

»Doing Jazz« in Germany 2019 – Working Conditions of Young Professional German Jazz Musicians

by Martin Breternitz

1. Introduction – Towards a «Situation of Jazz» in Germany

In 2019 Germany, being a jazz musician is an established profession and valid *life plan*.¹ Jazz as a means of artistic self-expression and individuality is identified by contemporary academic research as central aspect of creating this music and pursuing it as a career path (Buscatto 2019; Dias 2019; Müller 2017). Each year, the quantity of university jazz graduates increases, and consequently, increasingly more people are *doing jazz*.² The music has seemingly found recognition and a certain status in structures and institutions of publicly funded cultural subsidies.³ At the same time, working conditions are rapidly changing due to ever increasing processes of digitalization, and a growing need for skills in self-management and cultural entrepreneurship required in music business practice (Zaddach 2019: 144, 146). In a recent compendium about music life in Germany by the German Music Information Centre (MIZ)⁴, the “situation of jazz” is concludingly labeled “good” (Linke 2019: 398) – large quantities of clubs and venues for jazz in Germany, a broad and lively spectrum of styles and traditions, and many opportunities to learn and practice jazz contribute to this impression (Linke 2019).

Often disregarded however are working conditions and self-conceptions of the musicians themselves. The “poor jazz musician” is a narrative, everybody taking part in contemporary jazz culture is familiar with. This notion however again marginalizes the creative and cultural value and diminishes the self-efficacy of jazz musicians. As preconceptions and stereotypes are scientifically unreliable, they do point towards problematic aspects of income and labor in professional musicianship. Recent studies show difficult working and living conditions of

¹ German: *Lebensentwurf*. Sociologist Cornelia Koppetsch discusses this term using the example of creativity and life plan in the field of advertisement (Koppetsch 2006).

² The term references a recent sociological dissertation focusing on hermeneutic-interactionist analysis of interviews done with 6 jazz bands, putting the processual and operational aspects (*doing*) of jazz in the centre (Müller 2017). The title of the online survey conducted for this article was originally “*Doing Jazz* in Germany 2020”, but was afterwards changed to “2019” to reflect that it was being undertaken before the Covid-19 pandemic.

³ The German Employment Agency (Arbeitsagentur) lists “jazz musician” as a profession on its official job index “Berufenet.arbeitsagentur.de”. A prior version of this entry was strongly criticized in the jazz scene for its inaccurate job description and demeaning, low-quality illustrations (<<https://www.nmz.de/artikel/der-hut-steht-ihm-gut-eine-neue-mode-praeventionismus>>).

⁴ Musikinformativszentrum (MIZ) is a mainly public funded, non-profit agency of the German Music Council (Deutscher Musikrat).

musicians in general (Help Musicians UK 2016, 2017; Norz 2016; Musicians' Union 2012), with only few focusing on jazz in particular (Umney 2016; Umney/Kretsos 2014; Jeffri 2002). Current challenges for jazz in the 21st century are being recognized and discussed by jazz academia, seen in the agendas and subsequent publications of both the Darmstädter Jazzforum 2017 and 2019 (Knauer 2018), and the Rhythm Changes Conference in 2020⁵, where the overarching theme will be "Jazz Now!". Identity, changing audience demographics, informal networking and cultural policies in European jazz are exemplarily researched by José Dias (Dias 2019). Martin Pfeleiderer and Wolf-Georg Zaddach reconstruct discourses in German jazz magazines (Pfeleiderer, Zaddach 2014), and Benjamin Burkhart similarly in German feuilleton (Burkhart 2019). Journalistic portraits of young jazz actors give insights into what is important for young jazz musicians in Germany.⁶

Yet, in order to gather solid information about the economic situation of musicians, differentiating and especially continuously undertaken statistical surveys are required (Zaddach 2019: 145-146). Otherwise, reliable 'hard facts' are often missing, even when core statements and descriptions of the *jazz status quo* are portrayed and negotiated in high-level cultural-political discussions and committees (Renz 2016: 7). Statistical data and subsequent analysis can be useful for making scientifically based statements, creating problem recognition and initiating adequate cultural-political measures.⁷ In 2016, the first broad statistical survey of working and living conditions of German jazz musicians was done by Thomas Renz at University of Hildesheim (Renz 2016). Initiated by the German Jazz Musicians' Union (DJU)⁸, the IG Jazz Berlin and the Jazzinstitut Darmstadt, its central objective was the gathering and analysis of data regarding the demographic, social and economic situation of professional jazz musicians in Germany, leading to scientifically based recommendations towards cultural politics and administrations.

Following this approach, this article presents results from a qualitative study with 26 professional German jazz musicians, undertaken by the author, addressing more in-depth the life and working conditions of some young jazz musicians in nowadays Germany. Further,

⁵ The conference was postponed due to the Covid-19 pandemic.

⁶ In 2017, a film portrait (3sat) of the then 28-year-old saxophone player Anna-Lena Schnabel stirred discussions in the German jazz scene around the Echo Jazz Award, as accusations of censorship were articulated. Performing at the award show, Schnabel wanted to play an original tune from her awarded album, which she was allegedly denied by the producers. The film however also follows Schnabel's biographical backgrounds, illustrating the hardships and personal motivations her life as a talented young jazz musician in Germany. <<https://www.zeit.de/kultur/musik/2017-10/der-preis-der-anna-lena-schnabel-jan-baeumer-film/seite-2>>

⁷ Statistical analysis further enables international comparisons. This article is the result of an international jazz research symposium at MÜPA Budapest in 02/2020 and was itself conceptualized for international context.

⁸ In 2016: *Union Deutscher Jazzmusiker (UDJ)*, since 2019: *Deutsche Jazz Union (DJU)*.

given the international context of the symposium in which this presentation was done, foremost key quantitative and qualitative findings of the representative “Jazzstudie 2016” are presented and some selected aspects of the Doing jazz survey are respectively put into comparison. The article explores how the young professional musicians are *doing* jazz: How do they spend their work time? In what cultural political measurements and institutions are they participating, and what else could they benefit from? Which aspects and features do they value about jazz? The article follows these questions in three sections: The first part illustrates briefly institutions, cultural subsidy structures and institutional networks for jazz in Germany. Following, working and living conditions are discussed analyzing qualitative data obtained through the survey, comparing them to the “Jazzstudie 2016”. Part three discusses the self-conceptions and perspectives of being a jazz musician in Germany 2019, drawing from the survey data.

2. “An Institutionalized Infrastructure” – Cultural Structures, Institutions and Fundings for Jazz in Germany

From an institutional and structural perspective, Germany offers a broad spectrum of venues, festivals, programs and funds for jazz musicians, promoters and audiences. Via the Music Information Centre (MIZ), the German Music Council certifies, that German jazz has distinguished „stylistic broadness, independence and plurality“ (Linke 2019: 378). Germany possess the largest network of jazz venues in Europe (Renz 2016: 7): around 700 jazz venues and clubs in Germany are offering numerous opportunities for playing and experiencing this music live, the large number of jazz festivals further factoring into this equation (Linke 2019: 381). Jazz is also performed in alternative and socio-cultural contexts, not even included in this enumeration. Germany’s four publicly funded radio big bands – NDR, WDR, HR and SWR – constantly produce high-quality jazz live, on recordings or on-the-air, collaborating with international stars and conductors. The public radio broadcasts often have dedicated jazz programs. Young jazz talents are supported, connected and educated in jazz ensembles like the National German Youth Jazz Orchestra (BuJazzO) and the 16 Federal Youth Big Band Ensemble equivalents – the impact these institutions have for talented players as well as the external image of jazz can hardly be overrated.⁹ Nationwide, there are a number of jazz awards

⁹ Landesjugendjazzorchester (LaJazzO), Landesjugendbigband (LJBB) on the federal level. Generally, the youth jazz ensembles are financed by the federal music councils, the BuJazzO by German Music Council. It has to be noted, that the jazz ensembles are still far away from being equally funded to their classical counterparts, drawing from far-reaching personal professional experiences and field sources.

(e.g. “SWR-Jazzpreis”) and talent exchanges and competitions (e.g. “Jugend jazzt”) in both the private and public sector, connotated with scene prestige.

Jazz is taught in the public and private music schools, as well as in private lessons. The number of students who are currently studying jazz in Germany at 18 universities is approximately 1500 – three times as much as in the year 2000 (Linke 2019: 378, Renz 2016: 7).

Historically, the German jazz scene seems to have profoundly transformed from a “freelancing economy” to an “institutionalized infrastructure” since the 1980s (Pronitschew 2018: 192), enabling jazz to enter contexts that are largely supported by public funding.¹⁰ Bureaucratically, Germany’s jazz landscape is characterized by its decentralized structures of federalism (Pronitschew 2019: 197).¹¹ Instead of an overarching national Ministry of Culture, financial and structural support and negotiations take place between a variety of different committees, institutions and associations on national and federal levels. Important national institutions are the German Music Council (Deutscher Musikrat) and the committee “Bundeskonzferenz Jazz” (BKJazz), representing the interests of the German jazz scene in the field of cultural politics. In the field of fundings, the “Initiative Musik” is a “central promotion institution” (Linke 2019: 381), with the GVL, GEMA¹², and German Music Council being shareholders.¹³ In the 16 federal states, each ministry of culture, Federal Music Council (Landesmusikrat), jazz and popular music association (Landesarbeitsgemeinschaft, LAG), clubs and venues, musicians and universities are dealing autonomously with jazz related issues, and – ideally – collaborate in committees and projects.

Fundings and grants for jazz can often be called upon for specific projects from a great number of cultural federal and national institutions and trust funds. Basis for achieving a grant is a bureaucratic application process. A recent example for a project with far reaching impact is the 2013 initiated APPLAUS award for live music programs and venues by the “Initiative Musik”,

¹⁰ For the 1980s this goes especially for West Germany (FRG), as jazz funding and cultural bureaucracy in East Germany (GDR) was organized profoundly differently. A common factor of both systems was jazz live culture being carried out largely by jazz clubs – jazz fans, self-organized in jazz communities (Breternitz 2017). After the transformation 1989/90, East German jazz clubs quickly adapted to the now nationwide regulations of associations and cultural organization, or dissolved.

¹¹ Though Pronitschew, quoting Jost, refers to federalism supporting and facilitating a jazz infrastructure mainly in 70s and 80s West Germany, I think his argument is similarly applicable for today’s situation, identifying federalism as a key characteristic of German jazz landscape.

¹² GVL (Gesellschaft zur Verwertung von Leistungsschutzrechten) is the central copyright agency in Germany. GEMA (Gesellschaft für musikalische Aufführungs- und mechanische Vervielfältigungsrechte) is a government-mandated collecting society responsible for musical performing and mechanical production rights.

¹³ A more comprehensive overview can be found in MIZ 2019. (Linke).

granting between 5.000 and 40.000 € for “culturally outstanding live music programs”, with a budget of about 1.8 million € in 2019.¹⁴

Further, the German Jazz Union (Deutsche Jazz Union) is increasingly playing an important role in jazz-related cultural politics, initiating progressive ideas and changing political structures for jazz musicians in Germany. Founded in West Germany in 1973¹⁵, a reorganization in 2012 led to a strengthening of the union, which acts largely in representing jazz musicians’ interests.¹⁶ Especially during the Corona crisis at the beginning of 2020, where a nationwide shutdown in the middle of March practically stopped professional economic music activities for jazz musicians as concerts, lessons or record productions were cancelled, they actively distributed important information regarding financial aides in social media and email newsletters, and were actively participating in the shaping of the financial aides for freelancing jazz musicians, for example in introducing and supporting the concept of a basic income of 1000€ for artists during the Corona crisis, together with the German Music Council.¹⁷

Regarding social security, the artist social insurance KSV (Künstlersozialversicherung) together with the associated KSK (Künstlersozialkasse) are responsible to ensure, that self-employed artists have a similar protection under statutory social insurance as employees, coordinating the payment of contributions for its members to a health insurance and to the statutory pension and nursing care insurance.

¹⁴ <http://beta.musikwoche.de/details/445941>, Frank Medwedeff, 28.11.2019: Applaus für Applaus-Gewinner).

¹⁵ Pronitschew sheds a brief historical light into initiation and early processes of the Union (Pronitschew 2019: 201).

¹⁶ The DJU initiated for example a largely recognized self-commitment petition aiming for a minimum pay of 250€ per musician per gig, and in 2019 changed the name as well as all communications of the organization to a gender neutral version, underlining their goal of achieving more gender equality in German jazz.

<http://www.miz.org/downloads/dokumente/696/2014_Willenserklaerung-UDJ-Musiker-Veranstalter.pdf>

¹⁷ <http://www.deutsche-jazzunion.de/2020/03/22/aufruf-an-politik-und-musikwirtschaft-schnelle-hilfe-auch-fuer-jazzmusikerinnen/>

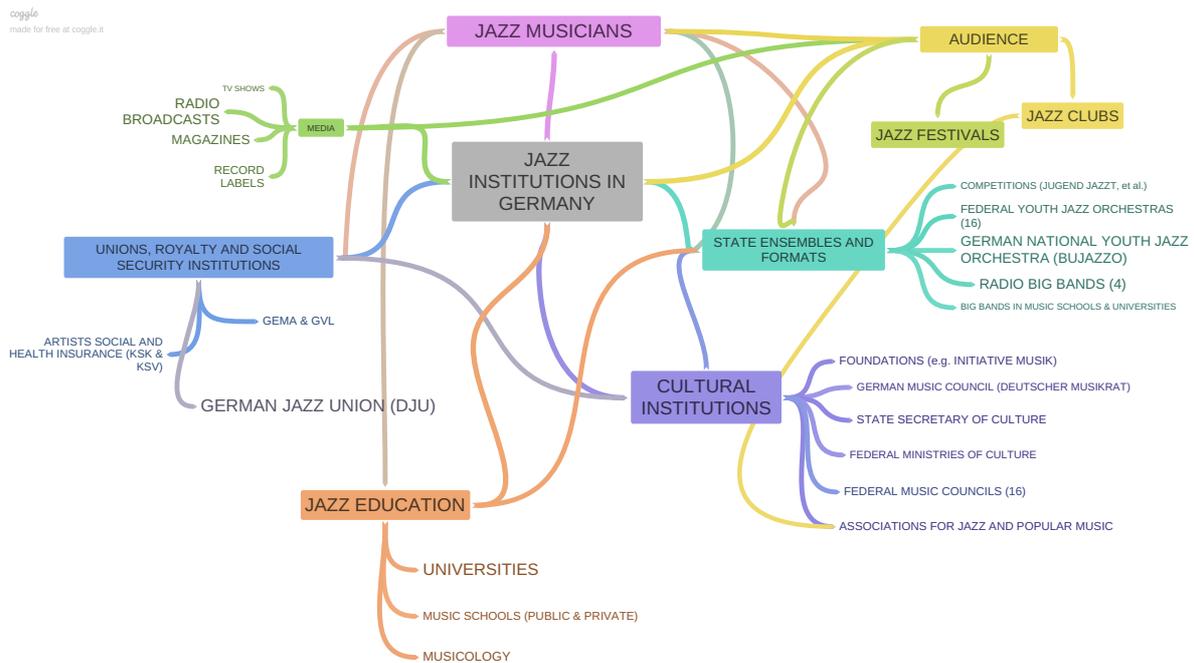


Figure 1: Mapping of actors, structures and institutions of jazz in Germany.

The institutional overview drafted in this section, while far from being comprehensive, aimed to establish a context of jazz structures and institutions in Germany. Excluded by this institutional illustration are aspects of income situation and working conditions perceived by the musicians themselves. Following this notion, the main part of the paper illustrates findings of a survey with young professional Germany jazz musicians, comparing and discussing them to data, hypotheses and findings of the “Jazzstudie 2016”.

3. *Big Bands and Big Data* – Living and Working Conditions of German Jazz Musicians

Empirical data for this article was acquired through an online survey (“»Doing Jazz« in Germany 2019”)¹⁸, undertaken by me in November-December 2019. The “Jazzstudie 2016” (Renz 2016) as first broad statistical survey of working and living conditions of German jazz musicians was regarded as central referential point. Results of “Doing Jazz” were compared and utilized for validating hypotheses and especially qualitative findings.¹⁹ As 1860 participants

¹⁸ “»Doing Jazz« in Deutschland 2019 – Praxis, Perspektiven und Selbstverständnis professioneller Jazzmusiker/innen” –engl.: »Doing Jazz« in Germany 2019 – Practice, Perspectives and Self-Understanding of professional Jazz Musicians”.

¹⁹ The “Jazzstudie 2016” is published open access. Besides the high methodological quality of the study, it is easily accessible, and visualizes data in various comprehensive ways. <<http://www.jazzstudie2016.de>>

completed the “Jazzstudie” survey, effectively comprising 40% of the roughly 4600 jazz musicians insured by the German artist’s statutory social insurance KSV and KSK²⁰ (Renz 2016: 18), the results are representative and meaningful. Despite both studies differing in questionnaire design, findings from the “Jazzstudie 2016” could largely be replicated in the “Doing Jazz 2019” study, and most conclusions verified. As the aim of this article is to present findings regarding jazz in Germany to an international readership, and not to replicate the “Jazzstudie 2016”, the article will not discuss findings from both studies separately, but rather in connected and directly referenced manner.

3.1. Methodology

The “Doing Jazz 2019” study focused primarily on qualitative data. Questions were generally in an open-style character, leaving space for individual forms of phrasing, depiction and self-chosen explanation. The first section collected demographical data. After two pretestings, the actual survey was to be send initially only to 10 musicians from my network, ensuring the subjects’ actual professionalism in jazz music as well as enough time for interpretation.²¹ In a second phase two weeks after initiation, the survey link was then send to alumni of the German National Youth Jazz Orchestra (BuJazzO), aiming towards more participants and a broader regional distribution. In total, 26 jazz musicians participated, 11 answering all questions. Despite not having a high number of participants compared to Renz 2016, the quality of the data and the study being qualitatively focused turned out to be consistent, and is therefore assumed to be acceptable. Prime choosing criteria were the subjects’ professionalism, meaning, that the musicians had to be earning their living primarily with music, which was met by all of the participants, as well as a relatively young age.²²

Questions were categorized into four sections: demographics, working conditions and individual practices, self-conceptions, and future perspectives. The data was collected and evaluated anonymously. The first two sections comprised open and multiple-choice questions, the third and fourth section were presented mainly in open formats, occasionally giving key words for explaining the direction of the respective questions. Results were analyzed both

²⁰ See section two.

²¹ The initial participants chosen mostly lived in the middle German area, but also in metropole cities like Berlin, Munich, Cologne and Hamburg. Some indeed did know each other; they were not necessarily part of the same local or regional scene and had no close associations to each other. This method allowed exercising a certain control of the participants intra-influencing each other regarding survey answers.

²² In the first phase of the survey, the criteria were met, as participants were intentionally selected. Also in the second phase, where there was practically not much control regarding the aptitude of the participants, everybody played gigs and earned his living with jazz music.

statistically and hermeneutically, using techniques of coding, summarizing and contrasting key aspects found in the qualitative answers (Merkens 2013, Mayring 2013, Böhm 2013).

Socio-Demographical Data

The jazz musicians participating in the “Doing Jazz 2019” survey were on average 31,5 years old, 23 being the youngest, and 48 oldest. Age distribution resembles a pyramid, with its center at 25 to 36 years, the 48-year-old subject being an outlier. Generally, the German jazz scene is quite young: 55,5 % of the participants of the “Jazzstudie 2016” are between 21 and 40 years old. Although the distribution of both studies only via the internet limits the significance of these numbers to a certain point, “there is at least no decreasing generational effect” visible on the part of the jazz musicians – much opposing the situation of the ageing jazz audience (Renz 2016: 69). Nearly two thirds of the jazz musicians have no kids. One third is listed as being the parent of 1, and 3 participants (11%) said, that they were having 2 children. In the much larger referential “Jazzstudie 2016”, the family situations are similar. Here, also 40% noted, that they have one or two children (N= 1209). When asked for reasons for not (yet) having children, the four frequent answers were:

- 37% – Current income is not enough for starting a family
- 32% – Current income situation is not stable in the long term
- 26 % – Working times are not suited for having children
- 24% – Not enough (leisure) time for a family life.

(N= 1031, multiple selections possible; Renz 2016: 68).

Regarding the family situations, the “Jazzstudie” further reveals, that 2 thirds of the jazz musicians are either married or in a relationship, and interestingly, that most of their partners are working in the fields of art as well – most common explicitly in music. (Renz 2016: 68).

Doing jazz in Germany is evidently a male dominated practice. 77% of the participating musicians are male, while 23% register female. While the “Jazzstudie” portrays a similar ratio of 80% male and 20% female jazz musicians, it emphasizes, that there is a visible increase of female musicians in the younger generations. Positively, gender has no influence on financial aspects of being a jazz musician: There is no pay gap between men and women regarding live gigs or the total yearly income (Renz 2016: 69). Female jazz musicians by a large majority (86%) name “vocals” as their main instrument, whereas regarding other instruments, male musicians dominate largely (Renz 2016: 69).

German jazz musicians are highly educated – 88% of the participants have a university degree, which is equally divided into Bachelor’s and Master’s degree (36%) each, 16% hold a diploma.

Only two participants referred to their high school diploma as their highest educational degree. Referenced again to “Jazzstudie”, again similar results are seen: 70% list as having a university degree. It can be therefore concluded, that “this music [...] currently is done by people with formally high educational degrees, and thus, by an educated elite.” (Renz 2016: 21) – especially regarding that in German society average, only 30% have a university-entrance diploma (Abitur). Having summarized key methodological aspects and general socio-demographical characteristics, the following section focusses on the qualitative approaches of the “Doing Jazz 2019” study, assembling answers to questions of 1) *how* and 2) *why* the musicians are doing jazz.

3.2. “Nice work, if you can get it – and you can get it, if you try” – Aspects of Labor, Income and Music Production

Vocational Aspects and Time Management

German professional jazz musicians spend their workday doing a variety of different tasks and occupations, related to their profession. First, asked how they see their main fields of vocational tasks, all participants (but one) name live gigs or respectively concerts²³ as their main job occupation (96%, N=25, open question format). Teaching music is the second most important activity represented in the survey: 80% of the jazz musicians either teach in public or private music schools, universities, or at privately home. Additionally, some offer workshops, coaching or seminars. The “Jazzstudie 2016” registers 70% of the German jazz musicians teaching music lessons, mostly jazz, but other styles of popular music as well. Teaching is therefore an integral part of a jazz musicians’ “job description” (Renz 2016: 47). Still, only 33% of the participants evaluate teaching as a characteristic of the job (ibid.). Quantified, the musicians 21% give up to 5h, 27% between 6-10h, 20% 11-15h and 16,5% up to 20h lessons per week, full time teachers are rare (Ibid). Composing and arranging music are the third regular job activity, either for band projects or specific commissioner contract projects, as 44% of the participants indicate (N=25). Following listed are rehearsals with bands and projects, and the management of their own musical projects and bands.

The majority of the jazz musicians are working as freelancers (63%). Additionally, 29% are both employed and freelancing, with 8% to being employed only (N=26, see figure 2). Although we’ve established the importance of teaching for jazz musicians, employment contracts in the pedagogical field are sparse. The “Jazzstudie” finds 69% of the teaching jazz musicians are

²³ Used synonymously by the participants.

giving private lessons, and 56% being freelancing, independent contractors²⁴ teaching at a music institution (N = 1312 multiple selections). Only 15 % are employed in music schools or universities (Renz 2016: 49).

For the roughly 37% employed musicians in the “Doing Jazz 2019“ survey, the fields of employment are: teaching in a public or private music school (5), high school (1), music university (3), working seasonally for a musical company (1), an orchestra (1), and a radio big band 1 (Rundfunkbigband).

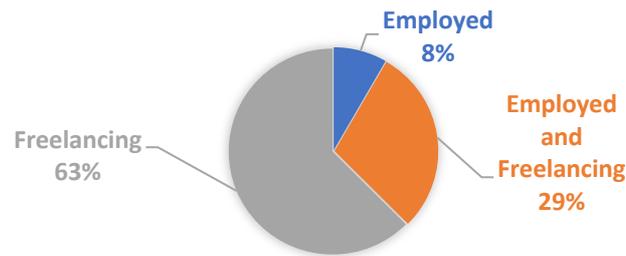


Figure 2: Ratio of Freelancing and Employment (N=26).

German jazz musicians’ stereotypical workdays may look like this: In the morning, most are doing composition, instrument practicing and tackling of bureaucratic and management tasks. Teaching lessons and band rehearsals mainly happen in the afternoon, and concerts are more likely to take place in the evening, and increasingly on the weekend. The jazz musicians generally seem to follow a relatively structured weekly work schedule (N=21). A stereotypical example of a structured approach is the following:

„Getting up at 6 o’clock, taking care of the kids, at around 08:45: practicing, writing sheet music, management and organisation up until 12:00. Starting 14:00 lessons up until 22:00 on Monday, Tuesday, Thursday; Wednesday until 18 o’clock; Fr-Sun possibly concerts.“

Contrastingly, four musicians report, that for them every week is different, work is rather project-focused, where composition, practice and rehearsals concentrate over a certain period of days or weeks. The spectrum of scheduling the workload is as diverse as the participant’s life and family situations vary. One musician for example practices regularly for 1,5 h in the evening, after having put her child to bed. Participants with children report that they tend to spend their afternoons with their families. An example for more a mixture between a tightly structured and more project focused approach is:

“On my [teaching] free days I prepare and review my lesson planning, compose, practice, work on band projects, music videos, do booking. I don’t have a fixed schedule for that, it

²⁴ German: „Freie Honorarkraft“, or „freischaffend“ – e.g. regularly working for music schools or universities, but not being employed by them.

always depends on the urgency. These are the most time-consuming aspects of my work, though.”

Asked to map out activities of a “normal work week” and quantify them, the musicians came up with the following tasks:

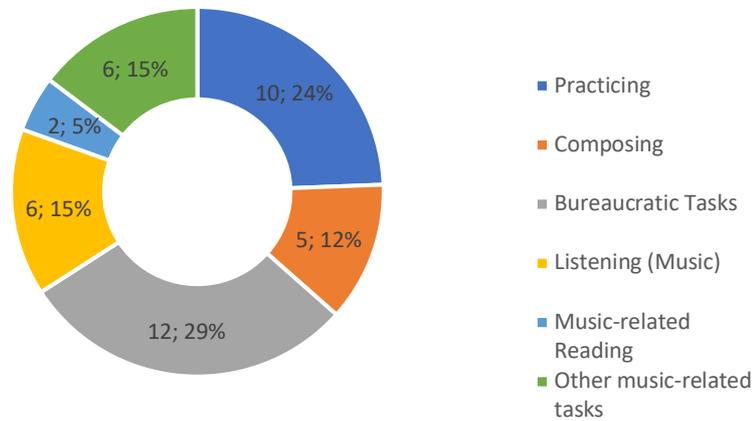


Figure 3: Average Work Distribution per Day in h, excluding Gigs (N=18).

The largest section falls on bureaucratic tasks with 29%. This “office work” includes accounting tasks like writing and dealing with invoices, being active on social media, taking care of a website, concert booking, managing band rehearsals, recording schedules or tours. These organizational, bureaucratic tasks are done by most musicians every day for time period of 1-3 hours, rather than “on bulk” only once a week. The data reveals further, that the jazz musicians spend about a quarter of their daily work routine with practicing. The rest of the workday diverges into music-related tasks, like listening to music, composing, or doing music research and music-related reading. In sum, the working hours add up to = 37,5 h of per week on average. Concerts and gigs are excluded in this calculation, as they were not inquired. The “Jazzstudie 2016” comes in helpful, as it looked into this aspect more in-depth. According to their data, the majority of the German jazz musicians are actually working more than 40h per week, as roughly 60% of the participants of the “Jazzstudie 2016” report to work between 50 and up to 70h a week (Renz 2016: 55).

Average work time per week	%
Up to 10 h	2
Up to 20 h	5
Up to 30 h	11
Up to 40 h	23
Up to 50 h	30
Up to 60 h	19
More than 70 h	10

Average work time per week in % from Jazzstudie 2016 (N= 1670, Renz 2016: 55.).

Berlin and Cologne are the two German cities harboring most jazz musicians (Renz 2016: 66). Clearly, jazz is a phenomenon of “big or middle cities”, as 50% live in cities with more than 500.000 inhabitants. Still, the overall distribution of working jazz musicians analyzed by postal codes in the “Jazzstudie” indicates, that jazz is done all over Germany (ibid.) In the “Doing Jazz 2019” survey, mobility seems a relevant aspect for the jazz musicians, as gigs, or band rehearsals are not necessarily close to their homes – in more rural areas often in adjacent cities – also, regular commuting to the music schools and universities where lessons take place are contributing factors here. Around half of the participants mention, that they are traveling by train either to their regular jobs, and even to gigs, which gives them the opportunity to do administrative work on the commute.

Music Production and Live Gigs

In the field of concerts and music production, the jazz musicians participating in the study are playing twice as often as part of a band, than with their own projects, but reportedly release twice as much music recordings under their own conceptions and collectives. In 2019, participants list 29 gigs with their own bands and projects, having played 48 live concerts as part of one or more bands under different aegis (N=17). In the mean, 2 productions were released on average in 2019 under their own name (own band), and 1,3 as sideman/sidewomen (N=16). The “Jazzstudie 2016” found, that more than half (54%) of the German jazz musicians were doing not more than 25 concerts a year, another 24% a maximum of 50 (N = 2048, Renz 2016: 35). In music production, 35% work with a record label, 59% independently (“Doing Jazz 2019”, multiple answers possible). 65% released their music on CD, and 65% report that they released either exclusively or additionally in digital form on Spotify, Apple Music,

Amazon Music, Soundcloud, YouTube, or Bandcamp. The music production generally does not happen out of “commercial goals”, but rather out of „artistic reasons“, with no economic profit expected, as Renz concludes drawing from the Jazzstudie data (Renz 2016: 12).

Presence and self-representation in social media and via an own web site seems to be the standard, as many make use of social media to promote their artistic works, or make live concert announcements (N=17). The messenger service *WhatsApp* is frequently used for both band coordination and concert or release promotion as well. Facebook, Instagram and YouTube are used for concert announcements, but also for communication and exploration (“getting to know new music”), having a regular exchange of ideas, news, or generally keeping in touch with the own network. 53% of the musicians report conducting an own website for providing biographical information, promotion, announces, and also for documenting their artistic work. Concluding the section about vocational tasks and fields of occupations, as well as how work time is spent: Jazz musicians are doing many different tasks, and although not having fixed working hours, orientate themselves on a self-set schedule. Combining the data of the two studies, it is assumable that most of the musicians are working more than 40 hours a week. Renz concludes, that “making music, rehearsing, organizing concerts, preparing lessons and also practicing are claiming the largest part of the working week” (Renz 2016: 12).

Income Situation

Jazz musicians in Germany live off of an income, that only can be described as precarious (Renz 2016: 8). Here, representative findings of the “Jazzstudie 2016” are illustrated first, referring the findings of the “Doing Jazz 2019” survey in a second step. In 2015²⁵, 50% of German jazz musicians had a yearly disposable income of 12.500 € (median, N = 1411). If only earnings from freelancing concerts and teaching activities are considered, this number increases to 69% (Renz 2016: 57). Only 10% of the sample generated more than 20.000 € income coming directly from their jazz activities (Ibid.). Calculating the income of the participants in the “Doing Jazz” survey results in an average yearly income of 18.950 €, the median being 18.000 € (N=10). Considered only the freelancing activities, the yearly income results in 16.700 € on average, the median being 15.000 € (N = 8). To put this into context: The median household income in Germany in 2018 was 43.932 € (Destatis, Statistisches Bundesamt).²⁶ Having established a generally high education level of German jazz musicians, another reference number to be drawn

²⁵ For a detailed figure of both income distribution and categorization into the respective fields of work (employment, freelancing, etc) see Renz 2016: 56.

²⁶ <https://www.destatis.de/DE/Themen/Gesellschaft-Umwelt/Einkommen-Konsum-Lebensbedingungen/Einkommen-Einnahmen-Ausgaben/Tabellen/deutschland-evs.html>

upon for contextualizing the income situation of jazz musicians can be the average starting salary for employees with university degree in Germany, which for 2019 was 47.541 € pre-tax.²⁷ In an expert interview from 2015, a representative of the German national statistical department for wages and salary illustrates, that a median monthly salary of 3.000 € pre-tax (36.000 € annually) applies for German freelancers as well, stating further, that monthly incomes „up to 2000 € are to be considered in the low-wage area.“²⁸

Median Yearly Income of German Jazz Musicians		Difference to Median Yearly Income in Germany (36.000 €)²⁹
All (Jazzstudie 2016)	12.500 €	34,8 %
All (Doing Jazz 2019)	18.000 €	50 %
Freelancing only Doing Jazz 2019)	15.000 €	41,7%

The majority of German jazz musicians lives on the edge of the contextual existential minimum (Renz 2016: 57). Having established that major aspects of their work consist of playing live and teaching, main reasons identified here lay in the lack of being adequately paid for performing music live, as well as a relatively low-income situation in the field of music pedagogy (ibid.). Importantly, this situation does not depend on the assumption, that not enough quantitative work is done regarding working hours (Renz 2016: 55, see previous section). The income situation is also considered highly problematic by the jazz musicians themselves. Put into the words of a musician from the survey: “Jazz is categorized as high culture by society and paid like busking music”.

Participation in Institutions, Associations and Jazz Funding Structures

Another central finding of the two statistical studies was that participation and usage of state funding and cultural structures, as well as institutions among German jazz musicians is low. Artist’s health and social insurance³⁰ was had by 7 musicians (44%, N = 16, and three more participants report that they have been applying, but have not been accepted. The Jazzstudie reveals a percentage of 55% of the German jazz musicians being a member of the

²⁷ <https://www.sueddeutsche.de/karriere/gehalt-deutschland-gehaltsreport-1.4322621>

²⁸ <https://www.daserste.de/information/ratgeber-service/geldcheck/wer-verdient-was-er-verdient-interview-statistisches-bundesamt-100.html>.

²⁹ Precise calculation and comparison of average and median incomes of German employees vs. freelancers in general, and especially freelancers in the artistic field of course is a highly complex issue, where different sources as well as means of calculations are possible (arithmetic mean, median, average salary, household income, etc.). The figure comparison therefore has more of an illustrative character. The Median of 36.000 is taken from the article referenced in the footnote above.

³⁰ See section two.

Künstlersozialversicherung (KSV & KSK). A spotlight has been shone on this problematic situation in a recent public debate, as the German Jazz Musicians Union (DJU) in conjunction with 17 other large German artist's associations pointed out, that in the worst case, about half of the currently professionally practicing jazz musicians in Germany will be denied entitlement and access to the newly introduced „basic pension“ legislation („Grundrente“), referring to the Jazzstudie 2016's finding, that up to half of the German jazz musicians are having a disposable yearly income of 12.500€ or less. (*Press release by DJU, February 2020*).

At the GEMA, the government-mandated organization responsible for usage rights and licensing royalties, only 4 of the study participants are registered members. Of the 16 musicians, 38% (6) are members of either the German Jazz Musicians Union (DJU) or a local jazz association. As “Doing Jazz 2019” did not particularly ask for reasons of not participating or applying to cultural funds, thankfully the “Jazzstudie 2016” did. The two main reasons found for not being a member of the jazz musicians union, federal jazz association or local musician's initiative are that a membership simply does not seem to play a central role in their professional life and therefore, that their offerings are not largely known to the musicians (Renz 2016: 63). On the same side, expectations of the jazz musicians towards these jazz organizations are high, as 88% expect “a general political strengthening of jazz music”, 31% are interested in the “enforcement of concrete positions”, and 17% expect “service supply” (Renz 2016: 63). 21% are planning to become a member in the near future (N = 102, Renz 2016: 63).

In the survey, 6 musicians (38%, N=16) report having applied and utilizing state jazz funds or project programs. As portrayed in section two of this article, it is not necessarily for a lack of subsidy funds, programs or institutions for jazz in Germany. The participants who use the subsidy structures, are actually using them broadly, often applying for different funds on different governmental levels. Institutions addressed specifically are the municipal cultural bureaus, federal cultural foundations, Goetheinstitut, Initiative Musik, and more generally, “application-requiring subsidy programs” as well as jazz awards. As a hypothesis it seems, that the skills and experience needed are key in order to successfully apply to these jazz funds and jazz programs. This directly links to questions in the survey that were asking how the jazz musicians think they could benefit from cultural political measures, discussed in the following section.

Jazz Musicians' Desiderata

The jazz musicians were imposed four open-format questions asking about their conceptions of where the profession of jazz musician stands in Germany stands currently and what political or market measurements would change and could help them in the future.³¹

1 - Higher Payment

Higher payment is what 10 of the 14 participants (71%) are wishing for. Various suggestions for this are made by the participants. Some propose a “basic income”, that is specialized for artists. A comparable model has been introduced in France in XXX and other European countries as Sweden and Denmark. A different solution proposed is a “minimum wage” for jazz musicians, or a setting “fixed gig fees”. The German Jazz Musicians' Union proposed already publicly suggested this measure a few years ago (Q section 2), though a difficulty here lies in the constellation of freelancing artists working with majorly private parties. An effective way to putting fixed gig fees through would therefore lay in the responsibility of the German jazz musicians themselves. A third practical concept suggested are “honorarium subsidies” going directly to the jazz clubs and jazz venues. This being a more targeted approach, bureaucratic tasks would lie on the side of the clubs and venues, who could I turn benefit from the general increase of gig fees.

Many statements of the participants address the problematically unbalanced relationship between jazz and classical music subsidies and the respective different cultural reputations in Germany. Rather frustrated, one musician explains „(...) at 120 concerts a year, there should be more outcome than 10 -15.000 €. Because the work put into this is enormous, and the cultural worth of it is not less than it is with Classical Music.“ This depiction of 10-15.000 € annually income from gigs is most probably not exaggerated, as the Jazzstudie 2016 illustrates a generally low honorarium for jazz performances, where 50 € an evening is more often the norm, than the exception³² (Renz 2016: 12). For most German jazz musicians, a good and desirable gig fee would lie around 250 € per person. (Renz 2016: 39). Comparing German jazz infrastructure to classical music, another musician says: „Clubs need to get subsidized the same way as classical concert houses in order to be able to pay jazz musicians appropriately.“ A third musician agrees: „The state should support the free scene more (...). Subsidies should be dispersed more equally between Entertainment and Art Music“.

³¹ 1– Which measures would help you in your professional job? 2 – Where does jazz stand currently in Germany? 2 – What is the future of jazz? 3 – Where do you see yourself in five years?

³² The Jazzstudie depicts a detailed honorary fee distribution chart, as well as cumulated data of the relationship between desired and actual honorarium at Renz: 2016: 39-40.

Further proposals of the participants are increasing the quantity of jazz competitions, and providing more exposure to jazz music in school, as well as locally subsidizing practice rooms. Three musicians generally wish for a higher acceptance of live music, and especially for jazz. Two musicians express a need for more jazz showcases and jazz network events “(...) not being only lone warriors”). Four musicians also see need for action regarding a more professional communication with the bookers of festivals, venues and jazz clubs.

2 – Assistance in finding and applying for funds.

50% of the jazz musicians participating in the survey illustrated, that they could benefit from more accessibility to fundings and cultural subsidies (7, N=14). The musicians see this as task of the jazz musicians union and local jazz associations, although existing cultural institutions like the Federal Music Councils (Landesmusikräte) or dedicated associations for jazz/rock/pop facilitation (Landesarbeitsgemeinschaften) can generally considered for taking responsibilities. One musician would like to have: „central points for suitable funding, (...) for suitable labels, (...) for the right partners for sociocultural projects, info regarding GEMA. Otherwise one always needs to do a “huge load of research.“ The “Jazzstudie” clarifies, that 49% of the participating jazz musicians have received some sort of cultural funding (N = 1775). Listed funds and subsidies here were: awards (54%), project funding 48%), travel expenses (46%), stipends (37%) and the funding of tours (23%, Renz 2016: 58). As Germany has no single institution developing jazz-specific fundings and addressing the musicians and actors directly (Renz 2016: 59), in consequence, there is a widespread lack of knowledge about already existing funds and subsidy instruments. Even for those who know the various subsidy options, the application process is often a tremendous bureaucratic effort, leaving the general numbers of applicants quite low.

Asked where they would see themselves in five years, the prevalent answers of the musicians in the “Doing Jazz” survey are: to play more, or to play better payed gigs, and being able to continue and develop their own artistic projects:

“Hopefully with similar projects, but concerts [should be] in bigger venues, festivals, theatres, etc.²

“[...] I think, my live will be the same as now, expect for that I hope to be more established, play better, understand music better, compose better. I wish for my bands being more known and be playing at more jazz festivals”.

“I hope to get more opportunities to convey my music to promoters, who can actually pay appropriate fees. This would allow me to dedicate myself more to my musical research, to composing more, to practicing more. Thus, I could probably afford to teach a little less, because gigs with my projects are better payed.”

In the light of the illustrated precarious working conditions, it seems that the jazz musicians are somehow trying to solve their problematic situation by simply “working more” – a somewhat reasonable approach, as individuals don’t have much influence on the general payment situation, which rather lays in the hands of cultural actors and organizations as music councils, cultural ministries and jazz associations, as well as the jazz musicians’ union. Concluding the section about working and living conditions, the following section explores answers given to aspects of current jazz aesthetics and conceptions of this music.

3.3. “What is this thing called [Jazz]?” – Participants’ Self-Conceptions and Contemporary Jazz Aesthetics

Adding a second, qualitative layer to the “Doing Jazz 2019” survey, questions of self-conceptions and participants perspectives on contemporary jazz aesthetics were explored, following two approaches: First, a range of open questions was imposed (“Why are you doing jazz?”, “Where does jazz in contemporary Germany stand”, “Where do you see the future of jazz?”). Second, the participants were asked to list up to five contemporary bands or musicians from various genres that they are currently listening to, and further, to comment on why they find the respective project or artist interesting. The data collected here was reviewed, adding meta information about record release dates and respective genre assignment using the website *Discogs.com*. The musicians’ comments were then hermeneutically analyzed, categorized and comprised, revealing reoccurring aspects about what the musicians value about current jazz music.

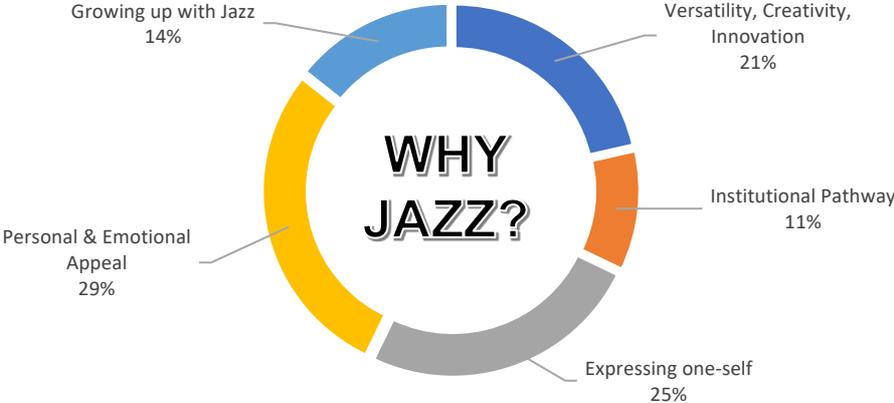


Figure 4: Why are you doing jazz? N=14

Asked “Why are you doing jazz”, the most frequent listed reasons were 1) personal and emotional appeal, 2) self-expression, 3) versatility, creativity, innovation (see figure 4). To some of the musicians’ answers, multiple codes could be attributed. The comments regarding personal and emotional appeal show a wide spectrum of how jazz is perceived. One musician answers: „Because it appeals to me, because I can express myself through jazz, because all is possible in jazz, because it knows no limits“, while others speak of „enthusiasm“, „passion“ and „inspiration“. A specific colorful description articulates:

„Because it is such a lively music, that carries you away, where you have the framework of the harmonies, but you are so free at the same time. Because the music makes you want to dance and lightens up your mood, and is also emotional. You can combine all styles of music that you like and still be based in jazz.“

Regarding jazz as means of self-expression, for one musician, the processes of communication that happens in jazz stand in the foreground of his occupation:

„I like the communicative approach, that is inherent to this type of music. An improvising band is the smallest democratic unit, you could say. In classical music, the conductor and composer of a musical piece are giving the instructions. In jazz everything can/has to be negotiated between the acting musicians all the time, no matter if you are in a rehearsal, or in a concert.“

Another one articulates these expressive aspects explicitly: „[Jazz] for me feels like the most honest way to express myself on an artistic level.“ The labels *versatility/creativity/innovation* were attributed to statements, where the musicians were talking about jazz being able to combine or merge different musical genres:

„With jazz you can mix up all musical styles and thus develop new languages. It stays interesting all the time and you have endless possibilities of creative output. The only limits are those, that you want yourself.

Regarding an “institutional pathway”, or a “growing up with jazz”, one musician explained:

In one way, for kids there is only pathway into classical music or jazz, given that your path runs inside of institutions. Especially when you’re playing the saxophone, you get kind of drawn into this track automatically.

As for the task of naming and commenting on current bands, Figure 6 (below) depicts an occurrence-weighted visualization of the attributes coded. 55 bands and musicians were named in total, creating a vast selection – only three musicians and one band were repeatedly mentioned by multiple participants (Wayne Shorter, Paul Motian, Jim McNeely and Snarky Puppy).



Figure 5: Occurrence-weighted visualization of coded aspects attributed to contemporary bands and artists.

The “quality” of the music and aspects of “genre-integration” are the most occurring attributes, when looking at the individual comments. Further, frequent attributes are “innovation character”, “authenticity”, “virtuosity”, and “emotionality” of the musician, or band – descriptions that the musicians mentioned similarly when asked for the reasons of becoming a jazz musician (Figure 4). Especially the concept of “individuality” seems an important aspect for the jazz musicians, as it comes up in answers to different questions of the survey. Individuality is considered a quality in recent music but as well as a reason for doing jazz. “Individuality” is also mentioned in comments that were coded in the category “expressing oneself”. In the question “What is political in contemporary Jazz in Germany”, where 7 musicians answered “nothing, not much”, 3 illustrate, how jazz for them is especially important for laying a focus on individuality and individual artistic expression (N= 12). Similarly, on a larger scale, a recent in-depth ethnographic study of jazz musicians in japan finds that for Japanese musicians, jazz as a profession is about self-expression and identity (Buscatto 2019)³³ – often a “passionate choice”, providing a “social exception”, and escape from regular job choices of Japanese society. Using a similar phrasing, one musician in the survey describes jazz for her/him being a “breakout from society”.

The prevalent concept of individuality though seems not to be transferred in some sort of intra-scene-competition: Generally, the jazz musicians have collaborative attitudes, and regularly work together with their fellow musicians. When asked about networks, practically all

³³ Marie Buscatto presented her findings in a keynote lecture at the Sixth Rhythm Changes Conference („Jazz Journeys“) in 04/2019 in Graz (Austria). Interestingly, many characteristics of contemporary Japanese and German jazz musicians appear similar, e.g. teaching being a strong income basis, the precariousness and long working hours of the job, as well as a „multi-activity as a common reality“, referring tot he musicians often doing a multitude of different tasks and vocational practices – as described in section 3. (Buscatto 2019).

participants name their fellow musicians and band colleagues as main their main network. Further, work colleagues from music schools, universities, orchestras, big bands, and the bookers of venues are mentioned. Those who work with a label, in turn name label members as part of their important vocational network (N=21). The “Jazzstudie 2016” in the same field concludes, that most German jazz musicians currently play in ensembles with no hierarchy (Renz 2016: XX).

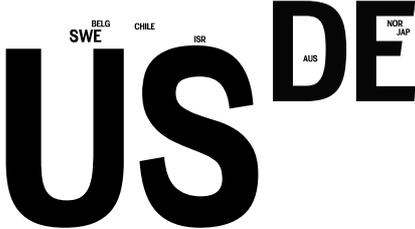


Figure 6: Occurrence-weighted visualization of the nationalities of bands and musicians mentioned.

When looking at the geographical origins of the musicians and bands mentioned, jazz coming from the US is dominant with 26 of 51 items, but interestingly, also 16 bands and musicians were from Germany (DE). This is an interesting finding, as it indicates that also recent German jazz artists are listened to by their respective jazz colleagues. Other countries were Belgium, Sweden, France, Israel, Japan, Norway, Austria and Chile.



Figure 7: Occurrence-weighted visualization of genres attributed (multiple genres possible).

The musicians prevalently listen to jazz, as this genre was labelled 43 times (Figure 7). Second frequent genres were Funk and Pop (5 times), Big Band was categorized 4 times. In light of the finding, that the jazz musicians seem to highly value “genre-integrating” aspects of contemporary music (Figure 5), this might at first come as a surprise. But looking at answers to the question “Where do you see the future of jazz”, one musician exemplarily explains:

“If Vulfpeck, PJ Morton or Snarky Puppy are jazz, then this jazz has at least the students and music aficionados [...] on their side. Jazz seems to be music for older generations, 68er, intellectuals/academics, musicians or former musicians, because it is assumable, that a network of knowledge exists, where the audience can dock on. If this [network] is not prevalent, it needs to be established first, or the listeners are drawn into it by charismatic, high-energetic performances.”

In concrete, many participating musicians foresee, and even would wish for a „dissolution of genres“. The given attribute of „genre-integration“ fits into this notion accordingly. One musician sees jazz as a means of education regarding diversity and plurality in modern society:

„I think that jazz can broaden the horizons of people. It shows, that music can be everything. And that the society is as diverse as the styles in jazz. And everybody and everything, even if it is very different, can co-exist.“

Very few see increase of the significance of jazz for society in the last years, although the actual distribution of jazz in public schools is rising, as one participant points out, hinting jazz as an phenomenon of an educated class:

„In almost every school there are big bands, [and] jazz ensembles. Germany-wide there are many big bands on a professional and amateur level. Radio plays jazz increasingly in its programs. Unfortunately, many people don't get into contact with jazz, when it's not happening in the schools or through their parents. Jazz seems to develop in the educated intellectual class, because here economic resources for lessons, instruments and sheet music are prevalent.“

Concludingly, asked about his/hers conception of the relevance of jazz, one musician philosophies:

„Jazz gave a lot to people in it's scene and has intense influences on people, but still, it is seperately encapsuled from the people not belonging to this scene. This is a pity. It could be possible to educate people more openly, to draw this scene and ways of thinking closer to others. It is definitely important, that jazz does not die!! The jazz-approach is beneficial.“

4. Conclusions

The purpose of this article was to research contemporary working conditions of jazz musicians in Germany in 2019/2020. Many qualitative and quantitative findings of a previous first broad and statistically representative Jazzstudie 2016 (Renz) could be replicated and in some cases, extended. Looking at the broad spectrum of jazz institutions, venues, subsidies and socio-cultural structures, the constitution of the situation for jazz music in Germany as being “well” (Linke XX) is understandable (section 1 and 2). Following this line of thought through to the actual musicians – the ones, doing jazz music – from an economical and labor situation, it has to be concluded: Jazz musicians in Germany are not well. Renz articulates this ambivalent situation, summarizing the “Jazzstudie 2016”, that „even if jazz musicians cannot be satisfied with this economic situation, they are shaping the lively jazz scene in Germany through their

musical output and artistic brilliance, and mediate, through their pedagogical work, as important actors in the field of cultural education music to all generations every day.“

In the very broad spectrum of vocational tasks of both live music performance and music pedagogy, generally more pay, more secure contract opportunities, as well as some ways of either simplifying or supplying assistance for application to cultural funds and subsidies are the crucial points of future German cultural policies regarding jazz musicians. Practical concepts suggested by the participants are an artist's basic income, a minimum wage, or a similarly some set of fixed gig fees (e.g. 250€ an evening for each musician). Further, the idea of supporting jazz culture more equally to the classical music sector, which in comparison receives tremendous amounts of subsidies and institutional support, a more targeted approach through “honorarium subsidies” going directly to jazz clubs, venues or festivals is suggested.

The musicians partaking in the survey are doing jazz because of its personal and emotional appeal and the versatility, creativity and innovation potential of this music. Individuality and the expression of self are playing central roles in the self-concepts of being a jazz musician in Germany in 2020. Individuality here is not to be confused with competing, or a non-collaboration, as many see themselves as part of multiple networks consisting of their musician colleagues. In contemporary music, quality is the attribute regarded most in the music listened to, followed by virtuosity, genre-integrating, innovation aspects of jazz music. The participants are not only listening to US bands and musicians, but also to a great extent to their fellow German colleagues. German jazz musicians today are “pragmatic idealists”, who foster their self-conceptions of being artists as “sound explorers and experimental innovators”, despite their problematic financial situation (Renz 2016: 8).

Putting the focus solely on precarious aspects of being a jazz musician though is not helpful in the sense of validating (and self-validating) jazz music for the musicians, as well as for this music in general. Regularly undertaken statistical surveys, giving lasting insights into a status quo of a music that is otherwise difficult to access can document a variety of living and working situations, and provide jazz musicians as well as representatives with more valid argument basis for illustrating working and living conditions, and add scientifically sound arguments in negotiations and discourse with cultural institutions and public subsidy structures (Zaddach 2019: 145). Valuing the amount and quality of work put into international jazz research projects generally, this can also be seen as an additional approach for generating comparable basis of jazz music scenes internationally.

Critically reflecting the “Doing Jazz 2019” survey's methodology, it has to be mentioned, that initially planned to be distributed only to approximately 10 subjects, the study was designed in

an explorative manner and could benefit from refinements in form and content, if done again. Some participants reported the survey taking too long to be completed (approx. 45-60 minutes) – a result of the majority of questions being in an open manner. Due to the study design leaning more towards qualitative data, the statistical findings are not representative on a stand-alone-basis. Yet, as outlined in the article, they form cohesions and similarities when compared with the much larger data from the “Jazzstudie 2016” both in statistical findings, as well as for qualitative data.

List of Bands and Musicians named by Doing Jazz 2019 Participants

Band / Musician	Recent release or live activity	Nationality	Attribute (Coded)	Genre
Jonas Schoen Sextet & Steve Swallow (Agnostic Chant Book)	2012	DE, US	Virtuosity	Jazz
Cécile McLorin Salvant	2018	US	Virtuosity	Jazz
Brad Mehldau	2017	US	Innovation	Jazz
Wayne Shorter	2000s	US	Creativity	Jazz
Maria Schneider Orchestra	2015	US	Authenticity	Jazz
Steve Lehman	2016	US	Genre-integrating	Jazz
Nils Landgren	2020	SWE	Virtuosity, Collaboration	Jazz, Funk
Anna-Lena Schnabel	2016	DE	Expressive, Individuality	
John Mayer	2019	US	Genre-integrating, Quality	Rock, Blues, Pop, Country
Jazzrausch Bigband	2019	DE	„Economically efficient“	Jazz, Electronic, Big Band
Paul Motian	2011 (+) 2019 (compilation)	US	Sound and Philosophy, Coolness, Virtuosity	Jazz
Bert Joris	2016	BELG.	Musical Diversity	Jazz
Avishai Cohen Trio	2019	ISR	Quality	Jazz
Kneebody (Band)	2019	US	Quality	Jazz, Funk
Esperanza Spalding	2018	US	Creativity, Quality, Emotionality, Femininity, Role as women	Jazz
Stanley Turrentine	2000 (+)	US	„super bluesy“	Jazz, Soul
Marc Duprez	1999		Innovation, Performance	Classic
Jim McNeely / Vanguard Jazz Orchestra	2018	US	Authenticity	Jazz
Steve Coleman	2019 (live)	US	Innovation, Collectivity	Jazz
Tom Gaebel	2018	DE	Quality	Jazz, Big Band
Luise Volkmann	2019	DE	Individuality, Self-organisation, Non-conformity	Jazz
Norah Jones	2019	US	Genre-integrating, Quality	Jazz, Pop, Folk, Country
Bundesjazzorchester	2019	DE	„Economically efficient“	Big Band
Philipp Groppers Philm	2019	DE	Stringent Attitude	Jazz
Rundfunkbigbands	2019	DE	“Dream Job”	Jazz, Big Band
Christian Scott	2019	US	Quality	Jazz
Snarky Puppy	2019	US	Genre-integrating, Modernity, Innovation; (“no need to explain”)	Jazz
Vincent Herring	2017	US	No comment	Jazz
Nils Wogram	2019	DE	Versatility, Quality	Jazz
Pablo Held	2018	DE	“bc. of Interviews”?	Jazz
Christian Lillinger	2019	DE	Virtuosity, Innovation	Jazz
Ben Kraef	2011	DE	Individuality	Jazz
Torun Eriksen	2019	NOR	Genre-integrating, Quality	Soul, Jazz, Pop
Rebekka Salomea Ziegler (Of Cabbages and Kings)	2018	DE	Sound, Femininity	Jazz (Neo A Cappella)
Masabumi Kikuchi	2015 (+), 2019 (Album)	JAP	Emotionality, Tension	Jazz
Marshall Gilkes	2018	US	Virtuosity, Carrier	Jazz
Knower (Band) – Louis Cole, Genevieve Artadi	2018	US	Complexity, appealing	Jazz, Funk, Electronic
Tom Scott	2015	US	No comment	Jazz
Maceo Parker	2018	US	No comment	Jazz, Funk
Sebastian Gille	2011	DE	Expressive, Appealing, Energy	Jazz
Mark Turner	2018	US	Sound, Individuality, Quality	Jazz
Somi	2017	US	Genre-integrating, Quality	Jazz, Pop
LBT – Leo Betzl Trio	2018	DE	Genre-integrating, (Crossover)	Jazz, Techno
Now my life is sweet like cinnamon	2019 (digital)	DE	Emotionality, Humanity, Freedom, Versatility	Experimental
Ambrose Akinmusire	2018	US	Authenticity	Jazz
Opeth	2019	SWE	Quality	Metal
Keith Jarret	2019	US	Sound, Innovation	Jazz
Brian Blade	2019	US	Energy, Appeal	Jazz
Meredith Monk	2016	US	Genre-integrating	Jazz
Melissa Aldana	2019	CHILE	Virtuosity, Self-organisation, Quality	Jazz

Stevie Wonder	2005	US	Quality, Genre-integrating	Jazz, Funk
Bilderbuch	2019	AUS	Authenticity	Rock / Pop, Indie

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