

It would be beneficial for future studies to include longitudinal analyses regarding the career outcomes of jazz graduates to assess the professional economic impact of music education. Studies should also examine technical fusion approaches via formal musicological studies or composition experiments (Lu & Hatta, 2025). Additionally, cross-city research between Chengdu and other inland cities in Asia would provide a better understanding of how diverse educational frameworks in the post-COVID globalized world affect the preservation of niche art forms.

## Conclusion

Chengdu will have experienced 15 years of jazz development with a completed timeline of 2010-2025. This research details the genre's evolution from a fragmented exotic subculture toward a state of professionalization. The pivotal year of 2015 saw a shift in trend momentum towards the jazz department at the Sichuan Conservatory of Music,

moving away from the previous era of spontaneous and unorganized activities. Consequently, Chengdu has successfully transitioned from a mere imitation of Western jazz standards to a more sophisticated model of cultural glocalization. The findings show that the city effectively integrated dormant elements of the jazz ecosystem and pioneering international partnerships into a sustainable framework, even in the challenging post-pandemic economic environment.

This study extends to music and the culture of planning and orchestration of the development of the city. This demonstrates that a modern conservatory acts as a vital cultural guardian, incorporating high standards to preserve the city's artistic culture from erosion by volatile market forces. This research highlights the essential value of the interconnection between formal artistic education and urban systems, which protects the creative core of the city from purely artificial market pressures. Ultimately, by integrating interdependent cultural symbols within the jazz framework, an effective mechanism for cultural preservation is established. This study provides emerging global cities with a sustainable framework that balances musical diversity and deep-rooted local culture. On an international scale, these findings imply that institutionalizing niche art forms through formal pedagogy offers a universal strategy for cultural resilience, suggesting that the "academy-led" model can serve as a global benchmark for protecting artistic diversity in emerging economies facing similar market volatility. By positioning the conservatory as a primary stabilizer, this framework offers a scalable solution for international music educators and urban planners to ensure the survival of localized musical identities within a rapidly globalizing world.

## Suggestions

Based on the findings of this study, the Chengdu municipal government and relevant cultural departments are encouraged to design and implement bespoke policy measures, including financial support and tax breaks, aimed at small- to medium-sized professional jazz venues, fostering the private sector, and addressing the disconnect between the academic production and commercial consumption of jazz. To implement these measures, a designated Cultural

Innovation Fund should be established to provide quarterly grants to licensed jazz venues featuring local graduates, thereby creating a sustainable bridge between the academy and the market. Moreover, the Sichuan Conservatory of Music is advised to further develop the digital dimension of pedagogy through the implementation of MOOCs and virtual global masterclasses, ensuring that professional resources are available to the community, economically and during fluctuations in the marketplace. The institution should prioritize the creation of a bilingual digital repository of transcribed Chinese Ethnic Jazz scores, providing global access to the localized curriculum and establishing Chengdu as a leader in international music education. Lastly, further research is warranted for local musicians and composers in the area of indigenous innovation regarding the integration of Southwestern Chinese folk music with contemporary jazz to create a global Chengdu Sound that will create a sustainable cultural and economic future for regional music. This strategy requires the formalization of Intercultural Composition Workshops within the conservatory, where folk masters and jazz academics co-develop new musical artifacts for international export to the West.

### Implications

This research posits that, under the conditions of contemporary cultural globalization, the role of the music conservatory as a place of teaching and learning must be reformulated and expanded to become a major place of cultural sustainability, wherein the teaching of niche art forms as a commercially unstable and volatile form of pedagogy lacks the resilience that the Chengdu jazz case exemplifies. Urban planners and cultural policymakers can gain insights from the research findings that a sophisticated city branding exercise requires more of an inter-institutional collaboration pathway involving academic partners and private cultural venues, as opposed to mere reliance on the market. Moreover, the successful blending of local cultural elements and global music suggests that local cultural resurgence can enable intermediate contemporary artists to express a unique identity at a global level while also complying with relevant

contemporary artistic standards, thus providing an example for other new and emerging economies on how to safeguard and enhance cultural diversity in a contemporary setting.

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