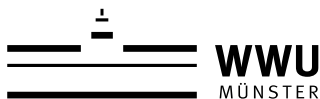


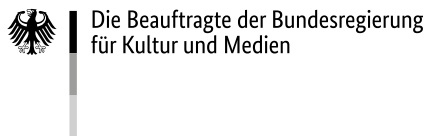
# Jazz Study 2022

Living and Working  
Conditions of  
Jazz Musicians  
in Germany

## COOPERATION PARTNERS



## FOUNDING BODIES



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December 2022



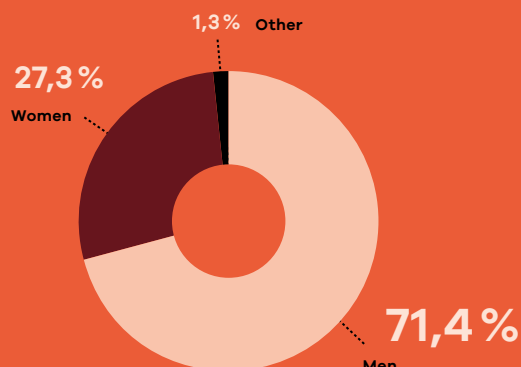
Living and Working  
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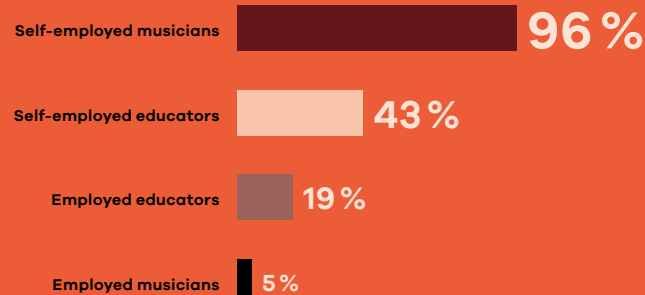
The living and working situation of jazz musicians is of professional, cultural and socio-political interest, but has hardly been researched so far. With the Jazz Study 2022, data on the income situation, social security, professional situation and education was collected for the second time, following the previous study of 2016. In addition, questions about experiences of discrimination, satisfaction and well-being, and the effects of the corona pandemic were asked. The online survey was answered by around 1,000 jazz musicians living in Germany and supplemented by individual and group interviews.

The findings reveal an overall situation that is economically precarious and characterized by low incomes, hardly any retirement provisions, and severe mental stress. The restrictions on concert activities caused by the pandemic situation, which had already lasted for two years at the time of the survey, had an additional negative effect. The data also reveals experiences of discrimination. The results show an urgent need for action; a need to invest in funding instruments, education and performance venues as well as specific security systems for the creative sector in order to counteract existential threats caused, for example, by poverty in old age, job dissatisfaction or a lack of perspective.

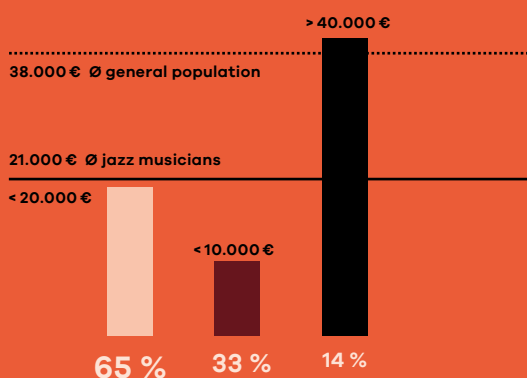
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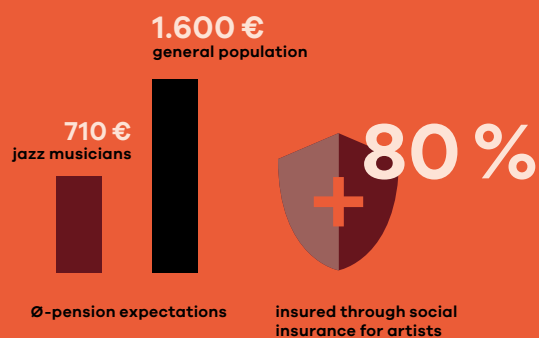
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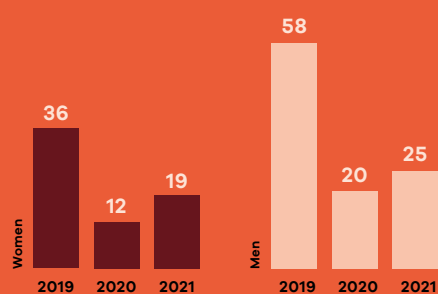
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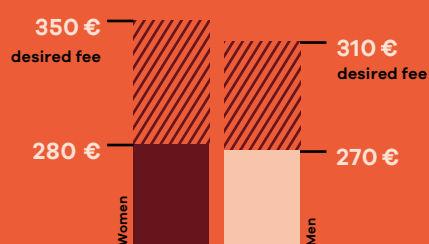
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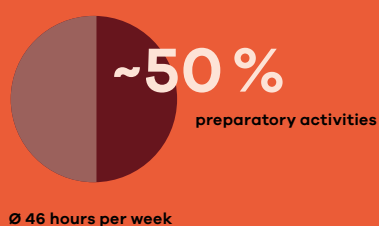
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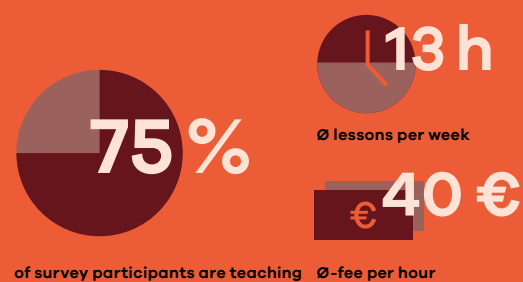
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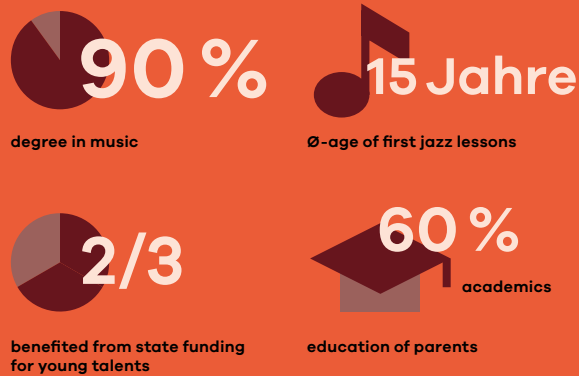
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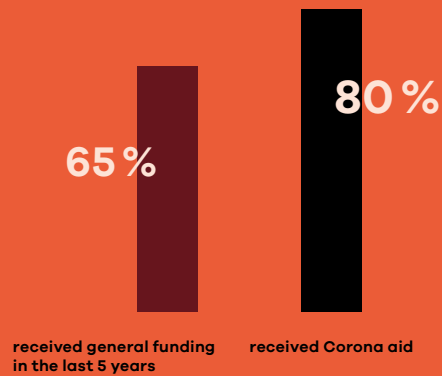
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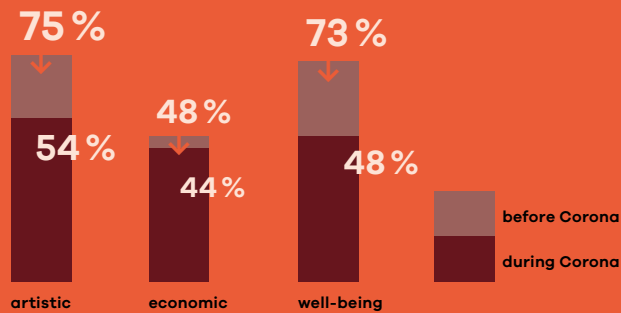
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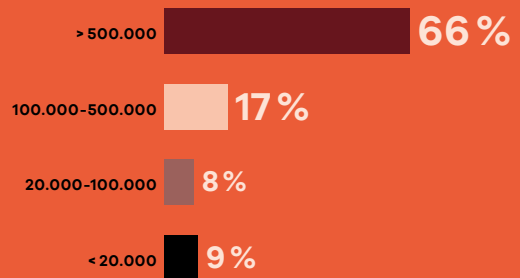
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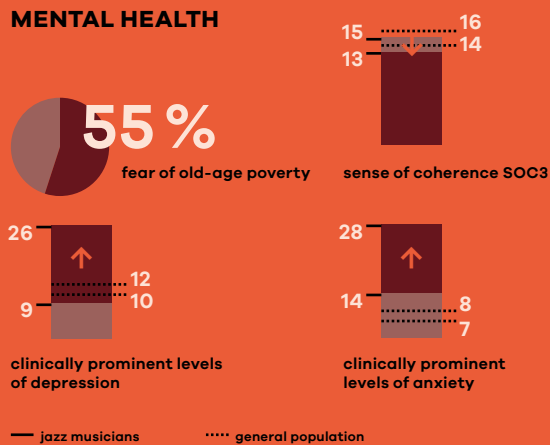
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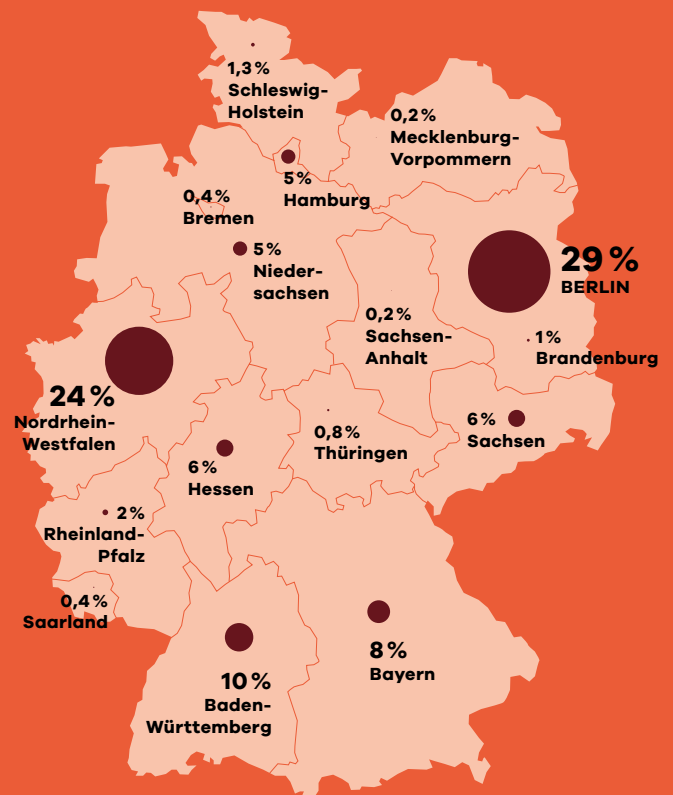
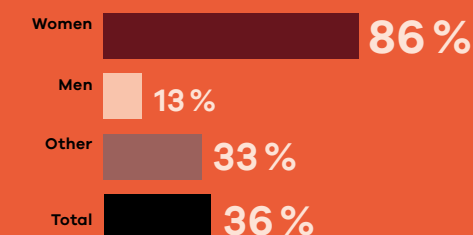
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# WELCOME ADDRESS BY THE MINISTER OF STATE FOR CULTURE AND MEDIA



Photo: Kristian Schuller

Around 100 years ago, jazz made its way to Europe. This music brought us another culture and a new attitude towards life. It was perhaps THE symbol of the legendary Golden Twenties of the Weimar Republic. Just a few years later, with the rise of the National Socialist regime, jazz music and the way of life associated with it were declared undesirable or forbidden. But after the end of the Second World War, Germany's occupiers, who eventually became our friends, brought jazz back to this country, and it became an increasingly important part of the musical landscape here. The jazz and improvisational music scenes in and from Germany have long since been celebrated on the international stage. But little was known about the artistic conditions for jazz in this country until the first Jazz Study was published in 2016, providing a systematic review of the situation for the first time. This work is continued in the latest Jazz Study from 2022, which was also funded by the Federal Government Commissioner for Culture and the Media through the Initiative Musik. It provides an up-to-date picture of the living and working conditions of jazz musicians in Germany.

This information is extremely valuable when it comes to policy-making. It is important to me to learn about the real situation of the jazz scene and of the people who shape it. What impact have the ongoing challenges of the COVID-19 pandemic had on musicians' professional and personal lives? What about gender balance? What experiences does the German jazz scene have with discrimination and socio-economic barriers to entry? To what extent is the jazz scene affected by poverty in old age? The study deals with these aspects and many more. Jazz plays a crucial role in cultural diversity, and the study provides an important basis for us to work together so that we can tailor cultural policy measures and visions for the future to serve the needs of this special music scene in Germany.

As a society, we are faced with major changes and challenges. In some ways, jazz, both as a music genre and as a way of life, can serve as a blueprint for finding answers to the questions of our time. It can teach us how to treat each other with tolerance, critically examine tradition and develop contemporary forms of work and employment models, to name but a few aspects. In view of the multiple crises we are currently experiencing, protecting our cultural landscape and its stakeholders and ensuring appropriate working and living conditions are top priorities of cultural policy.

I would like to thank the German Jazz Union and all the authors and research institutions who were involved. My special thanks go to everyone who has shared their story in the 2022 Jazz Study. Without your openness, it would not be possible to gain such insights and make the necessary changes.



**Claudia Roth MdB**

Minister of State for Culture and Media

# WELCOME ADDRESS BY THE CHAIR OF DEUTSCHE JAZZUNION

Dear readers of the Jazz Study 2022,

The past couple of years have not been easy for artists living and working in Germany. With the corona pandemic, the entire live sector has been through hard times – and the next few months are uncertain for all of us.

The events in Ukraine also put a shadow over the jazz landscape in Germany. And currently, enormous price increases in the wake of the energy crisis are challenging musicians, educators and promoters alike.

But despite these enormous challenges, jazz and improvised music, like many related musical genres and scenes, are currently flourishing again. In music schools and conservatories, in clubs and at festivals, as well as at conferences and other events, an unprecedented diversity can be observed.

Probably not without reason: In many cases the time of restrictions has been used for productive content-related discussions. Digital event series and discourse formats, new artistic approaches under changed general conditions, intensive confrontations with participation and exclusion, with privileges and access barriers – all this has stirred up the jazz world in recent years.

In turbulent times – especially in view of the already precarious income situation of jazz musicians and jazz educators – it is particularly important to take stock of the current situation. We need reliable figures to show how the multiple crises affect the living and working conditions of jazz musicians and teachers. To draw attention to grievances such as gender inequality or disproportionate access barriers. And to point out where exactly the most urgent need for action exists, not least on the part of politics.



Photo: Maya Claussen

Only if we know exactly the situation of our diverse scene can we, as the voice of jazz musicians in Germany, successfully campaign for an improvement in the general conditions. The publication of the Jazz Study 2022 can make important contributions to this.

We would like to thank the Federal Government Commissioner for Culture and the Media, Minister of State Claudia Roth, and the Initiative Musik for their financial support of the Jazz Study 2022. We would also like to thank the numerous scientists and authors who participated in the study, whose different perspectives and knowledge from various disciplines contributed significantly to the success of the study.

To our members, who participated in the conception and preparation of the study in participatory formats and ultimately completed the survey, I thank you from the bottom of my heart. And, of course, to all of our colleagues who continue to develop jazz and improvised music day by day and fill our scene with life – be it with concerts, sessions, studio recordings, or in music lessons and other outreach programmes.

I am especially looking forward to discussing the results of the Jazz Study 2022 with you at the many jazz venues and to shaping change together!

On behalf of the Board of the Deutsche Jazzunion

**Anette von Eichel**

Chair





1

# INTRODUCTION

## 1.1 JAZZ MUSICIANS IN GERMANY: A KALEIDOSCOPE OF LIFE REALITIES

"Jazz musicians" are people who improvise musically on stages, on recordings at home, or as teachers in music lessons. They follow the jazz music tradition since its beginnings in the USA, have internalised various aesthetics and styles throughout their training and give their music an individual touch to varying degrees. So far, so good – but is it really that simple?

In any case, the professional title "jazz musician" is not protected. There are neither state restrictions concerning admission nor professional organisations. There are no valid criteria for the inclusion or exclusion of people in the group of professional jazz musicians. Also, the inclusion as a main or secondary professional or aspiring professional jazz musician in the Jazz Study 2022 is essentially based on the self-assessment of the respondents.

Regarding these unclear issues, is it possible to paint an ideal type picture of jazz musicians' life and work reality? Such a claim can really only fail. In the course of our work on the jazz study, we have repeatedly found that every life reality is unique and stands on its own. Even though there are countless similarities and parallels, the individual self-images, main work focus, career paths and many other characteristics of those we surveyed are anything but homogeneous.

We have therefore decided to pay tribute to the diversity of our scene and to take a look at the kaleidoscope of life realities that revealed themselves to us in the course of our qualitative research in interviews with individuals and groups of jazz musicians.



The individual biographies outlined below also illustrate the extensive statistical analysis of the online survey of about 1,000 colleagues. The realities of life presented here anonymously are based on twelve individual and four focus group interviews. The quotes used have been edited for better readability.

### **The storybook musician**

Alex's everyday working life is that of a touring musician and thus one that many aspiring musicians envision as ideal. The work of the 55-year-old electric guitarist from Cologne is to play concerts, "from the gallery opening around the corner, where you play three pieces, to concerts in New York or Tokyo, a bit of everything".

The concerts are usually part of tours, during which Alex travels the world from Cologne. The guitarist's level of professionalism is so great that practicing and rehearsing takes up much less space than the playing itself. Even though he is mainly active for two big bands, as a self-employed person he also has to devote a lot of time to accounting and business correspondence.

Financial security is an important and ambivalent issue for Alex, despite his busy schedule and established position. Since appearances in large concert halls do not always automatically mean good pay – especially in perspective to the effort involved: "In the end, you look at the clock and say, 'Oh dear, I was really on the road from morning to night, the whole day'. And if you consider that, it doesn't pay very well."

And even though Alex is playing a lot at the moment, that doesn't mean he is set for life: "In the end, because I didn't earn much in the early years, there's frighteningly little left for me in the current pension plan." Alex's partner provides important security, with a steady job to compensate for the vagaries of his self-employment.

→ See also: Concert activity (p. 54)

### **A safe bank**

Peter's life reality is perhaps the clearest contrast to the cliché of a precariously living jazz musician. The electric bassist lives and works in Dortmund. Born in 1993, he graduated not too long ago and now finds himself in the privileged position of being a full-employed jazz musician with the prospect of permanent post. His job with a state-funded big band is safe and secure: "It's all very comfortable when you compare it to privately operating bands".

The big issue of insecurity, especially with regard to getting older, does not seem to play a role here: "Most people stay until retirement because it's simply a good job." At the same time, the daily concert routine does not always meet Peter's expectations: The venues are often "small places with town halls, where the acoustics aren't always necessarily top-notch either." In addition to jazz, the band also plays music that they

hope will appeal to the widest possible audience. But that does not bother Peter for now: "So far, I still enjoy playing the Beatles medley, but maybe that will be different in ten years' time." He is currently "very satisfied" with his situation and feels "well taken care of."

→ See also: Economic situation (p. 68)

### **Whatever you do...**

The 24-year-old singer Inga has to deal with several challenges at once. The student was born shortly before the turn of the millennium and lives and works in Leipzig. The aspects of age, gender and origin play an unwelcome role in her everyday life as a musician. Because especially from older men Inga is told again and again that "jazz is by men for men and that women have no place in jazz".

She is very bothered by the fact that her appearance seems to play a major role. If she dresses "attractively", some say she is trying to distract from her playing. If she wears trousers, every now and then organisers ask her to wear a miniskirt on stage. Inga hopes for more sensitivity on the topic: "I think it would be cool to do some kind of workshop at universities. It should be mandatory for all students to deal with discrimination and participation in jazz. Especially for people who have had nothing to do with the topic so far. A 20-year-old white, male bass player probably doesn't have any problems with that – but everyone should know about it.

Financially, Inga can only make ends meet because she has worked full time in another job before studying: "I worked a lot beforehand, so that I can now concentrate on my studies and live off the money I saved. In any case, I couldn't finance myself just from the gigs."

As a bandleader, Inga works more than her band colleagues. She takes on extra tasks like organising or writing and arranging music. Even so, everyone earns the same. Overall, Inga also puts in a lot of unpaid hours. "All this taking-care-of-things is never paid for, it's just taken for granted that it will be done. But yeah, actually it would be cool if that was somehow valued differently."

→ See also: Experiences of discrimination (p. 111)

### **In between genres**

Dieter lives and works the way we expect jazz musicians to: Free and self-employed. The 49-year-old saxophonist, who lives near Freiburg, can "feed the family very well" from "many elaborate productions" and performances. He has left his fears about the future far behind. His schedule is already nicely filled months in advance.

But even though Dieter does "a hell of a lot of jazz in the traditional sense," he does not really feel that he belongs to the jazz music scene. His diverse activities in different musical genres make him "a stranger everywhere": "For the jazzers I'm a classicist, for the classicists and soul players I'm the jazzer, for the RnB lovers I'm the classicist, for the new music fetishists I'm somehow the traditional jazzer." He therefore advocates less pigeonhole thinking, then he would also feel less in between the genres.

In addition to his activities as a musician, Dieter is also the managing director of a small event agency. This includes curating concert series and creating musical or artistic concepts. The activity as an entrepreneur complements his being a musician and represents a further source of income.

→ See also: Stylistic focus (p. 50)

### **Musical country tour**

The 34-year-old pianist Sarah is a musician and an educator who lives in the countryside. The next largest city, Munich, is almost 100 kilometres away.

Jazz music in rural areas cannot be taken for granted. For Sarah, it was a personal connection that gave her access to jazz: "My uncle is a music teacher at the high school and leads the brass band here in town. He has access to instruments, so I could simply try it whether the saxophone was even for me." Making this access available to others in rural areas is a major concern for Sarah: "It is important to me that I might inspire this or that person or maintain what is already there. Because for me, my rural background, which was far removed from the jazz scene, was definitely the biggest obstacle on the way to professional jazz."

Digital solutions, which Sarah discovered for herself during the pandemic, also offer new approaches. "Of course, the online lessons were challenging at first. But I found this challenge also exciting in a way and then reconsidered: 'Okay, what does one need or what kind of concept does the whole thing need?' If they are up for it, then it'll work out at some point." In addition to online teaching, the new situation has led her to explore other new digital tools that have had a positive influence on her artistic work: "I really saw the opportunity to use these online media. I created an Instagram account for myself. I wouldn't have done that before either. Then I started playing songs, making videos, putting them on there, and I played a lot more for myself as a result. And, of course, especially in rural areas that offers completely new possibilities. Because setting something up here is often difficult and tedious."

→ See also: Path to Jazz (p. 94)

### **The paper pusher**

Igor, a 54-year-old double bass player from Neuenstein in Hesse, spends most of his working day "pushing papers". That means: "Writing contracts, sending them back, checking that everything is there, maintaining the website, sending out newsletters, looking after fan correspondence, but also keeping in touch with jazz magazines, making sure you supply the trade press with information at the same time.

In addition, there are concerts and their preparation and follow-up, tax returns, music lists for GEMA billing. Teaching is out of the question for him because of his rural residence: "You could teach children and beginners, but they don't want to pay what I'd like, and then it doesn't make sense."

Igor's concert activities are highly seasonal. In the first quarter of the year there are few performances, then from mid-April things get going and interrupted by a short summer break, the concerts do not stop. The season ends with Christmas concerts.

Despite the endless extra work, Igor is very satisfied with his job as a musician: "I'm definitely doing what I want to do, even if I'd like to have more time for composing and arranging." But one important concern still remains: "I would sometimes like to see more appreciation in Germany for handmade music on the one hand and for jazz in general on the other."

→ See also: Working hours and activities (p. 51)

### **Insecurity despite attention**

The 28-year-old trumpeter Julia lives and works in Bonn as a musician, arranger and composer. She struggles with the ambivalence of being a successful musician and financial tight spots: "I've gotten a lot of attention and a lot of press in the last few years." So, for Julia, in her own estimation, there's a chance for a "career that will somehow work out financially in the end".

At the same time, there have been stretches in the past – also due to corona – with few performances, which make the musician worry. To better face this challenging reality, she relies on a good education: "I have had business coaching. That's not something most musicians would consider."

Her second degree in musicology also offers security, as it ensures that Julia can be active in programme accreditation at universities and is more frequently requested as an expert for panels or committee work. Here another important resource is her well-established network: "There were moments where it was very important that I knew where to go for help."

→ See also: Sources of income (p. 77)

### **Play like a man**

Lisa is studying jazz piano for her master's degree and is also completing another master's degree in gender studies. She is 30 and lives and works between Germany and the Netherlands, with Schwerin as her centre of life. However, her extensive workload means that performing and teaching are only possible to a limited degree.

Especially because of her second degree, Lisa is particularly sensitised to issues around gender and discrimination. Dealing with disadvantage and discrimination is part of her everyday life as a musician: "Male supremacy is absolutely present in jazz." Her performance-driven environment at the music conservatory seems insensitive to these issues: "Allegedly, it's all about the craft and playing well. There seems to be a myth that there are no differences and that only performance counts – if you play well, you're in." But the reality is different.

There seems to be little awareness of processes that somehow maintain a "male homogeneous group that is harder for women to get in, for example." Lisa believes new role models could make her life as a female jazz musician easier.

→ See also: Experiences of discrimination (p. 111)

### **Being easy going as a prerequisite**

Jonas, jazz cellist, 46 years old, living in Munich, not only plays jazz, but also tours a lot in the "jazz trained" pop scene – that is "people who have studied jazz, play a lot of pop music and tour with pop artists, among others."

In the process, he has found that the big-city jazz scene is not always like a loving family. He is not always everybody's darling, because as a critical spirit he does not hold back with his opinion on social conditions: "I also don't criticise a particular musician, rather the media figure or the musical phenomenon he embodies. But many don't understand that there's a difference between content and media persona on the one hand, and private person and economic subject on the other."

This leads to the fact that Jonas is not always considered: "It's difficult to get exactly the jobs I want. It's always other people doing it, and I know why. Although the people who count always find it cool to play with me. But then they just take the one who plays equally well but is a bit easier going personally."

→ See also: Ensemble work (p. 49)

### **Too secure for a jazz musician?**

You probably cannot find a more secured musician than Klaus, a drummer from Berlin. As a civil servant, the 51-year-old is very well off economically. "My main source of income stems from being a full-time teacher."

But is Klaus then still a musician at all? According to his self-image, yes: "I've always continued to do jazz and play drums." But his music-making in a big band with more than 30 musicians actually only works because the members do not depend on proceeds from gigs: "Such a huge big band is actually impossible to commercialise. Even with an average fee of only 100 euros, the fee costs alone would be 3,000 euros."

Here, professional music-making is closer to volunteering: "It was always unpaid: there was no money, but food instead." At the same time, this is a different understanding of being a musician: "The basic idea of the band was a self-image as a collective, in which you really make music for the sake of music."

→ See also: Understanding of the profession (p. 44)

### **Making music as a privilege**

The 53-year-old saxophonist Joe from Frankfurt describes himself as a proletarian. He has not studied and thus considers himself a minority among jazz musicians. His daily work has clearly shifted away from performing and towards teaching as a result of the corona pandemic.

Contrary to the "opinion that keeps popping up" that those who cannot play enough, teach, he is very happy with his situation: "Above everything else: I make money with music, and that's simply a privilege in itself." And teaching is a fulfilling activity for Joe: "I really like imparting knowledge and helping to understand things at certain points. Sometimes you realise, okay, if I hadn't been there just now, that might have taken another 20 years."

If Joe could change anything about his workday, it would most likely be the hours. "The workday starts at 1 p.m. at the earliest and then stretches to 8 p.m. or so. So, of course, your work schedule has shifted compared to regular working people."

→ See also: Family situation in childhood and adolescence (p. 90)

### **Musician and mother during the pandemic**

Petra, a civil servant trombonist from Hamburg, does not find it easy to call herself a jazz musician. The 49-year-old is an elementary school teacher who works at a music academy 50 percent of the time where she trains future teachers.

While she would not easily call herself a jazz trombonist, in a broader sense she would describe herself as a jazz musician working in an educational context. The status as a civil servant naturally provides security. At the same time, she experiences her everyday professional life as a "tight corset". The demands are extreme: "I already have over

150 children now. I have to know all their names. I'm in a different group every period and still have to know: 'What can they do? What are they doing? What's their topic? Where do they sit? What are their names? Where am I right now?'

For Petra, it is an inner conflict whether she should choose the safe option or one that allows her artistic freedom: "Lately I've been thinking about the idea of relinquishing the civil service status in order to finally be able to do the work I want to do. But the political, economic situation being what it is at the moment, you do wonder whether you're stupid to quit a job like that."

In connection with the corona pandemic, everyday work has become strenuous for the mother of four children. Starting in the spring of 2021, her thirteen-year-old son was unable to go to school for six months: "He wasn't well, also psychologically. And then you have to try to absorb that." At the same time, she had to take over as form teacher. "You can hardly deal with the alternating, distant and whatever teaching in year four at school. In the afternoons, it was straight to the computer for online classes at the university. And in between my son interrupts. That really pushed me into a depressive phase."

But the pandemic did not have only negative effects for her: "I spent the first lockdown with two of my sons here in Hamburg, and the three of us performed balcony concerts every week. That was a benefit, both on a personal level and on a musical level. And I also started a music blog."

→ See also Mental Health (p. 107)

Many of the aspects that emerged in these short stories are reflected in the figures presented on the following pages. Our readers will encounter Lisa, Peter and Co. more often in the study. And perhaps some of our readership will find something of themselves in them. We hope you enjoy the read!





## 1.2 JAZZ IN GERMANY

In present day Germany, with more than 700 venues and about 300 festivals presenting jazz and improvised music in their programmes, everywhere there are places where this music is lived (Jazzinstitut Darmstadt 2022). For a long time, jazz in Germany has

<sup>1</sup>

Matyas Seiber founded the world's first jazz course at Dr. Hoch's Conservatory in Frankfurt am Main in 1928. In March 1933, soon after the Nazis seized power, the course was abolished again.

had its own tradition: Jazz has been played, produced and discussed in Germany at least since the mid-1920s. From 1928 to 1933 for the first time worldwide jazz was even taught at a conservatory.<sup>1</sup>

While jazz was played almost exclusively as dance and salon music in the Golden Twenties of the last century, today jazz is often found somewhere between virtuoso improvisation, complex arrangements and compositions, and artistically advanced pop and light music.

After the end of the Second World War, many jazz musicians began to think of themselves as part of an artistic and social awakening (Knauer 2019, 129ff). Since the early days the struggle for artistic and social recognition as well as the desire to create reliable structures (networks, media, meeting places, etc.) for their own scene played a big role.

Despite the early successes in the "institutionalisation" of jazz through the founding of interest groups such as the German Jazz Federation/Deutsche Jazzföderation in 1952 and the Union of German Jazz Musicians/Union Deutscher Jazzmusiker (today: German Jazz Union/Deutsche Jazzunion) in 1973, jazz musicians in Germany were rather found in informal spaces and contexts until well into the 1970s. Focusing on an urban cultural minority as well as the predominantly precarious living and working conditions little has changed, as the Jazz Study 2022 also shows.

The number of professional jazz musicians active in Germany today is difficult to determine: The figures of the Künstlersozialkasse (KSK), for example, are not surveyed separately for jazz. In 2022, a total of roughly 12,000 musicians were registered in the rock/pop/jazz sector with the KSK as professionally insured (KSK 2022). The German Jazz Union, the association representing the interests of professional German jazz musicians at the federal level, currently has around 1,500 members.

The lack of institutionalisation of jazz in Germany's broader cultural landscape and the consequent inequalities in state funding are still striking. In comparison with European art music, which is referred to as "classical", and the venue infrastructure in this field, which is mostly financed by public funds, but in jazz usually relies on voluntary work and small-scale project financing, this is evident.

For some years now, the reality of practicing jazz music has been given greater consideration in cultural policy thinking and action. So far, the Jazzinstitut Darmstadt (Darmstadt Jazz Institute), which has existed since 1990 as an international research

archive and documentation centre for jazz, and the European Center for Jazz and Contemporary Music (Stadtgarten Köln), which has been funded in equal parts by the city of Cologne and the state of North Rhine-Westphalia since 2018, amount to two institutions with public funding. New initiatives such as the Deutscher Jazzpreis (German Jazz Prize), awarded for the first time in 2020, and the jazz centre currently under development in Berlin (working title "House of Jazz – Centre for Jazz and Improvised Music") demonstrate that enabling the production, presentation and communication of jazz under appropriate economic conditions is increasingly being seen as a national task.

Another positive development is the establishment of jazz and improvised music as an important part of musical education and cultural education, which has been taking place at least since the mid-1980s and is reflected today, for example, in the cooperative project Jazzpilot\*innen (Jazz Pilots) of the Deutsche Jazzunion and the Federal Agency for Civic Education/Bundeszentrale für politische Bildung (bpb).

For almost four decades, jazz can be studied at German music colleges with an accredited academic degree. At private and public music schools, at several conservatories and vocational colleges, jazz is part of the standard canon of education. With the Jugend jazzt competition, the state youth jazz orchestras and the Bundesjazzorchester (Federal Jazz Orchestra), which performs all over the world, the promotion of young talent is well established compared to its international counterparts.

The fact that jazz and improvised music in and from Germany today are increasingly recognised in society as a whole and in cultural policy can be seen not least as a success of the continuing work of the professional networks, which have a decentralised influence on cultural policy in Federal Republic Germany at various levels. This is supported by the growing importance of interest groups that advocate for the interests of jazz and improvised music in Germany. This is evidenced by a number of newly founded state jazz associations, such as in Rhineland-Palatinate (2019), in Saxony (2020) or in Hesse (in formation).

Important impulses at the national level stem from the Federal Jazz Conference/Bundeskonferenz Jazz (BK Jazz), founded in 2002, in which representatives from institutions, associations, media, universities and the creative industries regularly exchange views on the concerns of the jazz and improvisation scene in Germany. Representatives of the jazz and improvisation scene are active in cross-genre and cross-sector organisations and associations of the cultural scene in Germany (such as the German Music Council/Deutscher Musikrat, the German Cultural Council/Deutscher Kulturrat, the Alliance of the Liberal Arts/Allianz der Freien Künste) but also throughout Europe (such as the newly founded international musicians' network Voice for Jazz Musicians in Europe). They represent jazz musicians' interests together with other players in art and culture. Such associations provide the jazz and improvisation scene with a valuable exchange of experience and knowledge.

Thanks in part to the demands and proposals made in the context of the professional policy work of these associations, there is now widespread support for jazz and improvised music in the states and communities, as well as specific funding instruments at the federal level in the form of the Music Fund/Musikfonds and the Initiative Music/Initiative Musik (including the APPLAUS prize for venues). However, in times of dwindling sources of income due to declining record and ticket sales, virtually unpaid streaming, and in view of a growing discrepancy between more and more professionally trained players and hardly any adequate earning opportunities, it is now truer than ever that the path to sustainable and adequate funding and a crisis-resistant infrastructure is still a long way away.

The results of the Jazz Study 2022 show an urgent need for action and concrete starting points. Only by working together can politicians and professional associations ensure that Germany will continue to be home to one of the most respected jazz scenes in the world.

### 1.3 THE STATE OF RESEARCH

In 2016, the Jazzstudie 2016 (Renz 2016), based on a large-scale data collection in 2015, was the first scientific study of the living and working situation of jazz musicians in Germany. The study, published by the German Jazz Union/Deutsche Jazzunion (at that point still the Union of German Jazz Musicians/Union Deutscher Jazzmusiker) together with the Jazzinstitut Darmstadt and the IG Jazz Berlin, marked an important milestone for professional and policy work at the federal and state level: even though there had been no doubt before about the precarious economic situation of the vast majority of jazz musicians practicing in Germany, finally a set of facts and figures were available on which goals could be concretised and demands could be made of policymakers. The Jazz Study 2016 revealed the high socio-economic burden that jazz musicians are exposed to in their professional practice. The biographical and personal data painted a picture of heterogeneous, for the most part economically insecure living conditions. A look at the distribution of income showed a shocking picture: If the income generated by musical activity alone was taken as a basis, only 5 percent of the respondents had a reported income of more than 30,000 euros per year while 69 percent had to secure their own livelihood with less than 12,500 euros. This depressing economic situation was also reflected in parts in very low fees, high fixed costs and high workloads.

The consequences of the Jazz Study 2016 were a minimum fee recommendation by the German Jazz Union as well as in some cases a significant increase in funding at the federal level. Among other things, these went to the Music Fund, a federal fund for contemporary music endowed with funds from the Federal Government Commissioner for Culture and the Media/Beauftragte der Deutschen Bundesregierung für Kultur und Medien (BKM). The fund was newly established in 2016 with the participation of the German Jazz Union/Deutsche Jazzunion.

A survey by the German Cultural Council (Schulz and Zimmermann 2020) provides an empirical overview over the percentage of students and the percentage of professionals in jazz and examines their income structure. The survey shows: Compared to other cultural and music sectors, income levels for jazz professionals are lower. For women in jazz, the average income is even lower than for men. However, the difference between the genders is less pronounced here than in other musical styles (ibid.: 357). The study confirms, as does the gender-specific follow-up evaluation of the Jazz Study 2016 "Gender. Power. Music. Gender Justice in Jazz" (Deutsche Jazzunion 2020), the small percentage of female instrumentalists in jazz. The study by Hufnagel (2013) should also be mentioned here. The author shows a negative "industry effect" for cultural professions in general: although there is a very high level of human capital in the cultural industry, this does not necessarily translate into correspondingly high income. That is, jazz musicians earn less compared to others in different sectors – with the same qualifications. This negative industry effect is even more pronounced for women than

for men. Overall, this gender pay gap – i.e., a lower income for women with comparable qualifications and activities – is more pronounced in the cultural sector, 35 percent, than in the economy as a whole at 15 percent (Hufnagel 2013: 232-234).

The consequences of the corona pandemic are the starting point for many empirical studies from various disciplines and research institutions. In the wake of this, several studies on the effects of the pandemic on professional musicians and the music industry in Germany have been published. Jazz musicians were often interviewed but not considered as a separate category. The results do provide some indications of the professional situation of jazz musicians. However, they also underline the importance of the present study which is dedicated specifically to the needs and concerns of jazz.

The "Ice Age Study" (Eiszeit-Studie) initiated by the German Music Council/Deutscher Musikrat shows the serious effects of the corona pandemic for musicians. In the first phase of the pandemic, many interviewees were still able to deal creatively with the new challenges and create new networks. Later, however, their situation was predominantly characterised by psychological stress and high income losses. In addition, the imbalance in working conditions in favour of employees over the group of freelancers worsened and became apparent (Betzler et al. 2021). The study of the North Rhine-Westphalia Music Council comes to a similar conclusion (Barz 2021). It can be demonstrated elsewhere that the individual personal abilities of the musicians suffering lead to very different reactions in light of the professional and emotional demands of the pandemic (Müller-Giegler 2022). Overall, it is clear that the music industry is more affected by the consequences of the corona crisis than most other sectors of the cultural industry (Initiative KuK 2021). And it seems that recovery is particularly slow here (BMWK 2022). For music artists this leads to serious economic losses and mental stress. There are very similar findings from other countries in Europe (GESAC 2021, CULT Committee 2021). To make matters worse, self-employment and atypical employment relationships dominate in the music industry – like they also do in many other cultural industries. As a result of the pandemic, the self-employed are exposed to significantly greater economic and psychological stresses than employees with a steady income (Seebauer, Kritikos and Graeber 2021).

## 1.4 WHY A NEW JAZZ STUDY?

The Jazz Study 2022 is basically designed as a follow-up to the Jazz Study 2016. The focus of the study concerns the living and working conditions of jazz musicians in Germany. In order to develop a deeper understanding of the situation of jazz musicians, an extended follow-up study became necessary earlier than originally planned: The present study will also shed a particular light on changes in the situation of jazz musicians while living through and coping with the prolonged corona pandemic.

The pandemic triggered by the SARS-CoV-2 virus poses immense challenges to health, political, social, economic, and cultural systems worldwide. Given the novelty of the situation and the limited data available, research on the pandemic's impact across all sectors relies on exploratory approaches.

Professional jazz musicians have been exposed to extreme economic and social stress as a result of the corona pandemic. Initial surveys and studies indicate that, in addition to the high loss of income and limited resources available, the distance to the audience associated with the activity restrictions entail considerable psychosocial stress; as do the lack of playing and performance opportunities (Betzler et al. 2021, Deutsche Jazzunion 2021).

Apart from questions about professional practice and the economic situation, a new focus of the Jazz Study 2022 is therefore on pandemic-related changes in the artistic situation, personal well-being, and life satisfaction.

Also, the Jazz Study 2022 extends significantly beyond the previous study and aims to provide better knowledge of existing barriers to access, privileges, and discrimination in the professional jazz scene, as well as initial data on the personal well-being and mental health of jazz musicians.

Due to their complexity and sensitivity, these new areas are only to some extent being considered in this report. Their results will need to be investigated in follow-up and in-depth studies as well as in detail in pursuant follow-up publications. All will be made available to the public.

## 1.5 CONCEPTUAL

### 1.5.1 RESEARCH NETWORK

The Jazz Study 2022 is a research project of the Deutsche Jazzunion and was written by Urs Johnen, Jakob Fraisse, Susanne Marquardt and Dr. Rüdiger Nübling in close co-operation with various partners.

As the scientific advisory board, the following were significantly involved in the study:

- Prof. Dr. Gunter Kreutz, Carl von Ossietzky University Oldenburg
- Prof. Dr. Martin Pfeleiderer, FRANZ LISZT University of Music Weimar
- Prof. Dr. Thomas Kühn, International Psychoanalytic University Berlin
- Prof. Dr. Ilka Siedenburg, Westphalian Wilhelm University Munster
- Max Ischebeck, Independent social scientist
- Arndt Weidler, Jazz Institute Darmstadt
- Dr. Thomas Renz, Institute for Cultural Participation Research IKTF Berlin
- Dr. Bettina Bohle, German Jazz Union
- Dr. Laura Block, German Jazz Union

### 1.5.2 STUDY TYPE AND DESIGN

The Jazz Study 2022 essentially consists of the evaluation of the results of an online survey in the form of a convenience sample. Comparison possibilities exist with the Jazz Study 2016 as well as with the EU-Short Survey 2021 (Deutsche Jazzunion 2021), in which some of the same or similar data were collected.

The predominantly quantitative-statistical evaluation of the survey is supplemented by the qualitative evaluation of twelve thematically wide-ranging individual and four theme-centred focus group interviews with a total of 32 musicians selected by open call. Everyone was invited to take part. The guidelines were developed with different actors of the jazz scene in a participatory process. The interviews were transcribed, coded and thematically sorted. Significant passages were used within the study to illustrate the quantitative results.

### 1.5.3 DATA COLLECTION

Based on the Jazz Study 2016, an online questionnaire was developed to cover demographic, occupational, and socioeconomic information. Questions on the impact of the corona pandemic, jazz education, experiences of discrimination, and mental well-being or mental stress, among others were added to the questionnaire.

The data collection includes standardised questions (rating scales, single and/or multiple responses) as well as open questions, some of which were taken from the 2016 precursor survey and the EU-wide survey in 2021 for comparison purposes.

Table 1.5.3.a provides an overview of the survey content collected in the study.

#### **FOCAL POINTS OF THE ONLINE SURVEY**

Table 1.5.3.a

<b>Demographic data</b>
<b>Professional experience as a jazz musician, job profile as a jazz musician</b>
<b>Jazz education/music education</b>
<b>Economic situation</b>
<b>Impact of the corona crisis on professional practice</b>
<b>Mental well-being</b>
<b>Effects of Corona (comparison before Corona and today)</b>

In order to map changes in various areas of life caused by the corona pandemic, short forms of standardised questionnaires widely used in the healthcare sector were used. In these short forms, respondents were asked to make retrospective assessments of their life situation before corona and the current situation at the time of the survey in spring 2022.

Mental well-being was measured using the standardised short tests SOC3 (short form of the Sense of Coherence Scale with three question items; Antonovsky 1993, Schumacher et al. 2000) and PHQ4 (Patient Health Questionnaire with four question items; Kroenke et al. 2009), which are used worldwide.

In addition to recording mental well-being, several other data were also collected such as data comparing certain aspects before and after (Nübling et al. 2004); for example, the musicians' financial situation or the number of performances per year.



#### 1.5.4 RESEARCH ETHICS AND DATA PROTECTION

The research project was reviewed by the Ethics Committee of the University of Oldenburg and which confirmed the safety of the research project (review number Drs.EK/2022 /024). The collection and processing of personal data was anonymised. The anonymised data will be stored for at least 10 years and used only for research purposes.

#### 1.5.5 DISTRIBUTION AND IMPLEMENTATION OF THE SURVEY

The jazz musician profession is not protected by law. There are no valid criteria for the inclusion or exclusion of people in the group of professional jazz musicians. The aim of the distribution of the online survey was therefore to broadly address a heterogeneous scene, whose actors are connected to a varying degree to the professional-political and professional networks.

The respondents' self-assessment as professional jazz musicians and/or jazz educators was the condition to be included within the relevant data sets. In many places, the self-assessment was also used to distinguish between full-time and part-time or aspiring jazz musicians and educators.

The participants were invited to answer the online survey via a university access link. Various channels such as e-mail and newsletters, scene-relevant online and print media, and social media were used to reach individuals, interest groups, and associations outside the Deutsche Jazzunion's immediate network, which consists of approximately 1,500 members as well as state working groups and municipal interest groups in nearly every region of Germany.

2

<https://www.limesurvey.org/de/>

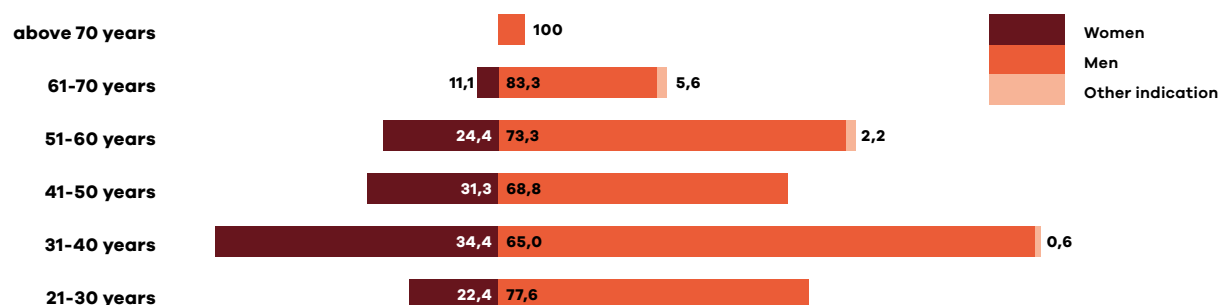
Data collection took place between March 15 and July 15, 2022 via the online survey application LimeSurvey<sup>2</sup>. During this time, the link to the questionnaire was clicked a total of 1,140 times. 388 visitors completed the questionnaire. In order to best exploit the available data for all variables, incomplete data sets were also included in the data analyses. The number of responses to the individual questions and question blocks vary accordingly depending on the response behaviour and the filtering in the questionnaire and can be viewed in the list of tables and figures.

## 1.5.6 SOCIO-DEMOGRAPHIC CHARACTERISTICS OF THE SAMPLE

Table 1.5.6.b provides an overview of general characteristics of the jazz musicians who participated in the survey and allows for a comparison of the 2016 and 2022 jazz study samples. Despite a varying number of participants in the studies, many structural characteristics are distributed alike.

### GENDER DISTRIBUTION BY AGE

Figure 1.5.6.a (in percent)



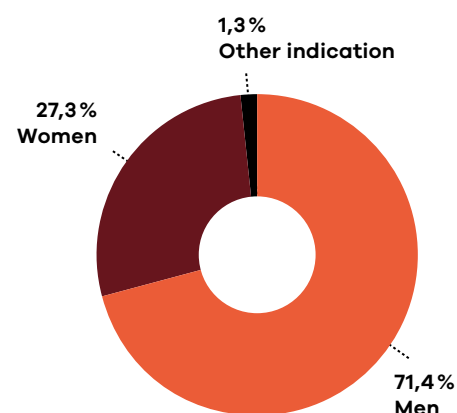
### SELECTED SAMPLE CHARACTERISTICS, COMPARISON JAZZ STUDY 2022 (N=904) AND JAZZ STUDY 2016 (N=2,135)

Table 1.5.6.b (in percent); N=sample size

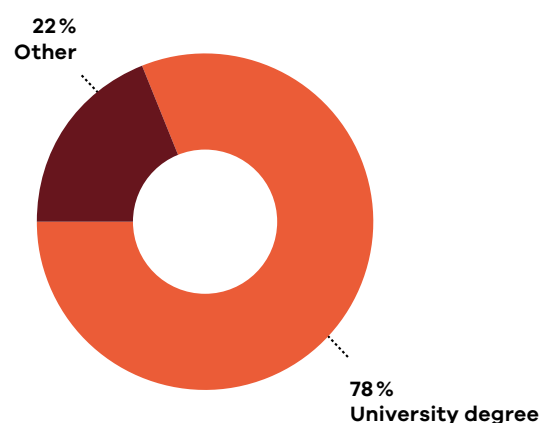
	2022	2016
<b>Gender</b>		
Women	27,3	18,3
Men	71,4	80,4
Other indication	1,3	1,4
<b>Family Status</b>		
Married/steady relationship	67,3	70,9
Other	32,7	29,1
<b>Education degree</b>		
University degree	78,0	77,0
Other	22,0	23,0
<b>Age groups</b>		
Up to 20 years	0	1,3
21-30 years	16,4	29,7
31-40 years	35,8	25,6
41-50 years	18,1	23,1
51-60 years	20,9	15,0
61-70 years	7,8	3,8
Over 70 years	1,1	1,5
<b>Population of residence</b>		
< 20.000	8,5	13,7
20.000-100.000	8,3	12,1
100.000-500.000	16,8	22,0
> 500.000	66,3	52,1

### GENDER DISTRIBUTION

Figure 1.5.6.c



### EDUCATION DEGREE



In the current survey, 71 percent of respondents are male and 27 percent female. This means that the proportion of female participants has increased compared to the Jazz Study 2016. Just over one percent describe themselves as neither female nor male. This figure is almost the same as in the Jazz Study 2016.

The level of education is high. Almost 80 percent have a degree. Here, too, there have been hardly any changes since 2016. The age groups are different: here there has been a shift towards older participants. While more than 30 percent were under 30 years of age in the Jazz Study 2016, the figure is around 16 percent in 2022. In the current study, participants between 30 and 40 make up the largest group at 36 percent, compared to 25 percent in the previous study. Almost 30 percent are over 50 years old, compared to less than 20 percent in 2016.

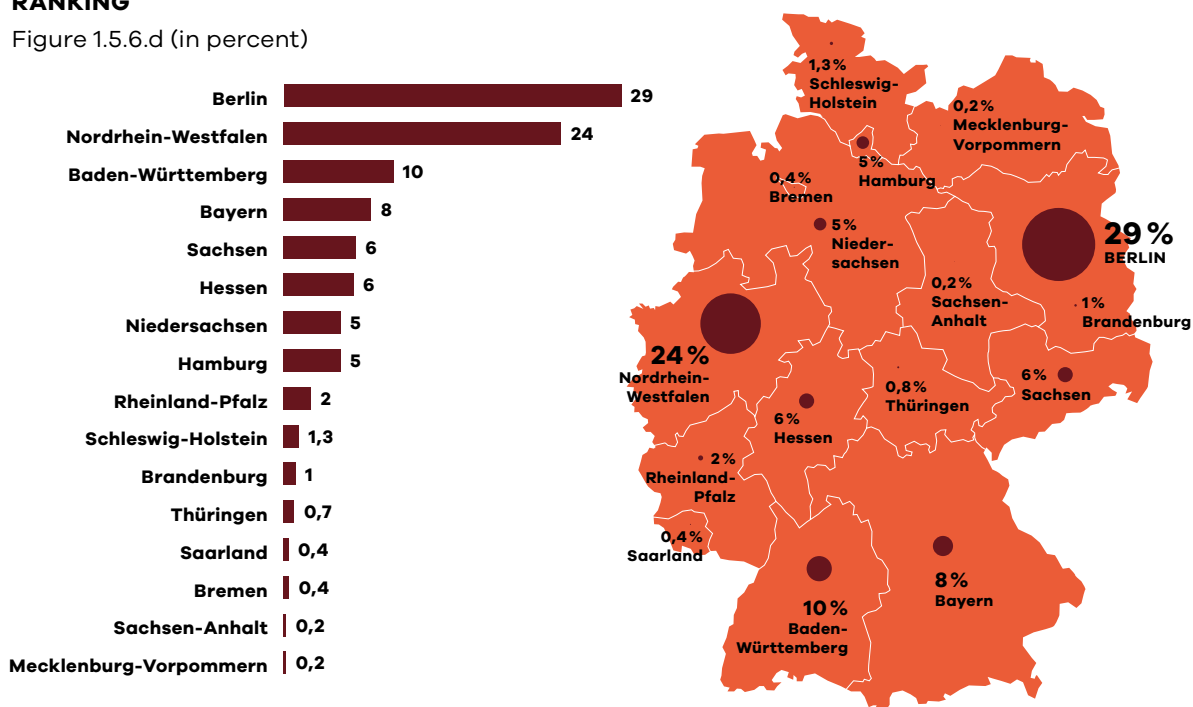
Another difference to the previous study is the size of the place of residence. The proportion of musicians from large cities with at least half a million inhabitants grew from half to two-thirds, whereas the proportion of musicians from small and medium-sized cities with up to 100,000 inhabitants declined.

86% of the respondents are native Germans. The other participants name Austria, Switzerland, the USA, Great Britain, Japan, the Netherlands, Australia, Russia, Slovenia, Iran, Bulgaria, Denmark, Ghana, Greece, Italy, Canada, Luxembourg, Mexico, Mozambique, Portugal, the Czech Republic and Ukraine as their country of birth. Regarding the federal state, most participants come from Berlin or NRW.

### "WHICH STATE DO YOU LIVE IN PRIMARILY?"

#### RANKING

Figure 1.5.6.d (in percent)







# 2A

## RESULTS

### Overview

## OVERVIEW OF THE RESULTS OF THE JAZZ STUDY 2022

### Focus on full-time jazz musicians:

In many sections in the Jazz Study 2022, a distinction was made between full-time, part-time, and aspiring jazz musicians based on the respondents' self-descriptions. This allows us to draw a more differentiated picture of the situation of the individual groups according to professional status.

### Professional status:

- Around 80 percent of respondents describe themselves as full-time professional jazz musicians, and of these, over 95 percent report working as self-employed jazz musicians and 43 percent as self-employed jazz educators.
- Just under 20 percent report a permanent position in the field of teaching, and 4.5 percent are employed as jazz musicians.
- Many respondents are in more than one employment relationship. Only 39 percent of full-time self-employed musicians do not pursue any other employment, and only 3 percent are exclusively employed or civil servants without also being self-employed.

### Playing jazz:

- Jazz musicians identify themselves professionally primarily through playing their music: at 93 percent, nearly all jazz musicians surveyed list "playing" as one of their primary activities.
- According to the results of the survey, full-time jazz musicians in Germany play an average of 50 concerts a year. In 2018 and 2019, about one-third of the respondents performed at least once a week. Just under half report a maximum of 30 concerts per year for this period. In the first Corona year, 2020, the average of annual concert appearances plummeted to 17 and increased only slightly to 23 in 2021.
- Financially, concert and studio fees account for 34-45 percent of total income for full-time performers.
- The average concert fee is currently around 250 euros (246 euros before Corona, 269 euros since Corona). This is contrasted by the respondents' desired average fee of 318 euros. The 2016 minimum fee recommendation of the Deutsche Jazzunion might have had an effect – however, there is a need for adjustment, which is already necessary due to the overall cost increases alone.

**Teaching jazz:**

- About 75 per cent of the full-time musicians surveyed teach jazz, about one third of which are employed.
- Self-employed educational activities account for 21-24 percent of total income, civil servants account for a further 21-27 percent.
- The average hourly fees of self-employed jazz teachers range from 30 euros at music schools to 40 euros for private lessons. For employed jazz teachers, the gross hourly wage varies between ranges from just under 30 euros at music schools to about 50 euros at music conservatories. It is worrying that, according to the available data, there are independent teachers at both music schools and conservatories who work for an hourly wage of less than 10 euros.
- Most self-employed jazz teachers are not paid for the time in which they do not teach.
- More than half of the teachers, especially those working in music schools and giving private lessons or in the private sector, would like to teach more jazz. Only at music conservatories the situation seems to be satisfactory in this respect.

**Taxable annual income:**

- Full-time musicians earn less than 60 percent of the average income of German citizens – a shockingly low figure considering the generally high level of academic qualification. The average annual taxable income of the respondents is around 21,000 euros. Around two-thirds of the respondents earn less than the average; about one-third live on an annual income of less than 10,000 euros. 14 percent report a taxable annual income of more than 40,000 euros.
- While the average income of the German population in 2021 is significantly higher than in 2019, jazz musicians cannot quite recover from the pandemic-related decline in 2020. Their average annual income in 2021 is below that of 2019.
- The fact that the above-mentioned decline for 2020 is more moderate than the dramatic decline in the number of concerts would suggest, that only just under half of the income of self-employed, full-time jazz musicians results from concert and studio fees. On the other hand, this can be the effect of the mostly state corona subsidies: Since the beginning of the corona pandemic, about 75 percent of the interviewees have received specific financial aid, professionals even 82 percent.

**Social security and pensions:**

- The catastrophic income situation results in a completely inadequate financial security for crises, which underlines the necessity of the Künstlersozialkasse (Social Insurance for Artists), through which almost 80 percent of full-time jazz musicians are socially insured.

- Not least because a lack of income results in hardly any retirement provisions: the average expected monthly income is just over 700 euros; for instance, the national average here is about 1,600 euros net. At the same time, only 12 percent live in their own property and only about one in three expects to inherit.
- More than half of the respondents fear poverty in old age.

**Project funding, scholarships, awards:**

- Over 60 percent of respondents have already received general funding. Scholarships account for the largest share, followed project funding by Musikfonds and other project funding, artist funding from the Initiative Musik, and music awards.

**Education:**

- The level of education is high: 80 percent of full-time jazz musicians have a university degree, mostly in music studies. On average, only 18.5 percent of people in Germany have a university degree. Despite the high acceptance of jazz degree programmes, however, there appears to be significant room for improvement concerning the content of studies at music colleges: Only 12 percent say they learned the necessary tools for their later professional practice during their studies.

**Youth development:**

- About 60 percent of full-time jazz musicians have participated in programmes offered by the state promoting youth development, such as Landesjugendjazzorchester (State Youth Jazz Orchestras).

**Childhood and youth:**

- More than half of the respondents report a childhood and adolescence with an upscale lifestyle and material prosperity. For almost 80 percent, regular family holidays were typical.
- About 60 percent of those working full-time and even about 86 percent of the aspiring jazz musicians come from an academically educated home.

**Origin:**

- About nine out of ten respondents were born in Germany.
- Most jazz musicians are based in North Rhine-Westphalia and Berlin.



### Satisfaction and well-being:

- About three quarters of the respondents were satisfied with their artistic situation before the corona pandemic – at the time of the survey in 2022, over half still tended to have a positive attitude. Satisfaction with the economic situation is much lower – so low in fact, that even the effects of the pandemic situation do little to change this and only cause a drop from 48 to 44 percent.
- A look at the personal well-being is worrying: The proportion of people who are satisfied declines over the course of the pandemic from a good 70 percent to just under 50 percent. This can be explained only to a small extent by an increase in parenting and care responsibilities: Only a little over one-third of respondents raise children, and 5 percent are involved in giving care.
- Initial mental health surveys show indicators of depression and anxiety that are strikingly high compared to the general population and have increased significantly over the course of the corona pandemic. The pandemic situation is also reflected among respondents in a declining sense of coherence and diminishing subjectively perceived resources for dealing with stressful situations. Important differences to the Jazz Study 2016: While the samples of the Jazz Study 2016 and the Jazz Study 2022 are quite similar in aspects such as marital status and education level, there are also differences.

### Important differences to the Jazz Study 2016:

Compared to the Jazz Study 2016 sample, there is a significant increase in the proportion of women from 18 to 27 percent. The largest proportion of female respondents is in the 31 to 40 year-old age group. The proportion of people who do not clearly identify themselves as either male or female in the survey remains unchanged at just over one percent.

- In the current survey, at 54 percent, proportionately more women than in 2016 (40 percent) state a main instrument that is not their own voice. Fourteen percent report voice AND an instrument.
- In contrast to the Jazz Study 2016, this (more detailed) examination of the economic situation shows that women earn on average around a quarter less than their male colleagues – and this despite the fact that they are more often active as bandleaders and (possibly also for this reason) report a somewhat higher fee level.
- While the picture painted in 2016 was one of a fairly young jazz scene, the current figures reveal a more balanced age distribution. The most strongly represented age group is now the 31 to 40 year-olds, and the proportion of those under 30 has halved.
- In terms of place of residence, more and more live in large cities.

Unfortunately, whether these differences result from changes in the general situation or rather from differences in the sampling methods of the two studies cannot be clarified.

**Outlook:**

The Jazz Study 2022 provides a valuable database and offers a variety of initial insights for follow-up and in-depth studies, for example with regard to experiences of discrimination, class barriers to access or mental health in the jazz musician profession.

Many of the consequences of the pandemic can only be reliably sourced from future surveys and follow-up measurements. However, there is no doubt that the last few years have left deep marks on the jazz scene. In addition to material losses due to reduced performance opportunities, the corona pandemic also had psychological consequences. Not least, the self-image of many jazz musicians as full-time stage musicians has been radically questioned.

→ See also: Conclusion & Outlook (p. 1119)



# 2B

**RESULTS**

Professional  
situation

1. JOB PROFILE "JAZZ MUSICIAN"

In the context of professional and cultural policy work, the question of inclusion and exclusion criteria repeatedly emerges – so, too, in connection with the target group of the data collection for the Jazz Study 2022 and the investigation of the professional situation of jazz musicians in Germany. There is no single definition for the "jazz musician" profession.

"My profession, jazz saxophonist, doesn't really exist."

(Dieter, 49, saxophonist from Freiburg)

2. UNDERSTANDING OF PROFESSION

In response to the initial question "Do you consider yourself a professional jazz musician?", almost 80 percent of the respondents stated that they consider themselves full-time jazz musicians. Another 12 percent consider themselves part-time jazz musicians and about 7 percent consider themselves aspiring jazz musicians. Less than 2 percent state "Other", which includes impresario, hobby musician, pensioner and freelance jazz musicians or musicians who play across genres and feel connected to jazz, among other things.

"DO YOU CONSIDER YOURSELF  
A PROFESSIONAL JAZZ MUSICIAN?"

Table 2B.2.a (in percent)

Yes, Full-time	79,4
Yes, Part-time	12,3
Prospective jazz musician	6,6
Other	1,7

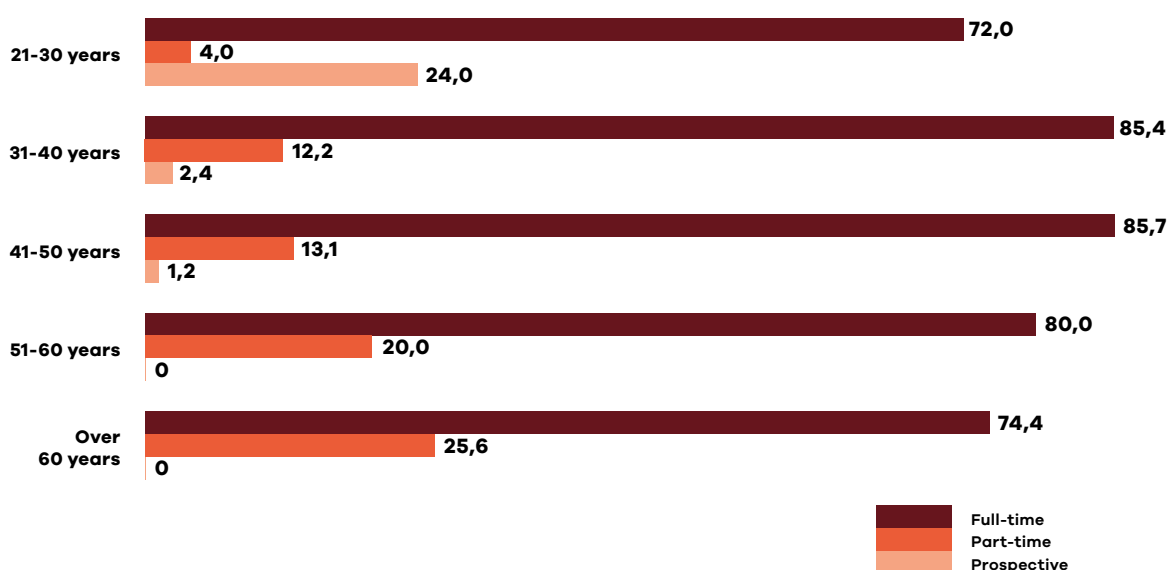
PROFESSIONAL STATUS BY GENDER

Figure 2B.2.b (in percent)



### PROFESSIONAL STATUS BY AGE

Figure 2B.2.c (in percent)



### 3. JOB CHARACTERISTICS

Since there are no fixed criteria regarding the job description "jazz musician", an assessment of the interviewees should give an impression of what their description of their own professional activity and a corresponding self-description as professional jazz musicians is based on.

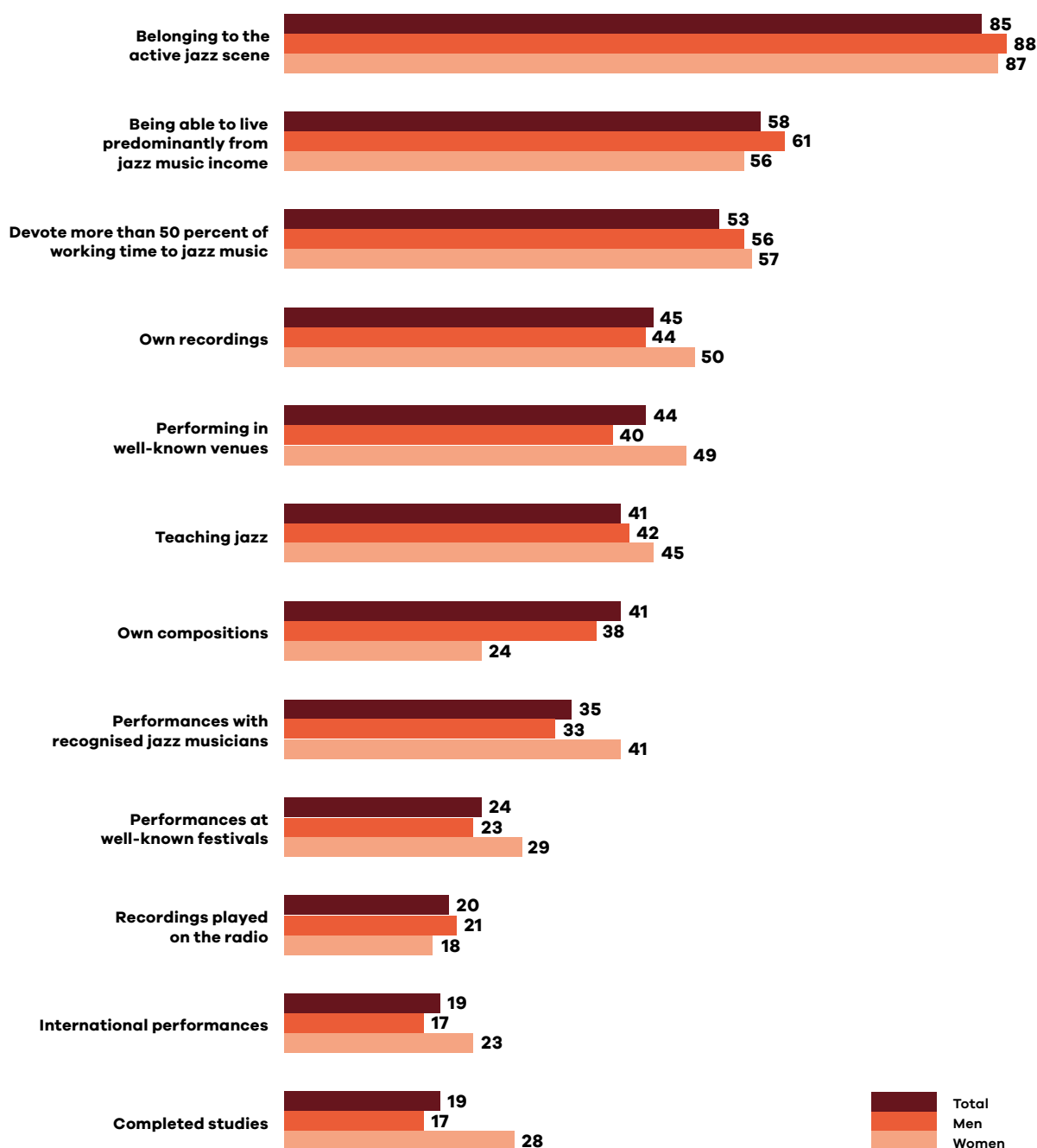
**"I'm not a typical jazz musician."**

(Dieter, 49, saxophonist from Freiburg)

By far the most important characteristic for professional jazz musicians is "belonging to the active jazz scene". This is followed by some distance by "the possibility of making a living from jazz" and "spending at least 50 percent of working time on jazz music". Other important criteria include "own recordings", "performing in well-known venues", "teaching jazz," and "own compositions" are seen as other important criteria. The least importance is attached to a degree in music.

**"WHAT IS A PROFESSIONAL JAZZ MUSICIAN?"****ALL RESPONDENTS**

Figure 2B.3.a (in percent)

**4. MAIN ACTIVITY**

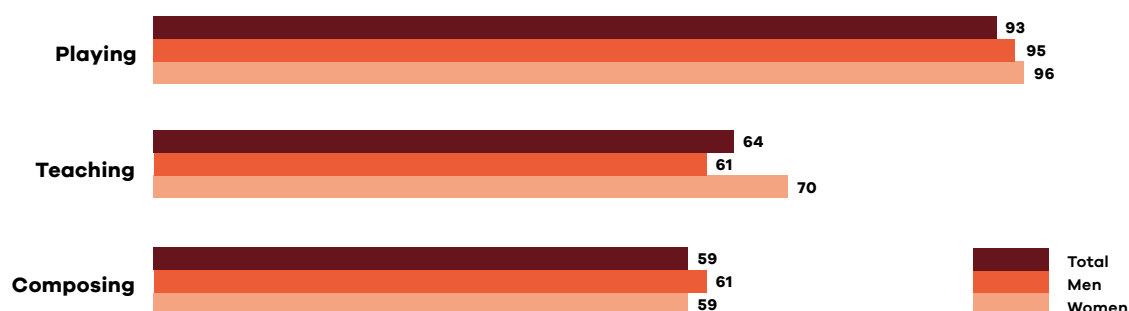
When asked about their main activity as professional jazz musicians, 93 percent of respondents answered "playing", 64 percent answered "teaching", and 59 percent answered "composing". Multiple answers were possible; almost 80 percent of the respondents do not have specific main activity.

"I wouldn't separate it like that. Sometimes it's more of one thing, sometimes more of the other. A few years ago, I was playing more and taught less. It's really a mixture. I don't really want to separate it like that. I am a musician, even if I don't play much."

(Sarah, 34, pianist from Offenberg)

#### "HOW WOULD YOU DESCRIBE YOUR MAIN ACTIVITY AS A JAZZ MUSICIAN?", ALL RESPONDENTS

Figure 2B.4.a (in percent, multiple answers possible)

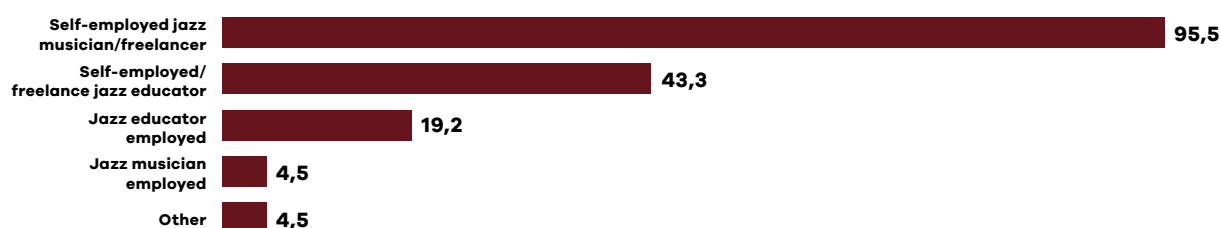


## 5. EMPLOYMENT RELATIONSHIP

Over 95 percent of full-time jazz musicians and jazz educators report self-employment as a jazz musician as an appropriate employment relationship. 43 percent (also) indicate self-employment as a jazz educator. Only 4.5 percent are (also) employed as jazz musicians and 19 percent are (also) employed as jazz teachers. Most of the respondents are in more than one employment relationship: 38 percent of the full-time self-employed musicians are also self-employed educators, 18 percent teach in an employment relationship and 3 percent have a position as an employed or civil servant musician. 39 percent of full-time self-employed musicians have no other occupation, and only 3 percent are exclusively employed or civil servants without also being self-employed.

#### "WHICH EMPLOYMENT RELATIONSHIP APPLIES TO YOU?", FULL-TIME ONLY

Figure 2B.5.a (in percent, multiple answers possible)

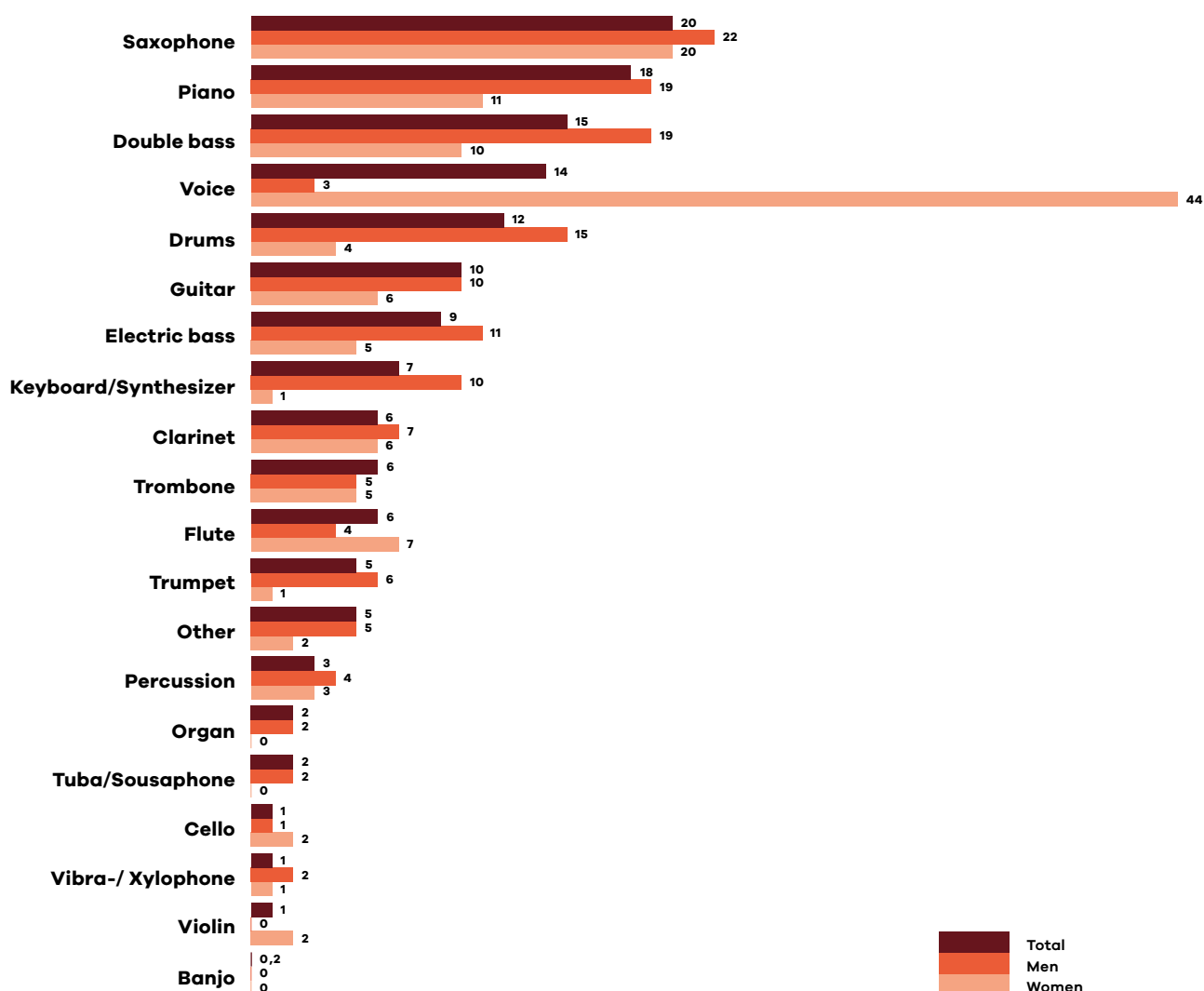


## 6. MAIN INSTRUMENT

Saxophone (20 percent) and piano (18 percent) are named most frequently as the main instrument by full-time jazz musicians, followed marginally by double bass (15 percent), voice (14 percent) and drums (12 percent). Banjo, cello, violin, vibraphone/marimba/xylophone and tuba/sousaphone are least often represented as main instruments.

### MAIN INSTRUMENTS BY GENDER, FULL-TIME ONLY

Figure 2B.6.a (in percent, multiple answers possible)

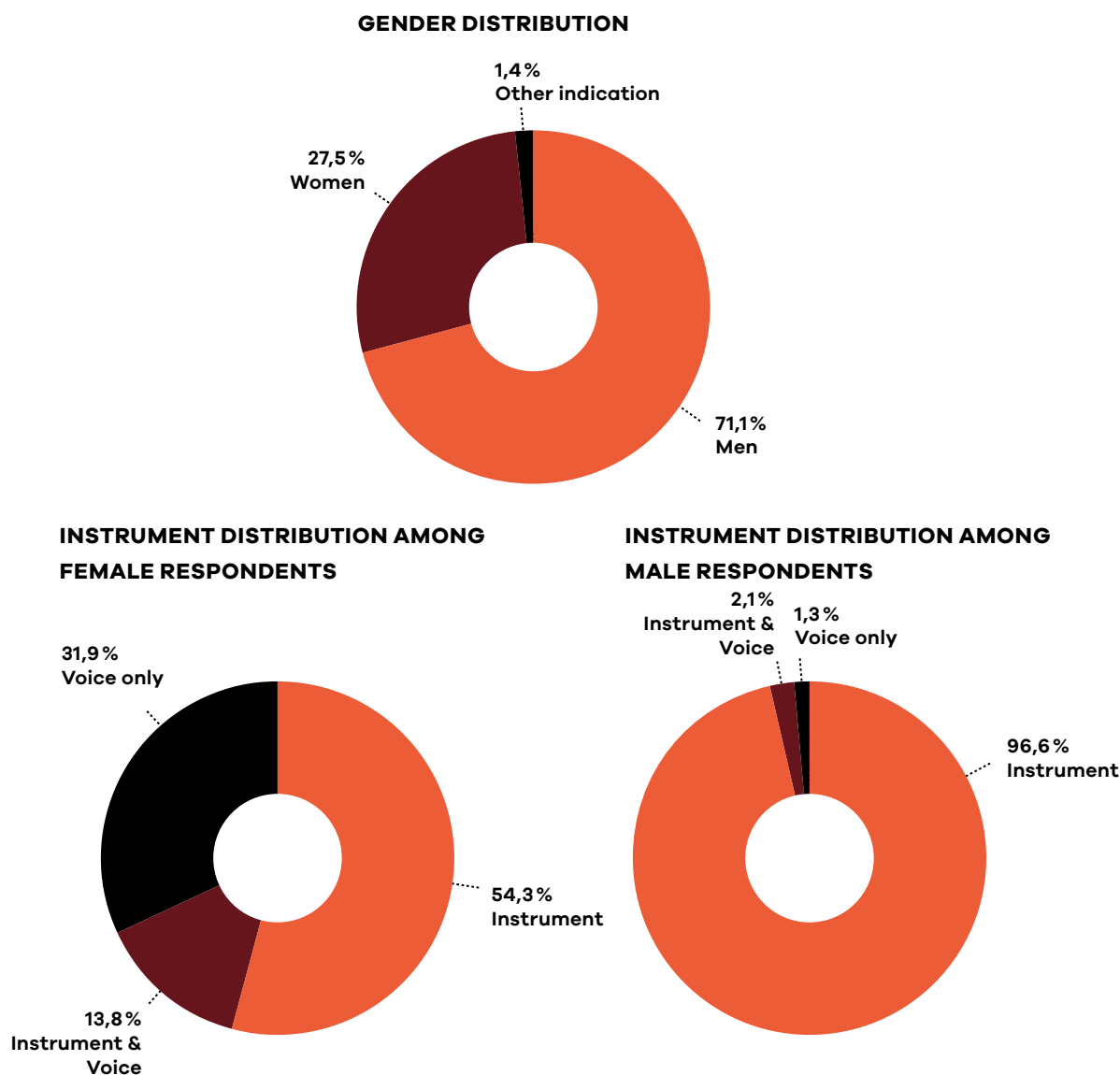


Among **female respondents**, the share of instrumentalists proportional to vocalists has increased since 2016. While 51 percent reported vocals and 49 percent reported another main instrument in the Jazz Study 2016, in 2022 only 32 percent reported vocals as their main instrument and 54 percent reported another instrument. In addition, 14 percent of female jazz musicians surveyed in 2022 cite both singing and another instrument as their main instrument – this option or combination was not surveyed in the Jazz Study 2016 .



**DISTRIBUTION BY GENDER****VOICE, INSTRUMENT OR VOICE & INSTRUMENT, FULL-TIME ONLY**

Figure 2B.6.b (in percent)

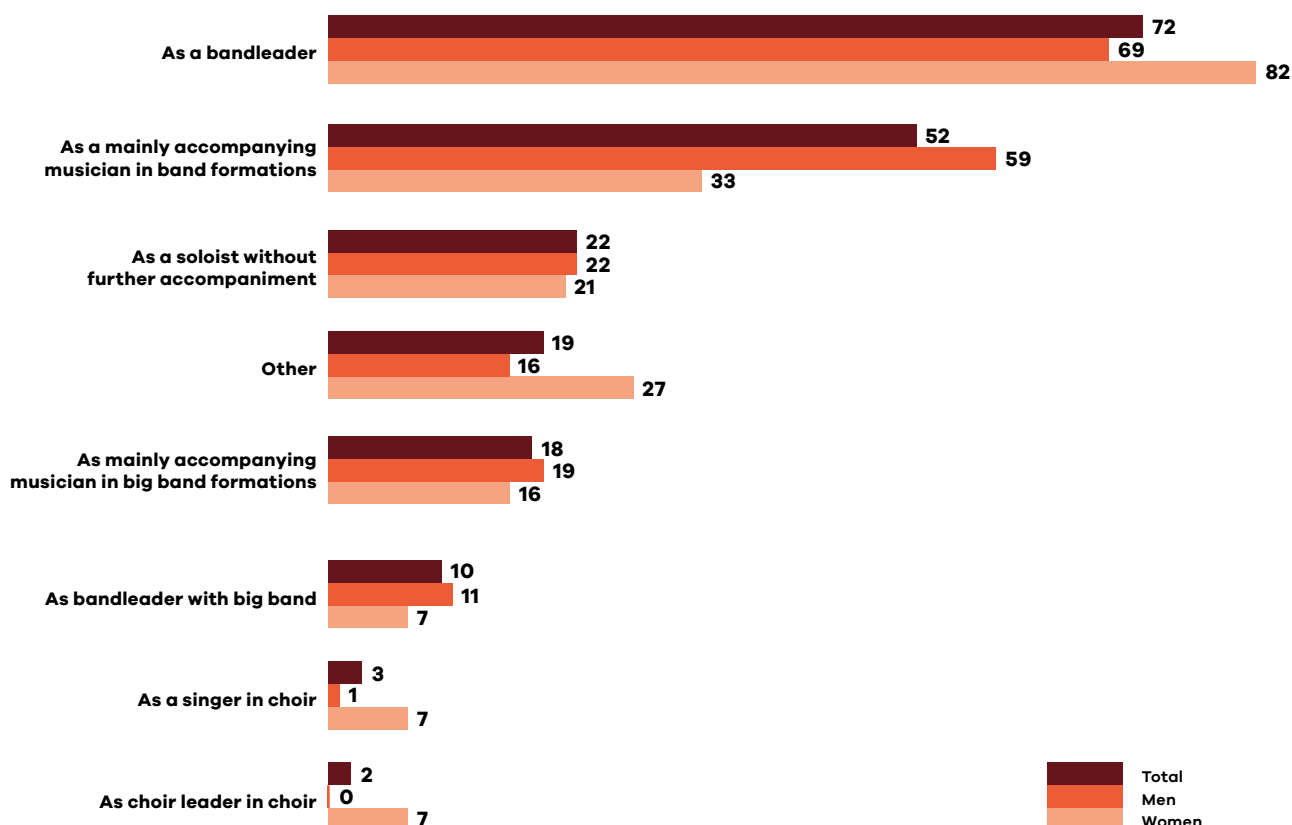
**7. ENSEMBLE WORK**

When asked about the formations in which the participants in the study predominantly perform, 72 percent state that they work as bandleaders. Women are proportionally more active as bandleaders (82 percent) than men (67 percent). One possible explanation could be that significantly more women indicate voice as their main instrument.

A good 50 percent of the respondents (also) work as accompanying musicians. Here, women (33 percent) are significantly less represented than men (58 percent). Almost exclusively female respondents work in choirs: 7 percent of the women state that they sing or direct a choir. Multiple answers were also possible here.

## "IN WHICH FORMATIONS DO YOU DO YOU CURRENTLY MAINLY PERFORM?", ALL RESPONDENTS

Figure 2B.7.a (in percent)



## 8. STYLISTIC FOCUS

Heterogeneous concepts of jazz stylistics exist both in research and in everyday language and media usage. Therefore, open statements of stylistic focus were requested without predefined answering options. With a total of 999 responses (including multiple responses), 70 different terms were mentioned, 24 of which were mentioned only once (see Table A.2B.8.a in the Appendix).

Modern jazz (213) was named most frequently, followed by contemporary (104), free improvisation (82), avant-garde (69), free (54), and experimental (42) – these five stylistic focal points comprise more than one-third of all responses, with 351 mentions. Less frequently mentioned were Swing (38), Latin (35), World (27), Mainstream (26), Fusion (25), Straight Ahead (23), Big Band (21), Groove (20), Bebop (19), Crossover (19), and Traditional Jazz (19).

The answers indicate a great interest in newer developments in jazz, but also in traditional styles and border areas to other genres. More than half of the musicians do not allow a clear stylistic classification with rather fuzzy designations such as contemporary, avant-garde or free, but also straight ahead, groove, modern creative (17) or vocal (4).

## 9. WORKING HOURS AND ACTIVITIES

In terms of average weekly working hours, there has been a decrease from 43 to 40 hours for the period since the beginning of the corona pandemic compared to the situation before Corona. The data on current weekly working hours range from 5 to 90 hours.

A separate analysis according to occupational status shows that full-time employees reduced their working hours from 46 to 43 hours during the corona crisis, and part-time employees from 35 to 33 hours. Aspiring musicians reduced their average weekly working hours from 35 to 31 hours.

### WEEKLY WORKING HOURS BEFORE AND SINCE CORONA BY EMPLOYMENT RELATIONSHIP

Figure 2B.9.a (in hours)



### WEEKLY WORKING HOURS BEFORE AND SINCE CORONA BY GENDER, FULL-TIME ONLY

Figure 2B.9.b (in hours)



The reduction in weekly working hours can be attributed primarily to the effects of the corona pandemic on the live sector. Because regarding the individual activities performed, there is a clear decrease in the proportion of working time devoted to "jazz music on stage". The relative time spent on all other activities increases as a result.

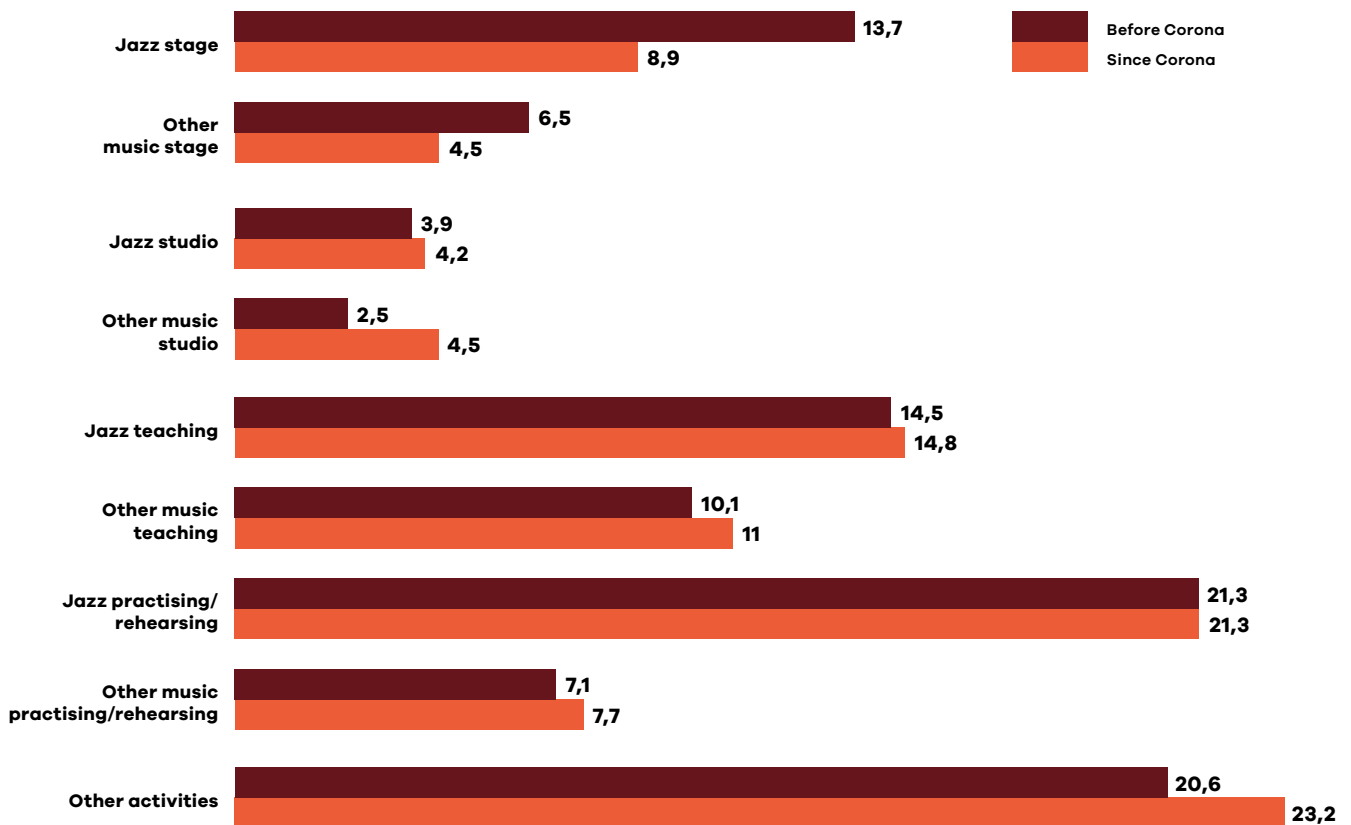
At 47-52 percent, the share of preparatory and other activities generally amounts to around half of the total working time, with an increasing tendency when comparing the time "before Corona" with the situation "since Corona". Particularly in the case of aspiring jazz musicians, but also in the case of the other groups, practicing makes up a significant proportion of professional activity.

"When I was studying, I practised all day, every day for five years."

(Igor, 54, double bass player from Neuenstein)

#### DISTRIBUTION OF WORKING TIME AMONG ACTIVITIES, BEFORE AND SINCE CORONA, FULL-TIME ONLY

Figure 2B.9.c (in hours)



When looking at the individual groups according to professional status, it is apparent that the decrease in working time on stage is particularly pronounced for part-time musicians. At the same time, an increase in teaching can be observed across all groups, both in jazz and in other styles. Again, the changes are particularly clear for part-time musicians: their teaching time, especially for music outside of jazz, has increased significantly (cf. Figure A.2B.9.d in the Appendix).

A less clear picture emerges with regard to the time spent practising: for full-time professionals, there was hardly any change. There were hardly any discernible changes here. Aspiring musicians, however, who spend a great deal of time practising jazz music overall, reduced this proportion considerably and instead reported a shift toward practising other music. A shift toward other activities can be observed in all groups.

## 10. COMPLETING TASKS

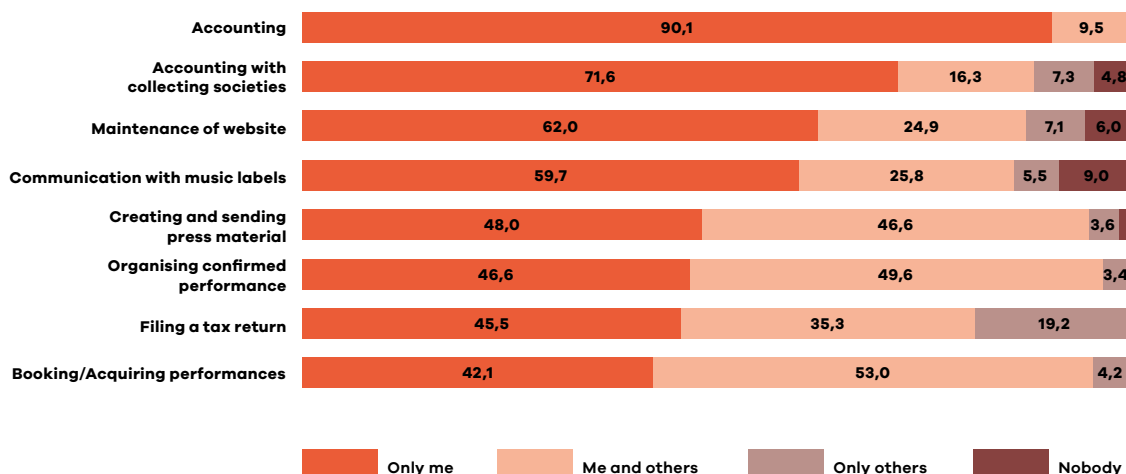
In addition to the working hours, the survey also asked who performs certain tasks for the musicians or whether they perform the respective tasks themselves. Almost 90 percent of professionals state that they handle bookkeeping exclusively on their own. Accounting with collecting societies such as GEMA and GVL is done exclusively by themselves by about 72 percent. Almost two-thirds regularly maintain their own website, and just under 60 percent handle communication with music labels themselves. Other tasks, such as filing tax returns, creating and sending press material, organising confirmed performances and booking/acquiring performances, are handled by between 40 and 50 percent of musicians without any outside support.

"Because the profit margins in jazz are very low, you have to do as much as possible yourself, websites, studio recordings and so on. There is no money for commissions. And because that costs time, naturally the music suffers."

(Igor, 54, double bass player from Neuenstein)

### "WHO DOES THE FOLLOWING TASKS FOR YOU?", FULL-TIME ONLY

Figure 2B.10.a (in percent)



## 11. CONCERT ACTIVITY

### 11.1 NUMBER OF CONCERTS

As expected, there are significant differences in the average number of concerts played by full-time jazz musicians between 2018 and 2021. While in the two years prior to Corona an average of more than 50 concerts were played per year, these numbers plummeted to only 17 annual concerts in 2020 and increased only slightly to an average of 23 concerts per year in 2021.

For the years 2018 and 2019, i.e., the period before the corona pandemic, a very wide range in the number of concerts can be seen. Compared to the 2014 figures taken from the Jazz Study 2016, there is a shift from the under 25 range to the 50 to 100 concerts per year range. A third of full-time jazz musicians reported 26 to 50 concerts in both 2018 and 2019, while another third played 51-100 concerts in each of the two years. 8-9 percent of full-time jazz musicians played up to 200 concerts per year in 2018 /2019. About 10 percent played fewer than 10 concerts a year during the same period.

The corona crisis also causes a drastic decrease in the number of concerts among part-time and aspiring jazz musicians. Female full-time professionals give an average of about 40 percent fewer concerts in 2019 /2020 and 20 percent fewer concerts in 2021, compared to their male counterparts.

#### NUMBER OF CONCERTS AS A JAZZ MUSICIAN IN 2014 AND 2018–2021, FULL-TIME ONLY

Table 2B.11.1.a

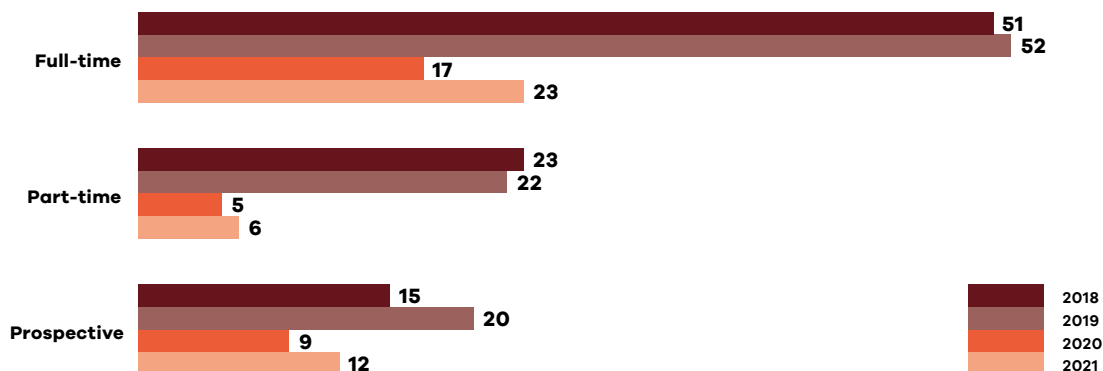
2014		2018		2019		2020		2021	
Concerts	%	Concerts	%	Concerts	%	Concerts	%	Concerts	%
1-5	10	1-5	2,8	1-5	4,5	1-5	25,9	1-5	21,9
6-10	15	6-10	6,7	6-10	6,8	6-10	19,6	6-10	13,3
11-25	29	11-25	17,7	11-25	16,2	11-25	30,5	11-25	29,2
26-50	24	26-50	32,9	26-50	32,8	26-50	20,7	26-50	26,5
51-100	15	51-100	31,6	51-100	31,1	51-100	3,3	51-100	9,0
101-200	3,5	101-200	8,2	101-200	8,9	101-200	0	101-200	0
> 200	0,5	> 200	0	>200	0	>200	0	>200	0

"Corona was a huge thing, it just took away an unbelievable number of concerts. About 300 concerts simply gone."

(Alex, 55, electric guitarist from Cologne)

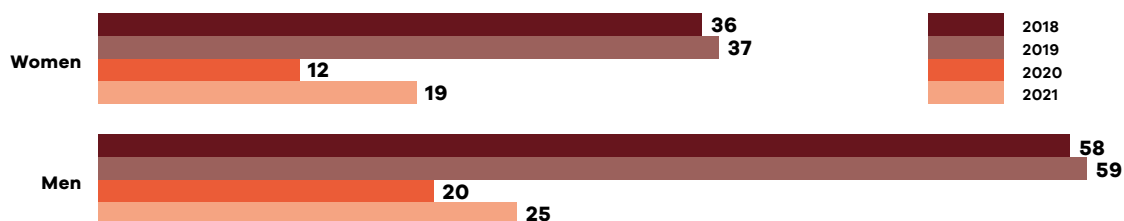
### NUMBER OF CONCERTS 2018–2021 BY EMPLOYMENT RELATIONSHIP

Figure 2B.11.1.b



### NUMBER OF CONCERTS 2018–2021 BY GENDER, FULL-TIME ONLY

Figure 2B.11.1.c



## 11.2 COMPENSATION AND DESIRED FEE

A comparison of the statistics for the last five fees before Corona and now shows an average concert fee of 246 euros before Corona and 269 euros at the time of the survey. However, this increase, which seems positive at first glance, is put into perspective by the general increase in costs over the same period (destatis 2022d).

Taking the number of performances before Corona and today and calculating the average annual fees based on this, the following can be seen: before Corona, full-time professionals earned in fees an average of 14,514 euros (246 euros x 59 performances in 2019), whereas since Corona the total annual fee is 5,111 euros (269 euros x 19 performances in 2021). The current amount is equivalent to 35 percent of the pre-Corona fees or a reduction of about 65 percent.

**"You have to get every gig and prove yourself.  
And you have to want to do that."**

(Klaus, 51, drummer from Berlin)

### AVERAGE AND DISTRIBUTION OF THE LAST FIVE CONCERT FEES BEFORE AND SINCE CORONA AS WELL AS DESIRED FEE, FULL-TIME ONLY

Table 2B.11.2.a (in euro)

	Before Corona	Since Corona	Desired Fee
<b>Average</b>	246	269	318
<b>Median</b>	220	230	300
<b>Minimum</b>	35	52	50
<b>Maximum</b>	1.010	1.700	2.500

The average desired fee of the respondents is around 318 euros. Around 0 percent said a fee of between 200 and 500 euros was appropriate, with 250 euros being the most common figure. In some cases, significantly lower fees were also specified.

"If you play in a café and put down a hat, but the café doesn't advertise at all, you have to take care of everything yourself, you might still only earn 20 euros."

(Inga, 24, singer from Leipzig)

On average, women report slightly higher fees than men. Also, when considered separately, the desired fee is about 12 percent higher for women, at an average of 348 euros, than for men, at 307 euros. This may be related to the fact that more often women are bandleaders. An overview of the average and desired fees of part-time

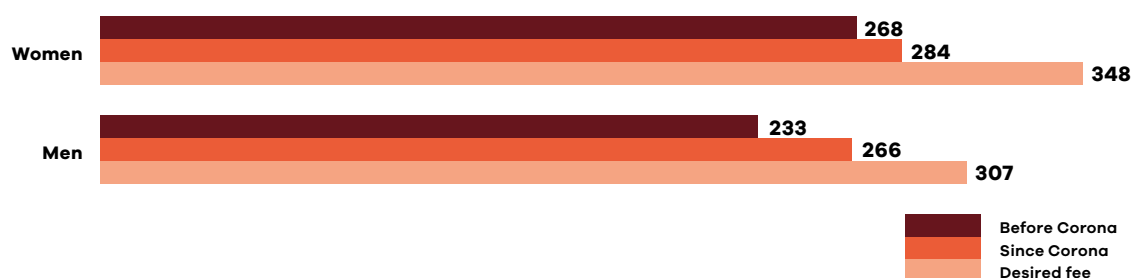
and aspiring jazz musicians can be found in Figure A.2B.11.2.c in the Appendix.<sup>3</sup>

<sup>3</sup>

The Deutsche Jazzunion's recommendation of a minimum wage is known to 62 percent of respondents ([www.deutsche-jazzunion.de/mindestgage](http://www.deutsche-jazzunion.de/mindestgage))

### AVERAGE OF THE LAST FIVE CONCERT FEES BEFORE AND SINCE CORONA AND DESIRED FEE BY GENDER, FULL-TIME ONLY

Figure 2B.11.2.b (in euro)





The majority of jazz musicians surveyed are also engaged in teaching activities as jazz educators: 75 percent of full-time, 67 percent of aspiring, and 66 percent of part-time jazz musicians teach jazz and improvised music in a variety of contexts.

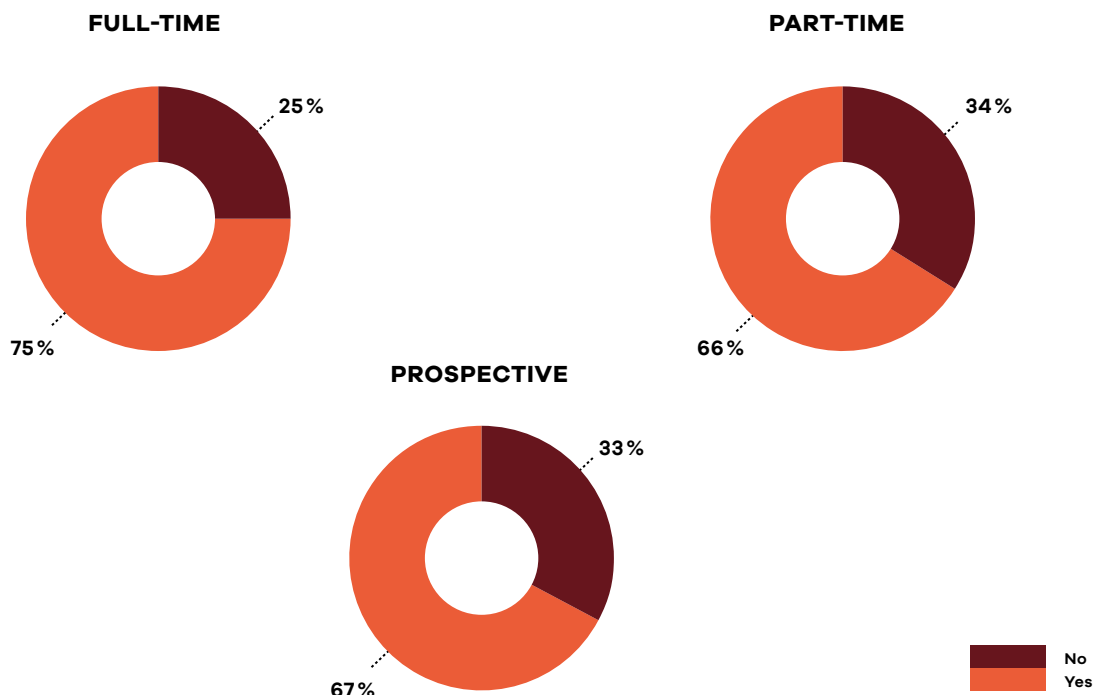
"Teaching is very enriching for me, because there is a great acceptance and enthusiasm for jazz, especially among younger people!"

(Klaus, 51, drummer from Berlin)

#### "DO YOU WORK AS A JAZZ EDUCATOR?"

##### BY PROFESSIONAL STATUS

Figure 2B.12.a (in percent)

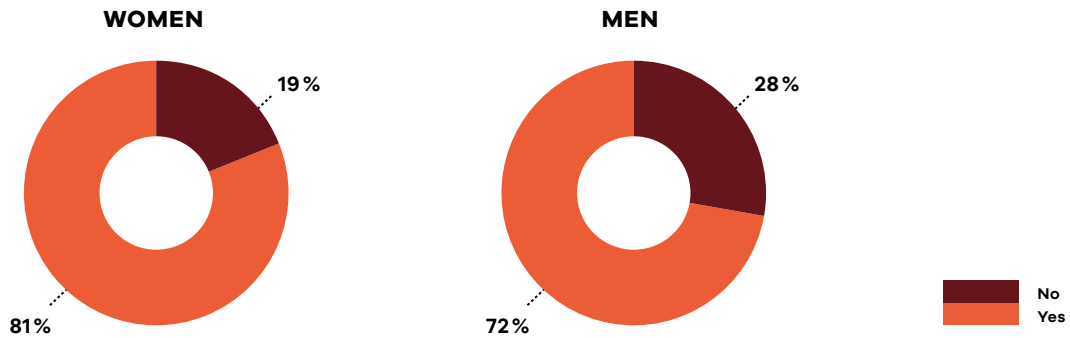


For 41 percent of the respondents, teaching is part of the job description "jazz musician" (see figure 2B.3.a). At the same time, however, 64 percent of the respondents consider the educational work to be (one of) their main activities (see figure 2B.4.a). This difference indicates a discrepancy between the respondents' professional ideal and everyday reality. A difference which may also have to do with the working conditions described below, which vary depending on the teaching environment.

Women are generally more likely to teach: 81 percent of female jazz musicians, but only 72 percent of male jazz musicians, are also active as jazz educators.

**"DO YOU WORK AS A JAZZ EDUCATOR?",  
RESPONSES BY GENDER**

Figure 2B.12.b (in percent)



"Yes, well, actually I always think it's cool when I meet creative minds among the kids. They always give you new ideas for new songs, suggestions, sometimes inspiration."

(Sarah, 34, pianist from Offenberg)

## 12.1 TEACHING ENVIRONMENT

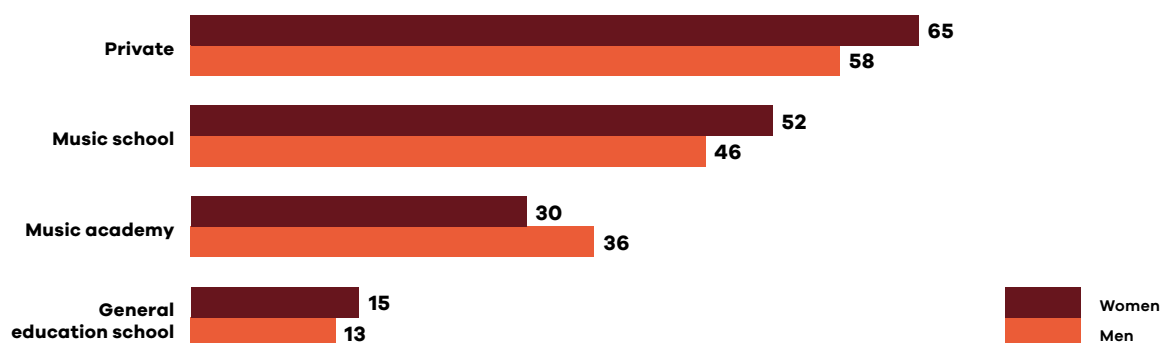
About 37 percent of jazz musicians teach at one or more music colleges and 48 percent at music schools. The majority (59 percent) also teach privately.

About 13 percent teach at general education schools. Of these, about one-third teach as employed music teachers and two-thirds teach outside of regular classes, for example in project weeks, in the afternoons or in school clubs.

In almost all educational contexts, women teach proportionately more than men – except at conservatories: 36 percent of male and 30 percent of female educators have professorships and teaching positions there.

## WORK ENVIRONMENT AS A JAZZ MEDIATOR/EDUCATOR, RESPONSES BY GENDER

Figure 2B.12.1.a (in percent)



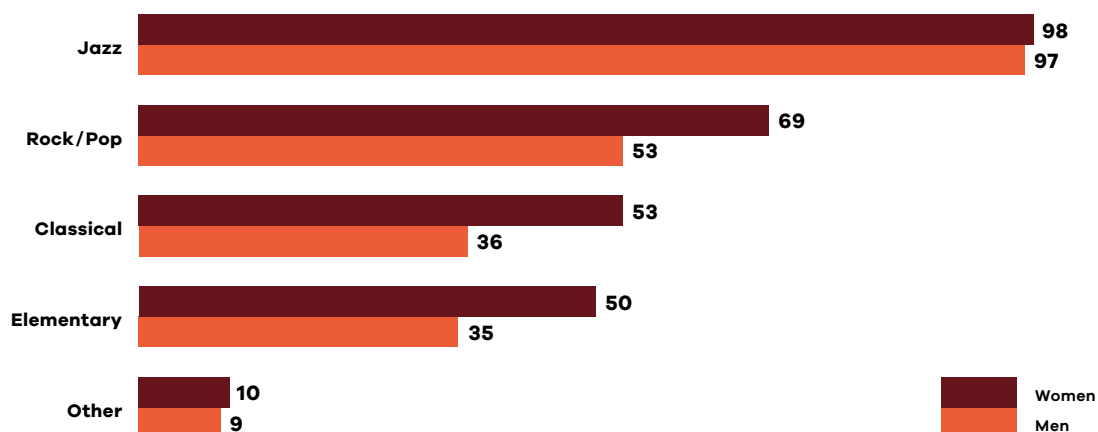
Those teaching in general education schools were also asked about the focus of their target group. Group and ensemble lessons were named first, followed by school concerts. Musical education and family concerts, on the other hand, are extremely rare. The most frequently taught age group is young people up to the age of 18, followed by primary school students and young adults. Teaching toddlers and daycare children is mentioned only sporadically.

## 12.2 TEACHING STYLE

In terms of teaching style, jazz makes up the largest proportion and is taught by almost everyone. Proportionately, more women teach other styles. Next to jazz, rock/pop is cited as the second most commonly taught style by just under half of the men and 69 percent of the women. Classical and elementary lessons are taught by about 50 percent of women and 35 percent of men.

### STYLE OF INSTRUCTION

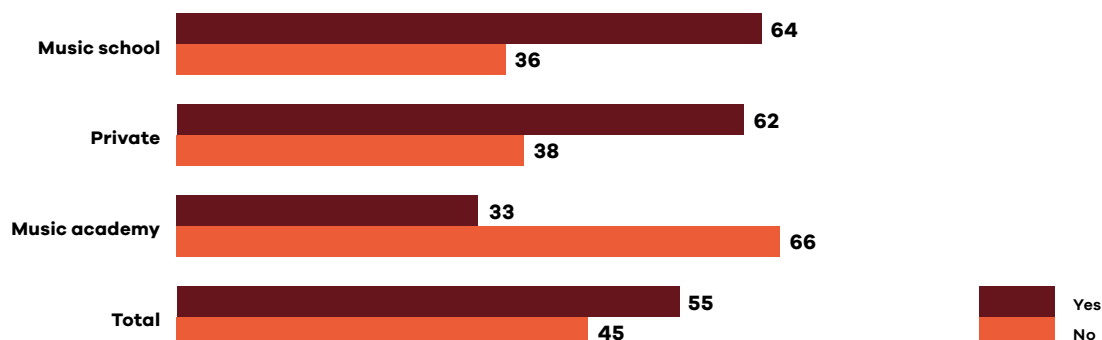
Figure 2B.12.2.a (in percent)



Around 55 percent of respondents would like to teach more jazz. Broken down by work environment, it is the teachers at the music conservatories where evidently the majority teach enough jazz according to their own assessment. However, the desire to teach more jazz prevails both at music schools and in private lessons.

### "WOULD YOU LIKE TO TEACH MORE JAZZ?"

Figure 2B.12.2.b (in percent)



## 12.3 NUMBER OF TEACHING HOURS

Jazz educators employed by music conservatories teach the most, with an average of 14.4 hours per week. The average number of hours in 2019 was still 13.3 and has thus increased over the course of the corona pandemic.

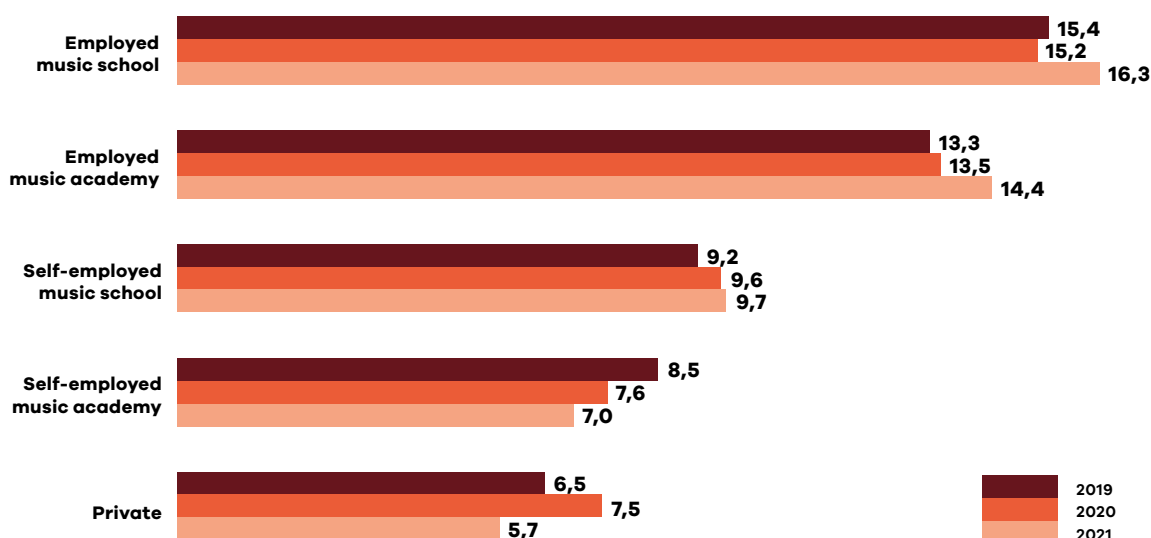
The situation is different for self-employed teachers at music conservatories. Here, the average number of weekly teaching hours in 2019 was 8.5, significantly less than that of employees.

The gap widened throughout the corona pandemic, so that in 2021 the self-employed taught an average of 7 hours, only about half as much as their employed colleagues.

The average number of hours per week for teaching private classes also fell during the pandemic, from 6.5 to 5.7.

## AVERAGE TEACHING HOURS PER WEEK 2019-2021

Figure 2B.12.3.a



## 12.4 TEACHING COMPENSATION

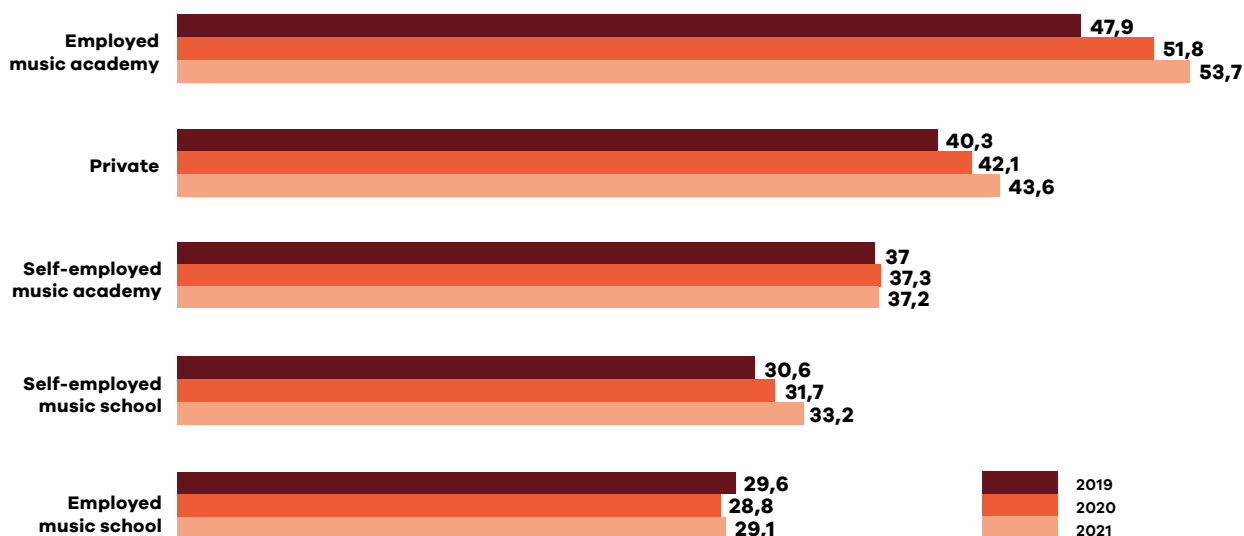
Jazz musicians' teaching fees differ depending on the field of activity and the employment relationship: In 2019, the hourly fees of private teachers averaged about 40 euros, which is on average 10 euros higher than the hourly fees of self-employed teachers at music schools of just under 30 euros. The hourly fees of self-employed teachers at music conservatories, averaging around 37 euros lie in between.

The fees of both private teachers and self-employed teachers at music schools increased during the corona pandemic. For private teachers, the average hourly fee increased by 3.30 euros, and for self-employed teachers at music schools by 2.60 euros. In contrast, there was no significant change among self-employed teachers at music conservatories.

The average gross hourly wage of employed teachers at music schools was just under 30 euros in 2019 and fell slightly to 29.10 euros in 2021. In contrast, teachers employed at music colleges reported a gross hourly wage of around 48 euros in 2019 – this increased significantly to 53.70 euros in 2021.

### AVERAGE GROSS TEACHING FEE 2019–2021, BY WORK ENVIRONMENT

Figure 2B.12.4.a (in euro)

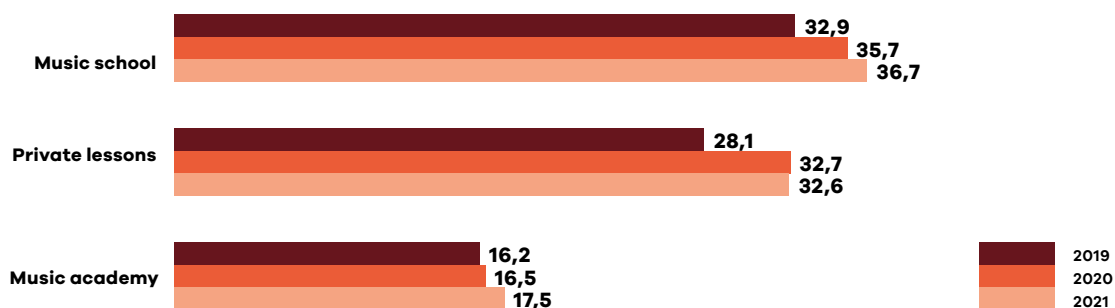


At music schools, about 36 percent of the self-employed work for a fee of 25 euros or less. A similar percentage of private teachers receive an hourly wage of 35 euros or less. According to the available data, some self-employed teachers at both music schools and music colleges work for an hourly wage of less than 10 euros (see tables A.2B.12.4.c-e in the Appendix).

Not all groups of self-employed jazz teachers are paid for their non-teaching time. At the music schools, this is the case for 36.7 percent; and thus significantly more often than at music conservatories, where only 17.5 percent are paid during non-teaching time. For all three groups, the percentage of fully paid tuition-free time increased slightly over the course of the pandemic.

### PAID TUITION-FREE TIME 2019–2021, SELF-EMPLOYED ONLY

Figure 2B.12.4.b (in percent)

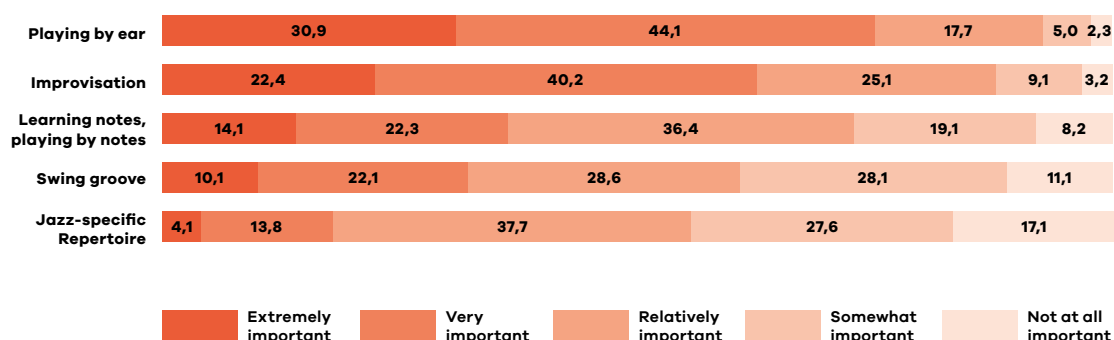


## 12.5 TEACHING PRINCIPLES

The study participants were also asked how important they considered certain aspects of their teaching activities. Respondents were able to select answers ranging from "not at all important" to "extremely important". The respondents considered "playing by ear" and "improvisation" to be particularly important in their respective lessons. Only about a third rated "learning to play music" or "playing by notes" or "swing groove" as particularly important. The least importance is given to "jazz-specific repertoire."

### IMPORTANT ASPECTS IN BEGINNER LESSONS, ENSEMBLES, OR SCHOOL ENSEMBLES

Figure 2B.12.5.a (in percent)



In this aspect, there are no major differences between the genders; only playing by ear is considered "very important" significantly more often by women than by men.

Almost all respondents (92 percent) think that improvisation and playing by ear have a positive effect on the development of students' musical competence. A similar number thinks that improvisation and playing by ear are suitable for beginners, regardless of the lessons' stylistic orientation.

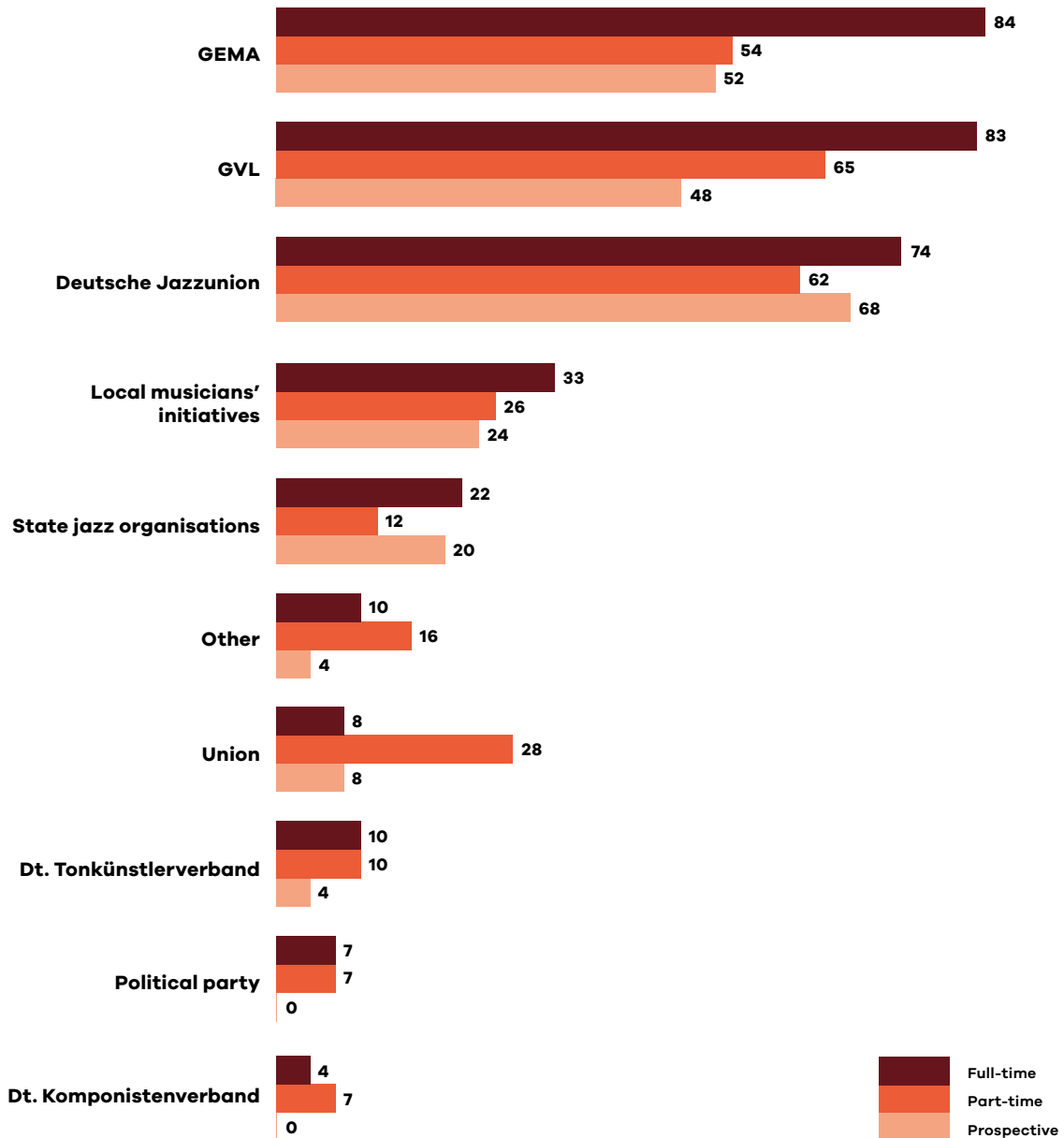
About two thirds are interested in further training on didactics and methodology in the areas of improvisation and hearing-based learning. The statement that jazz is complex music and therefore more suitable for advanced students received little approval from only a quarter of the respondents.

### 13. MEMBERSHIPS IN ORGANISATIONS AND ASSOCIATIONS

Of those respondents who provided information on memberships, 78 percent are members of GEMA and about 75 percent are authorised members of GVL. Somewhat smaller, at just under 73 percent, is the percentage of respondents who are members of the Deutsche Jazzunion. Memberships in other organisations and associations are significantly less common: about 32 percent are involved in local musicians' initiatives and about 21 percent in state jazz organisations. Ten percent are members of the Deutsche Tonkünstlerverband (German Association of Musicians), and 4.5 percent are members of the Komponistenverband (Composers' Association). A good 10 percent are members of a union and just under 7 percent are members of a political party.

#### "ARE YOU A MEMBER OF ANY OF THE FOLLOWING ASSOCIATIONS?"

Figure 2B.13.a (in percent)





## 14. VOLUNTEERING

Looking at volunteering activities, there was a slight increase in both, the number of average weekly hours and the number of respondents who said they did volunteer during the course of the corona pandemic. Their share rose from 15.5 percent before Corona to just under 18 percent at the time of the survey.

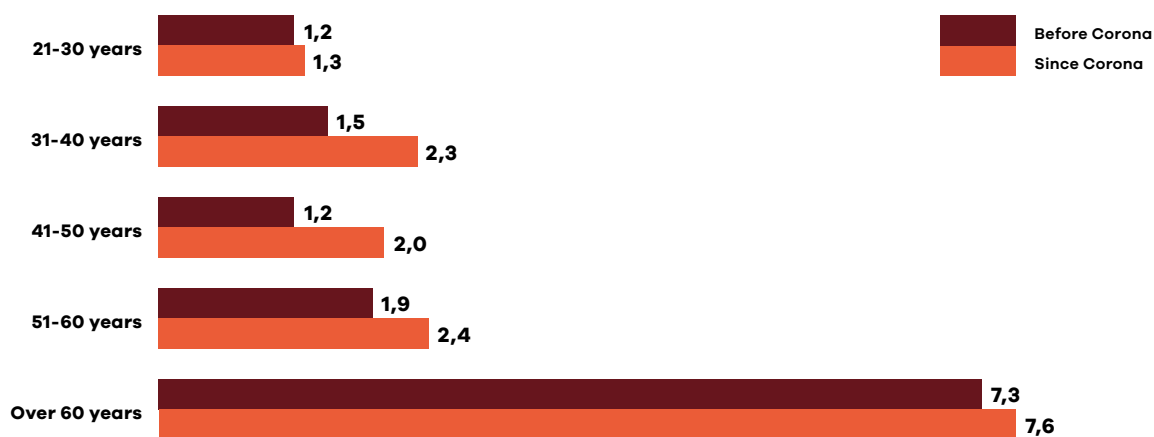
An analysis by age group shows a clear rise in volunteering with increasing age. The groups over 60 and especially over 70 account for the highest number of volunteer hours per week.

Overall, the spectrum of volunteer work is broad: from jazz promotion and local cultural policy to development cooperation and aid for refugees to nature conservation, trade union and political work, volunteer work takes place in many different areas.

In a gender comparison, men reported significantly more hours per week spent on volunteering than women, which may also be connected to the age distribution and the fact that there are hardly any women among the respondents over 60 years.

### HOURS PER WEEK SPENT ON VOLUNTEER ACTIVITIES

Figure 2B.14.a







# 2c

**RESULTS**

Economic  
situation

## 1. FINANCIAL CONDITIONS

From a professional, cultural and socio-political perspective, special attention is paid to the income and social security situation of the jazz musicians surveyed. Economically, most of the respondents are still not very well off – the average income is far below the national average; many live in a precarious economic situation and have incomes below the minimum wage.

The structure of income distribution has basically not changed since the Jazz Study 2016. In principle, the income situation in the jazz scene mirrors that in the population: there are very few top earners, and gender inequalities regarding pay are not uncommon.

Even with many years of professional experience, jazz musicians seem to only have a chance of approximating the average income of the population as a whole, if they have other non-musical jobs in addition to their work as musicians and teachers.

The majority of interviewees make use of specific funding instruments for the professional jazz sector. Goal-oriented state funding for culture is apparently far more effective than welfare state funding, because social benefits are rarely claimed despite partly very low incomes.

The latter, however, cannot obscure the poor income situation of many jazz musicians and the inadequate earning opportunities both regarding venues and teaching. During the corona pandemic, economic threats to livelihoods could only be averted in many cases through financial aid. The state corona aid programmes have significantly contributed to stabilising the economic situation of the target group – albeit at an extremely low level.

## 1.1 ANNUAL INCOME

As an indicator of the overall financial situation before and during the corona pandemic, we asked about taxable income for the years 2019–2021. Estimates were also allowed. The average taxable annual income of full-time jazz musicians in the pre-crisis year 2019 was around 21,000 euros.

**"You don't really get rich with this job."**

(Peter, 31, electric bass player from Dortmund)

The corona crisis led to a decrease in the average annual taxable income to below 19,000 euros in 2020. In 2021, a slight recovery is visible with an average value of around 20,000 euros. However, this development, which initially appears positive, is put into perspective by the comparison with the situation of the total population shown in Figure 2C.1.1.b. According to the available data, full-time jazz musicians dispose of less than 60 percent of the average income of the German population. Part-time musicians with other main incomes, on the other hand, have a total annual income of around 80 percent of the average population (cf. Figure 2C.1.1.d).

**"If you play 150 concerts a year, it's okay, but absolutely not good pay and you have a lot of work for that. And you're always worried if it's going to stay that way. Is the world passing you by? Will audiences still come? Are you still going to get called?"**

(Alex, 55, electric guitarist from Cologne)

Overall, there has been a slight improvement in the income situation since 2016: While 50 percent of respondents in the Jazz Study 2016 reported total incomes of less than 12,500 euros for 2014, the corresponding figure for the pre-crisis year 2019 is only just under 40 percent. However, around two-thirds of respondents still earn less than the average; about one-third live on an annual income of less than 10,000 euros. 14 percent of respondents report a taxable annual income of more than 40,000 euros (see table A.2C.1.1.g in the appendix).

"It's definitely a scene that is strongly characterised by feeling deprived. It constantly revolves around money, because there's simply not enough. And frustration about what the work environment looks like."

(Julia, 28, trumpet player from Bonn)

The composition of the income distribution has not changed since the Jazz Study 2016. As previously, a clear difference between the average and the median (i.e. the income that lies exactly in the middle of all reported incomes) indicates that there are few top earners who raise the overall average. Without the top earners, the average income would be even lower.

Table 2C.1.1.a shows the distribution statistics for 2019, 2020 and 2021. The average values are around 20,000 euros respectively, with a relatively high spread due to maximum values of up to 131,000 euros. The median, i.e. the value halving the distribution, is 16,000 euros for 2021.

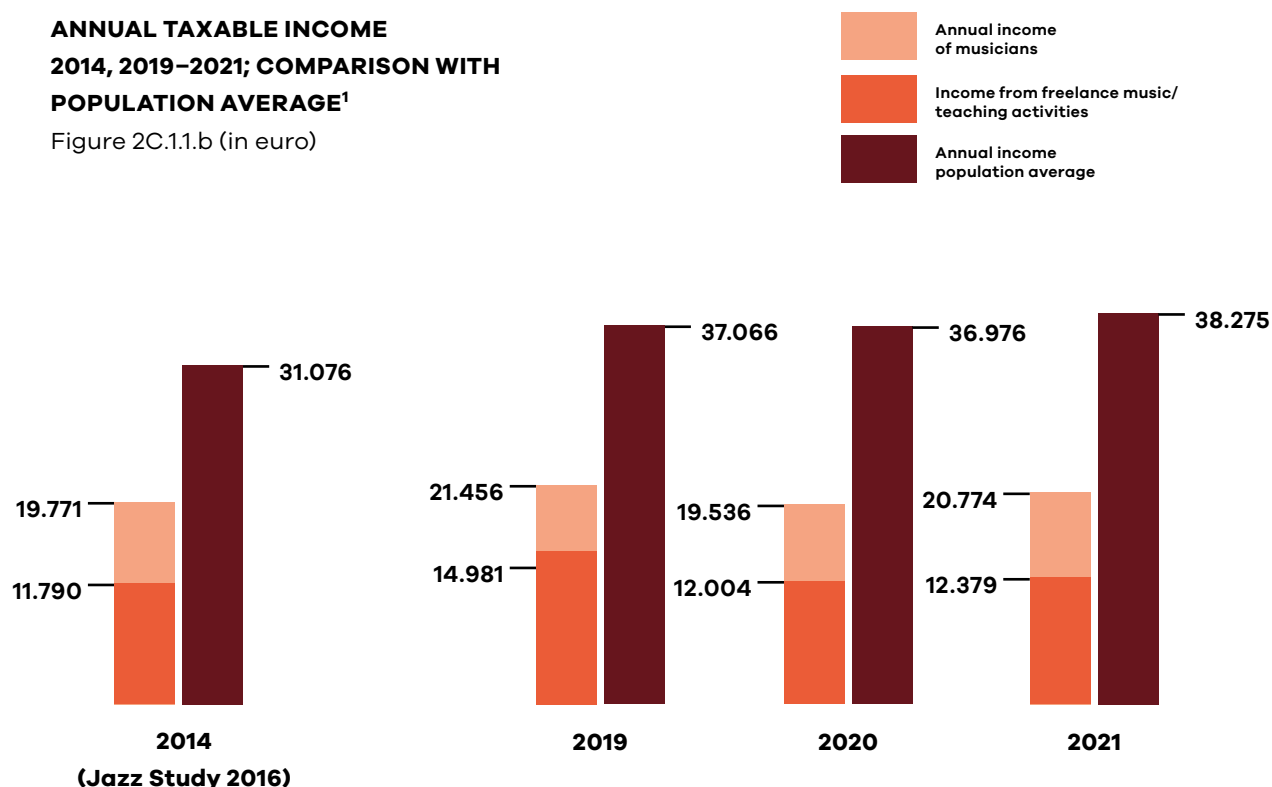
#### **TAXABLE ANNUAL INCOME 2019 TO 2021, FULL-TIME ONLY**

Table 2C.1.1.a (in euro)

	2019	2020	2021
<b>Average</b>	21.343	18.909	20.278
<b>Median</b>	16.000	15.000	17.000
<b>Minimum</b>	-1.800	0	0
<b>Maximum</b>	131.000	122.000	121.000

In view of the corona pandemic, the decline in income for jazz musicians in the first Corona year 2020 is particularly striking. Figure 2C.1.1.b allows a comparison with the development of the national average income, which increased almost continuously from 2019 to 2021. Here, the difference is clearly visible: although jazz musicians' income also increased slightly in 2021, it was still below its level in 2019.

A direct comparison of the results with average values of the general population is only possible to a limited extent, as the average annual taxable income of German citizens is only published by the Statistische Bundesamt (Federal Statistical Office) after three years at the earliest. The figures for 2019–2021 in Table 4.1.2.2. are based on figures from national accounts. Based on current figures of the tax statistics of the Statistische Bundesamt, we have calculated the change rates of employee salaries for the years 2019 to 2021 and used them to determine the average annual taxable income of the German population. (Destatis 2022a, 2022b)



This comparison shows a difference of 15,600 to 17,500 euros for the years 2019 to 2021. Expressed as a percentage, jazz musicians' taxable annual income is between 51 percent (2020) and 58 percent (2019) of the population average.

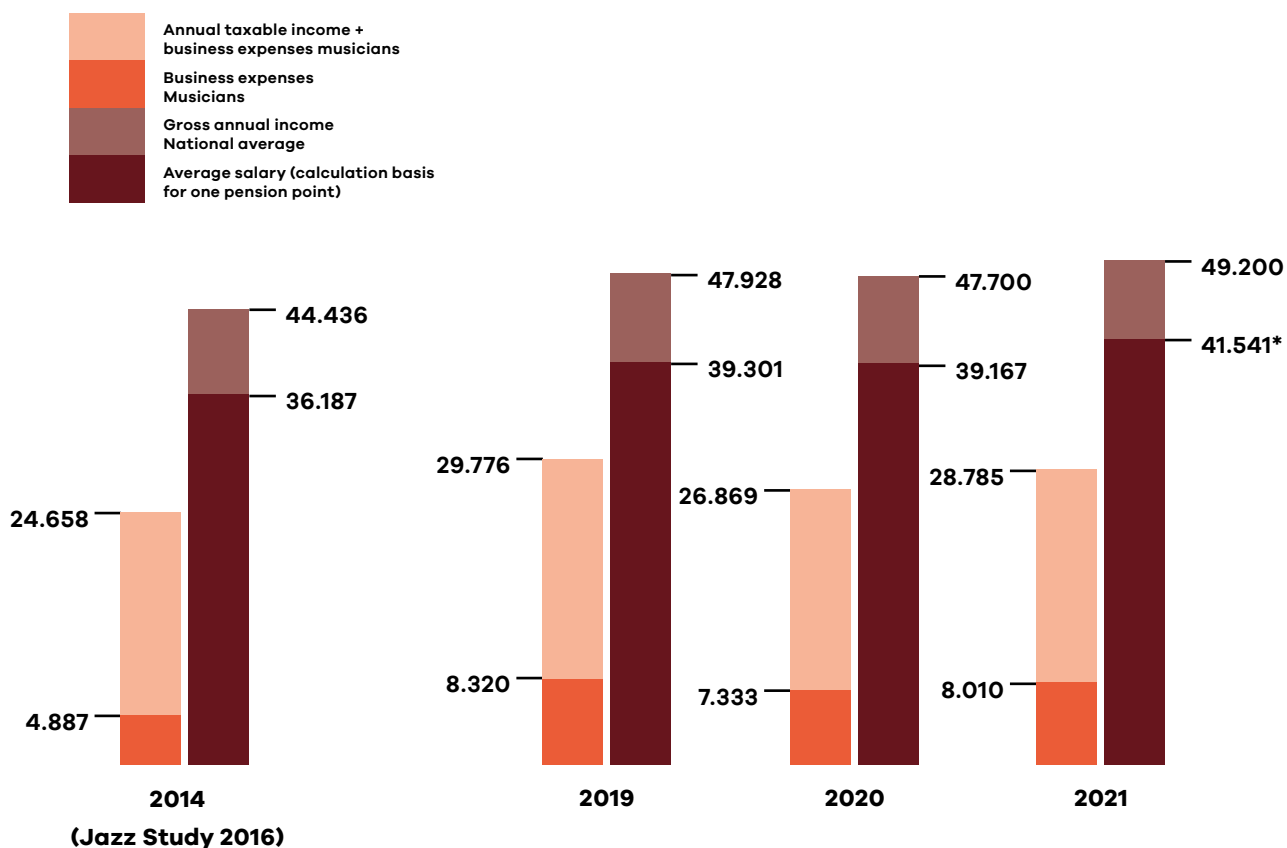
Compared to the figures for 2014 taken from the Jazz Study 2016, despite a moderate growth, the income development of musicians could not keep up with the development of the general population because compared to the population average, the income was still 64 percent at the time.

As a rough guide to assessing the economic situation of jazz musicians, a comparison of the approximate gross income as the sum of taxable annual income and business expenses with the average gross income of full-time employees in Germany can also be used. This makeshift comparison (Figure 2C.1.1.c) shows a difference of about 18,000 to 21,000 euros. In percentage terms, the approximate gross annual income of jazz musicians ranges between 56 percent and 62 percent of the population average.

There are also considerable differences compared to the average salary of German citizens used to calculate a pension point (DRV 2022). In this comparison, the average calculated gross annual income of jazz musicians is 75 percent that of the national average in 2019 and about 69 percent in 2020/2021.

**GROSS ANNUAL INCOME 2014, 2019–2021;  
COMPARISON WITH ANNUAL GROSS POPULATION AVERAGE,  
(\*PROVISIONAL VALUE FOR 2021)**

Figure 2C.1.1.c (in euro)



The gap compared to the total population has widened overall. This puts the moderately positive development described below into perspective, both in terms of total income and in terms of income from self-employed music and music education activities (see also table A.2C.1.1.g in the appendix).



In the Jazz Study 2016, as already described, 50 percent of respondents reported a total annual income of less than 12,500 euros for 2014. For 2019, only just under 40 percent fall into this range. Slight improvements can also be seen in income from self-employed and music education activities: in 2016, 69 percent reported amounts of less than 12,500 euros; in 2020, this was still 46 percent.

In the case of income from self-employed music and music education activities, a slightly positive development is apparent in the most frequently reported income categories: Whereas most of the figures for 2014 are 10,000 euros, most cited for 2019 range from 10,000 euros to 17,500 euros.

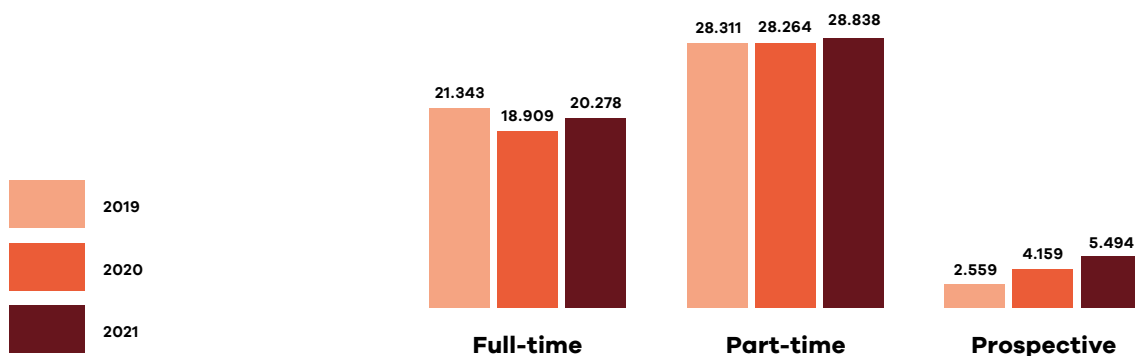
However, this improvement is not reflected in total income (including other sources of income). This is also because in the Jazz Study 2016, significantly higher maximum incomes were stated and there were also a greater number of incomes above 100,000 euros than in the current survey. At that time, a few cases were sufficient to raise the average income significantly.

The decline in income from self-employed music and music education activities in 2020 is only partially reflected in total income – here, state corona subsidies may have partially compensated for the loss of income.

Compared to full-time jazz musicians, part-time jazz musicians not only earn significantly more – although on average still far below the national average – but also hardly suffered any loss of income through the corona pandemic.

#### ANNUAL TAXABLE INCOME, BY OCCUPATIONAL STATUS

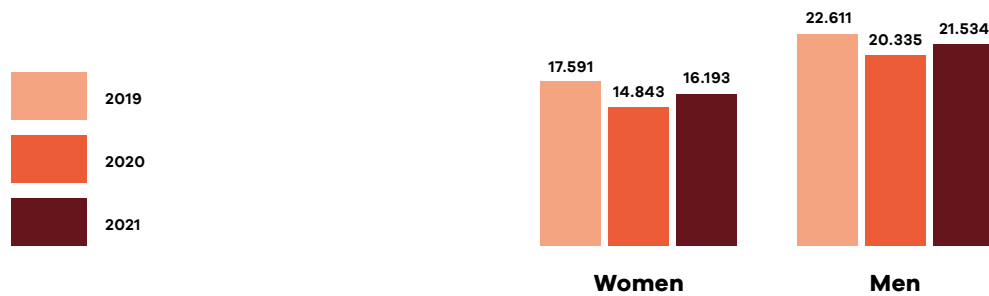
Figure 2C.1.1.d (in euro)



A gender comparison of incomes reveals a significant imbalance: while the post-evaluation of the Jazz Study 2016 data found no gender-specific differences in annual income, according to the current data, female musicians on average earned about 25 percent less than their male counterparts in 2019–2021.

#### ANNUAL TAXABLE INCOME BY GENDER, FULL-TIME PROFESSIONAL ONLY

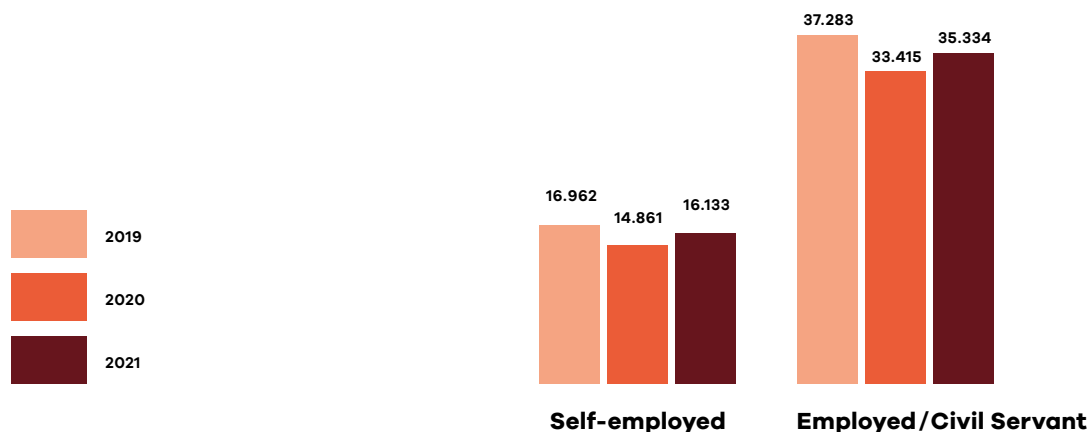
Figure 2C.1.1.e (in euro)



The average annual income of exclusively self-employed jazz musicians and educators, at just under 17,000 euros in 2019, is less than half that of their employed colleagues, at around 40,000 euros. For both self-employed and salaried employees, average income declined significantly in 2020 and recovered somewhat in 2021, however without returning to the 2019 level.

#### ANNUAL TAXABLE INCOME BY EMPLOYMENT, FULL-TIME ONLY

Figure 2C.1.1.f (in euro)



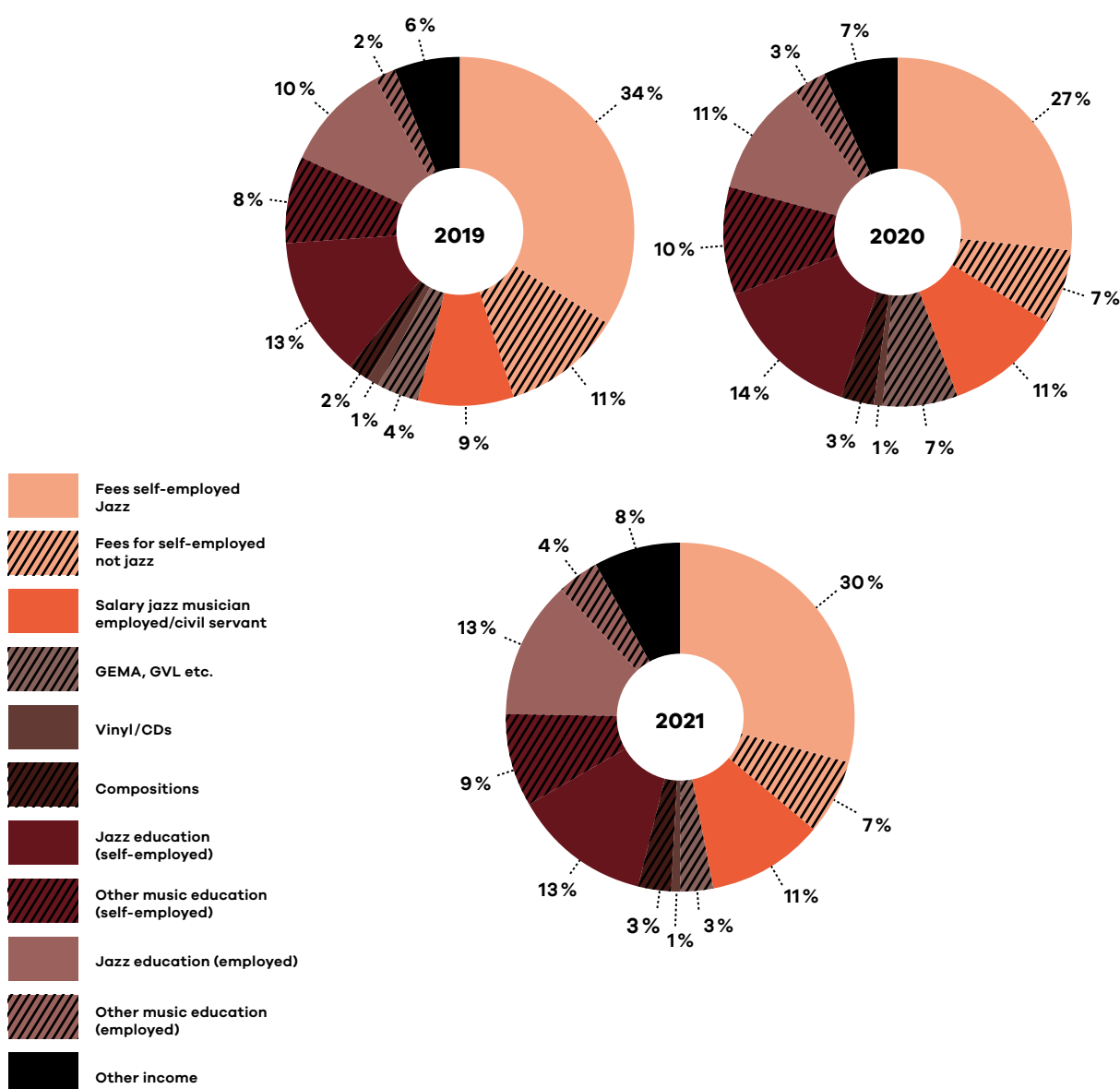
## 1.2 SOURCES OF INCOME

Figures 2C.1.2.a-c show the composition of income for full-time professional jazz musicians for the years 2019 to 2021. Concert fees account for 34-45 percent of income. Self-employed teaching activities generate 21-24 percent, and teaching as an employee or civil servant another 21-27 percent. Income from composition work, royalties, recordings and streaming have an additional share of 5-10 percent.

Although only about 4 percent of the full-time jazz musicians surveyed are employed or civil servants, income from these employment relationships accounts for about 10 percent of the total income of all full-time jazz musicians.

### COMPOSITION OF INCOME, FULL-TIME ONLY

Figure 2C.1.2.a-c



A comparison of the income composition by gender for 2019 shows that the share of fees as self-employed jazz musicians is higher for men at 35 percent than for women at 28 percent (see Figures 2C.1.2.d-2C.1.2.e).

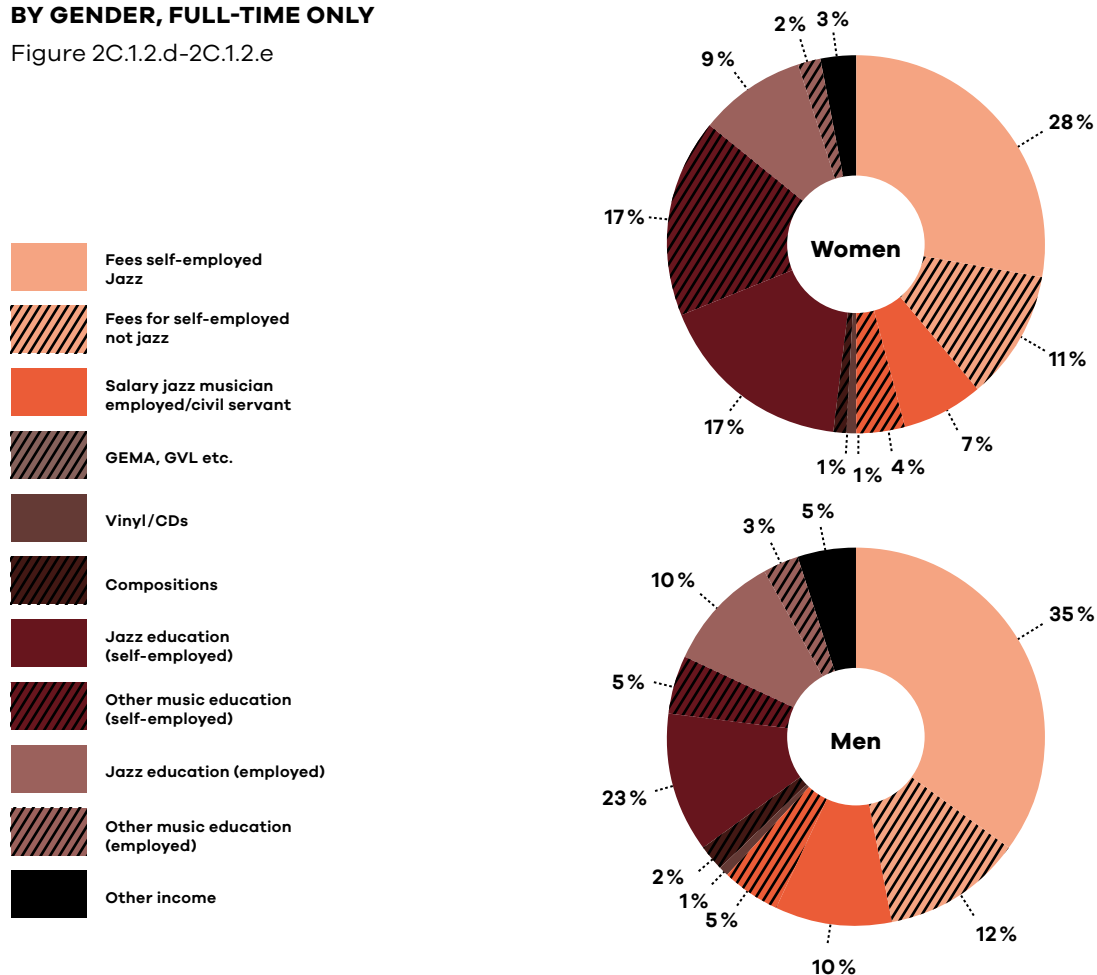
A pronounced difference between men and women is evident in teaching: Women earn a significantly larger share of their income from teaching (46 percent) than men, for whom it is 30 percent. While the difference between women (26 percent) and men (23 percent) is small when it comes to teaching jazz, there is a greater difference when it comes to teaching other musical styles: the share of income from non-jazz teaching is almost three times higher for women (20 percent) than for men (7 percent).

The share of fees for performances of non-jazz music as part of a self-employed activity hardly differs between the sexes. The situation is different for the income of jazz musicians from activities as employees or civil servants. These account for a higher proportion of men's income (10 percent) than women's (7 percent).

The differences between the sexes are negligible when it comes to the proportionate income from compositions, the sale of recordings and income from collecting societies such as GEMA and GVL.

#### COMPOSITION OF INCOME IN 2019 BY GENDER, FULL-TIME ONLY

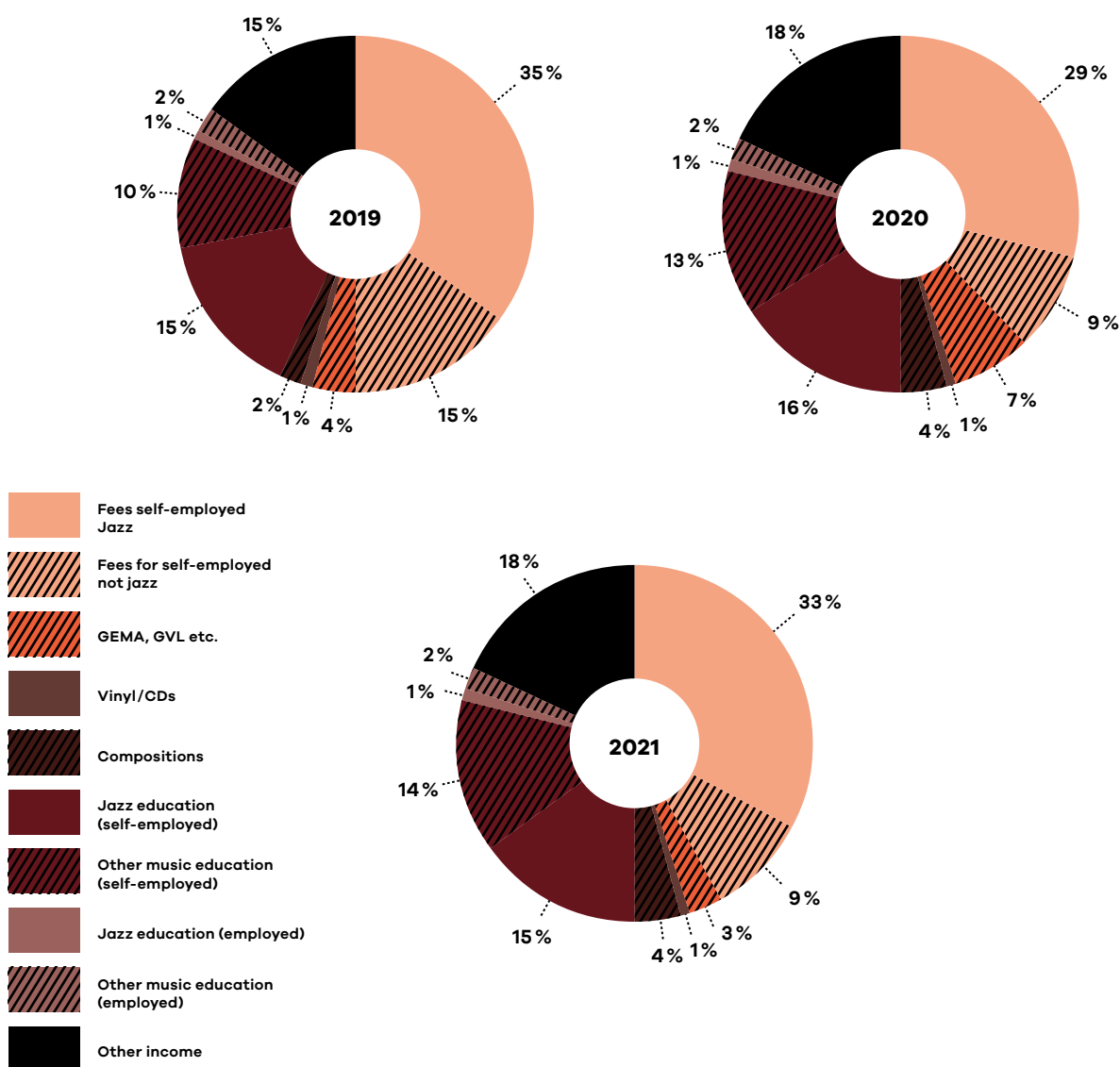
Figure 2C.1.2.d-2C.1.2.e



Self-employed musicians earned around half of their income through concert fees in 2019. In 2020, the share of income from concert activities fell to 38 percent in this group and rose again slightly to 41 percent in 2021. The share of income from teaching activities was fairly stable ranging between 28 and 32 percent for self-employed full-time professional jazz musicians.

#### COMPOSITION OF INCOME 2019–2021, SELF-EMPLOYED FULL-TIME ONLY

Figure 2C.1.2.f-2C.1.2.h



### 1.3 DEVELOPMENT OF INCOME RELATIVE TO AGE

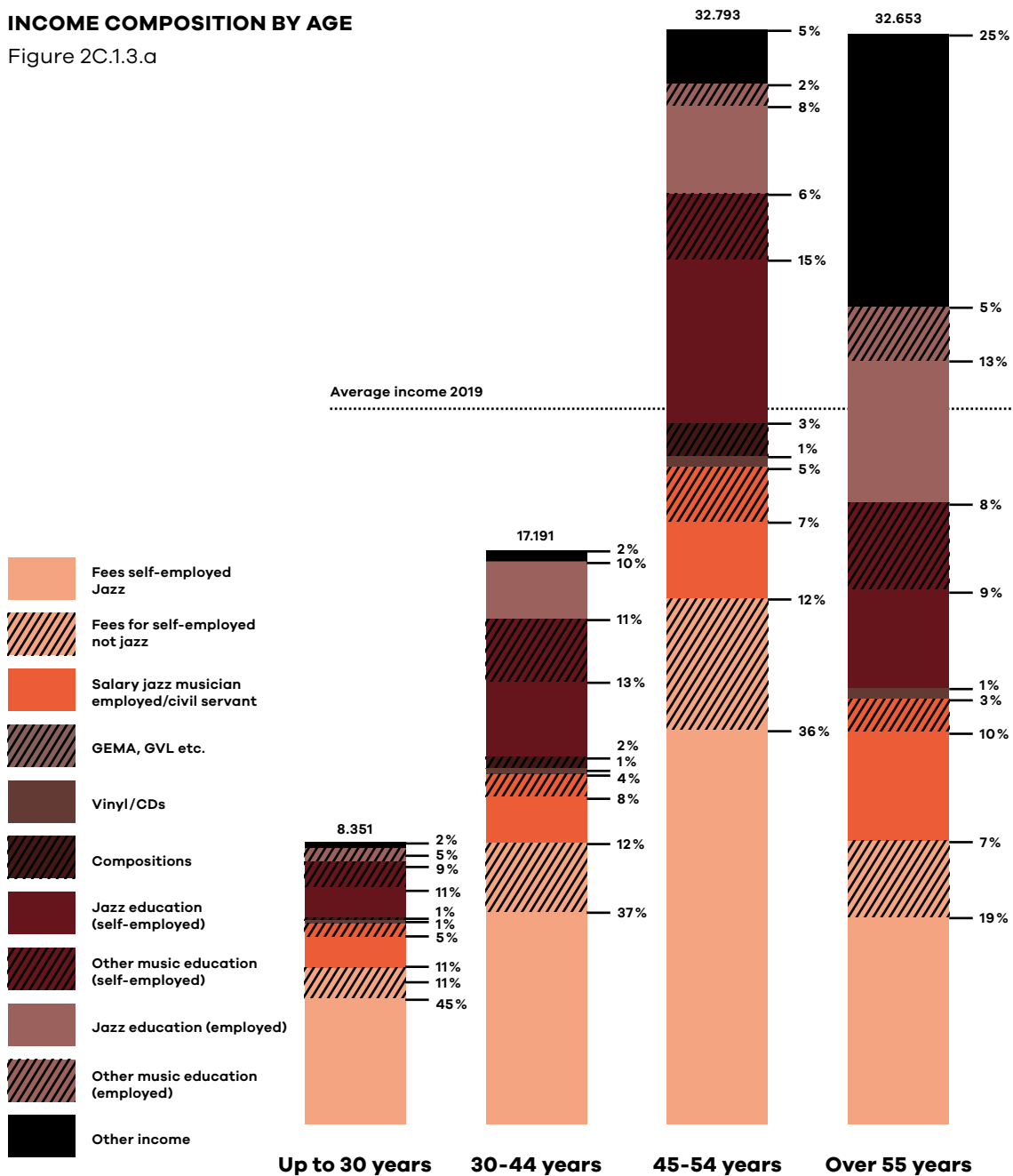
The survey on which these results are based includes people in very different life situations. A comparison of income composition of the different age groups in the pre-Corona year 2019 shows a rise in income with increasing age. In the 45-54 age group,

income is highest and, at around 33,000 euros, is significantly higher than the overall average income of 21,343 euros.

Income from fees (jazz and other music) grows steadily and only starts declining at an older age. The same applies to most other sources of income: Compositions, GEMA income and income from employed or civil servant positions as a musician or teacher are highest in the 45-54 age group. For the youngest age group, income which is not generated from self-employed activities virtually does not play a role. The share of other income becomes more important with increasing age and accounts for the largest share of income in the 55+ age group.

### INCOME COMPOSITION BY AGE

Figure 2C.1.3.a



## 1.4 BUSINESS EXPENSES

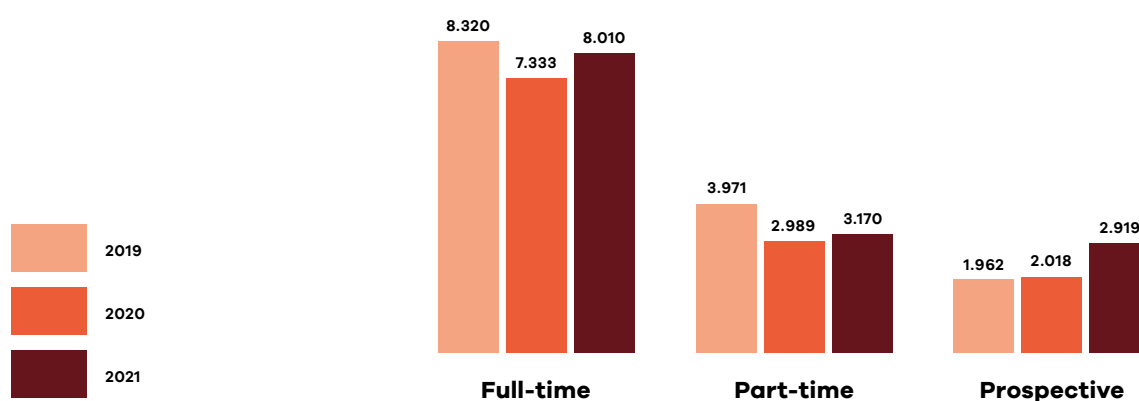
According to the respondents, jazz musicians invest an average of around 8,000 euros per year in their professional activities. This includes, for example, travel costs, expenses for instruments, technical costs and rehearsal room rent.

In the Corona year 2020, women reported significantly more, while men reported less, business expenses than in 2019.

Compared to the Jazz Study 2016 and the 2014 data collected there, business expenses increased by nearly 60 percent (see figure 2C.1.1.c, p. 76).

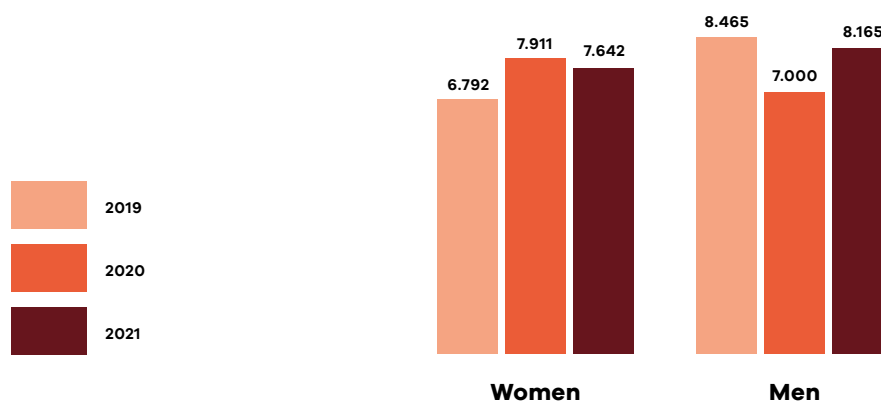
### OPERATIONAL SPENDING BY OCCUPATIONAL STATUS

Figure 2C.1.4.a (in euro)



### BUSINESS EXPENSES, FULL-TIME ONLY BY GENDER

Figure 2C.1.4.b (in euro)



## 2. SOCIAL SECURITY

### 2.1 PENSION PLAN

The average value of the expected monthly income at retirement age, currently 67 years, reported by full-time jazz musicians is 710 euros. By comparison, the national average is around 1,600 euros.

The participants' information on their pension entitlements from the statutory pension insurance (GRV), the occupational pension scheme, as well as entitlements from the Rürup pension, company pension scheme, Riester pension and life insurance were used and added together to form a total sum. Information of more than 2,500 euros/month from life insurance policies was not considered.

The median expected monthly income at retirement age, i.e., the value halving the distribution, is 460 euros. Amounts of up to 8,530 euros per month were mentioned, but all of these came from the information on life insurance policies and are very likely to be one-off payments that do not need to be considered.

"Because I earned little in the first few years, frighteningly little will be left regarding my current pension plan. If I had earned as much as I do now from the beginning and continued to do so for the next few years, I would have a great pension. But that will not happen."

(Alex, 55, electric guitarist from Cologne)

"My income is not bad at all. You can live from that. But it's not enough to properly build up a secure pension now. I do not expect to retire at 65 or 67, I will just have to and of course want to keep playing."

(Igor, 54, double bass player from Neuenstein)



## ESTIMATED TOTAL EXPECTED RETIREMENT BENEFITS

Table 2C.2.1.a (in euro)

	Estimated total expected retirement benefits
Average	765
Median	500
Minimum	0
Maximum	3.460

"We are currently paying off a house which will be ours in 15 years. That is a kind of an old-age security. You could certainly do more. Then you would have to decide to invest less in new projects or CD productions, or you don't buy the new digital piano and invest the money."

(Igor, 54, double bass player from Neuenstein)

Full-time jazz musicians report an expected monthly pension that is less than half as high as that of their part-time colleagues. Within the group of full-time professionals, the expected pension for women is 30-40 percent lower than that of their male colleagues.

## EXPECTED MONTHLY PENSION INCOME WITHOUT CONSIDERING LIFE INSURANCE OF 2,500 EUROS OR MORE

Table 2C.2.1.b (in euro)

	Full-time	Part-time	Prospective
Average	710	1.116	299
Median	460	800	195
Minimum	0	0	0
Maximum	3.460	2.950	733

## EXPECTED MONTHLY PENSION INCOME EXCLUDING LIFE INSURANCE OF 2,500 EUROS OR MORE, BY GENDER, FULL-TIME ONLY

Table 2C.2.1.c (in euro)

	Women	Men	Total
Average	535	835	736
Median	350	575	485
Minimum	0	0	0
Maximum	2.420	4.230	4.230
Federal Average Gross	1.572	2.297	1.897
Federal Average Net	1.305	1.910	1.573

## 2.2 INHERITANCE

Of the 291 jazz musicians who provided information about an inheritance, 35 percent indicated that they had inherited or would inherit property or assets. On average, the value of the (expected) inheritance is just under 310,000 euros.

An evaluation by occupational status shows that the average inherited sum is highest for full-time for full-time musicians is the highest at almost 340,000 euros and for prospective musicians the lowest at 131,000 euros.

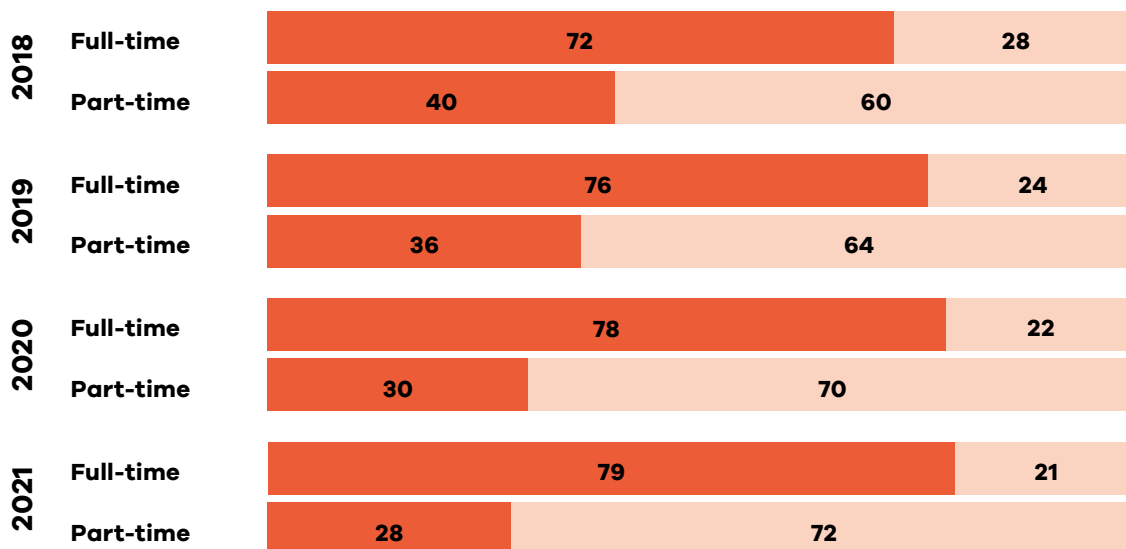
More than half of the information provided by full-time musicians who expect an inheritance is between 100,000 and 500,000 euros. The above-mentioned averages are generally limited in their significance, since a few outliers with figures in the millions raise the average considerably.

## 2.3 SOCIAL SECURITY FUND FOR ARTISTS

Around 70 percent of the respondents were members of the Künstlersozialkasse in 2021. The percentage of full-time jazz musicians insured by the Künstlersozialkasse (KSK) increased from 72 percent in 2018 to 79 percent in 2021 among respondents. In contrast, the percentage of part-time musicians insured by the KSK decreased from 40 percent in 2018 to 28 percent in 2021.

### KSK MEMBERSHIP 2018–2021, BY OCCUPATIONAL STATUS

Figure 2C.2.3.a (in percent)



A **differentiation by gender** shows that a significantly higher proportion of female than male full-time musicians are insured through the KSK. In 2021, the share is 92 percent for women and 73 percent for men.

### KSK MEMBERSHIP 2018–2021, FULL-TIME ONLY BY GENDER

Table 2C.2.3.b (in percent)

	2018	2019	2020	2021
Women	82.1	84.6	89.7	92.2
Men	66.5	70.9	73.2	73.1
Total	71.2	75.0	78.2	78.8

The youngest age group is significantly less likely to be insured via the KSK than the middle age groups. 14.3 percent of those under 26 are in the KSK in 2021, compared to the age groups 30 to 50, in which over 80 percent are in the KSK. KSK membership then becomes less common again as age increases; in the group of people over 70, there are no longer any people insured through the KSK.

**KSK MEMBERSHIP 2018–2021,  
FULL-TIME ONLY BY AGE**

Table 2C.2.3.c (in percent)

	2018	2019	2020	2021
21-25 years	0	14,3	14,3	28,5
26-30 years	18,8	37,5	62,5	78,8
31-40 years	83,5	88,3	89,4	89,4
41-50 years	86,3	86,3	90,2	85,7
51-60 years	81,5	79,6	77,8	73,6
61-70 years	57,1	57,1	42,9	42,9
Total	63,4	66,1	68,5	69,2

## 2.4 SOCIAL BENEFITS AND SUPPORT FROM RELATIVES

According to the survey results, sources of funding in the form of state social benefits or support from relatives do not play a relevant role.

About 2 percent reported having received social benefits in 2021. The figures for other sources of income such as child benefits, pensions, income from rentals or organisational work in the music sector are similarly low at just over 2 percent.

A good 94 percent of respondents report that they received no support from their parents in 2019. Even fewer people, a mere 2 percent, answered the question on getting support from a partner positively. From 2020 onwards, the pandemic also does not indicate any increase in support from partners or family members.

## 3. USE OF FUNDING

### 3.1 GENERAL FUNDING

64 percent of respondents state that they received general financial support such as project funding, awards, scholarships or travel allowances in the last five years – among them proportionately more women at 72 percent than men at 61 percent.

"I had funding cancelled quite unexpectedly. Now I'm stressed because I have to somehow find very short-term compensation. And now I have to squeeze writing new applications in between everything else."

(Julia, 28, trumpet player from Bonn)

**"HAVE YOU RECEIVED GENERAL FUNDING  
IN THE LAST FIVE YEARS?",  
BY OCCUPATIONAL STATUS**

Table 2C.3.1.a (in percent)

	Full-time	Part-time	Prospective
No	32,1	74,0	58,1
Yes	67,9	26,0	41,9

**"HAVE YOU RECEIVED GENERAL FUNDING  
IN THE LAST FIVE YEARS?",  
FULL-TIME ONLY BY GENDER**

Table 2C.3.1.b (in percent)

	Women	Men	Total
No	28,5	38,9	35,8
Yes	71,6	61,1	64,2

"I would say that something has changed, for example, with regard to the funding landscape or the attention that jazz in particular has received in recent years. This also is connected to the fact that there have been people somewhere who have formulated demands or possibilities for the expansion of funding."

(Bettina, 60, trombonist from Hamburg)

The most frequently cited funding are scholarships, which nearly 70 percent have received in the past five years. In addition, the Musikfonds (Music Fund) at 40 percent, other project funding at 37 percent, artist funding from the Initiative Musik (Music Initiative) at 27 percent as well as music awards at 25 percent play a significant role.

### TYPE OF FINANCIAL SUPPORT BY OCCUPATIONAL STATUS (MULTIPLE ANSWERS POSSIBLE)

Table 2C.3.1.c (in percent)

	Full-time	Part-time	Prospective	Total
Scholarships	69	53	46	67
Music Fund Project Funding	39	41	8	38
Other project funding	36	47	8	35
Initiative Musik, Artist Promotion	26	41	0	26
Awards	25	0	15	23
Other	13	12	38	14
Goethe-Institut, tour funding	10	0	0	9
Artist in Residence	9	0	8	9
Initiative Musik, short tour funding	6	6	8	6

### TYPE OF FINANCIAL SUPPORT BY GENDER (MULTIPLE ANSWERS POSSIBLE)

Table 2C.3.1.d (in percent)

	Women	Men
Scholarships	67	65
Awards	34	18
Music Fund Project Funding	30	41
Other project funding	30	38
Initiative Musik, Artist Promotion	26	29
Other	21	15
Artist in Residence	18	5
Goethe-Institut, tour funding	12	9
Initiative Musik, short tour funding	7	7

### 3.2 CORONA-SPECIFIC AID

Since the beginning of the corona pandemic, approximately 75 percent of respondents have also received corona-specific financial assistance, and even 82 percent among full-time musicians.

#### "HAVE YOU RECEIVED ANY FINANCIAL AID DURING THE CORONA CRISIS SO FAR?"

Table 2C.3.2.a (in percent)

	Full-time	Part-time	Prospective	Total
Yes	82	45	44	75
No	18	55	56	25

More than 70 percent of those who received corona aid used federal or state funds or both. Just under half were able to rely on other sources of aid and about a quarter on private aid.

#### TYPE OF CORONA AID (MULTIPLE ANSWERS POSSIBLE)

Table 2C.3.2.b (in percent)

Corona aid federal funds	69
Corona aid state funds	69
Other corona aid	47
Private aid	27

"The scholarships have of course also ensured that many people recorded songs, arranged works and generally put things into practice."

(Igor, 54, double bass player from Neuenstein)







# 2d

## **RESULTS**

Personal and  
social situation

## 1. PRELIMINARY REMARKS

Necessary improvements in equal opportunities and equal rights, the fight against existing access barriers and discrimination, as well as an examination of the effects of the professional situation on mental health have increasingly become the focus of professional and cultural policy discourses in the recent past – also in jazz. In order to lay the foundation for a better knowledge of the realities of life and work of professional jazz musicians in Germany, the online survey asked significantly more and in-depth questions about the identity and background of the respondents. The results presented below give a first impression of the existing data and in some areas raise new questions for follow-up and in-depth studies.

## 2. FAMILY SITUATION IN CHILDHOOD AND YOUTH

One of the questions asked in the survey covered the extent to which certain descriptions apply to the respondents' own childhood and youth. There are five framework conditions, which mainly refer to the exposure to art and culture as well as indirectly to the lifestyle of the families or their material wealth. The five response alternatives range from "I do not agree at all" to "I fully agree". One of the questions (agreement with the statement: "In my childhood and youth there was no money in my family for music and culture") was the opposite in terms of content.

"I come from a working-class family and went to a special school in Saxony. If it hadn't been for that, as a working-class child I would never have had the chance to get into a university and have acquired the proficiency to be accepted at a university as well."

(Ben, 40, vibraphonist from Leipzig)

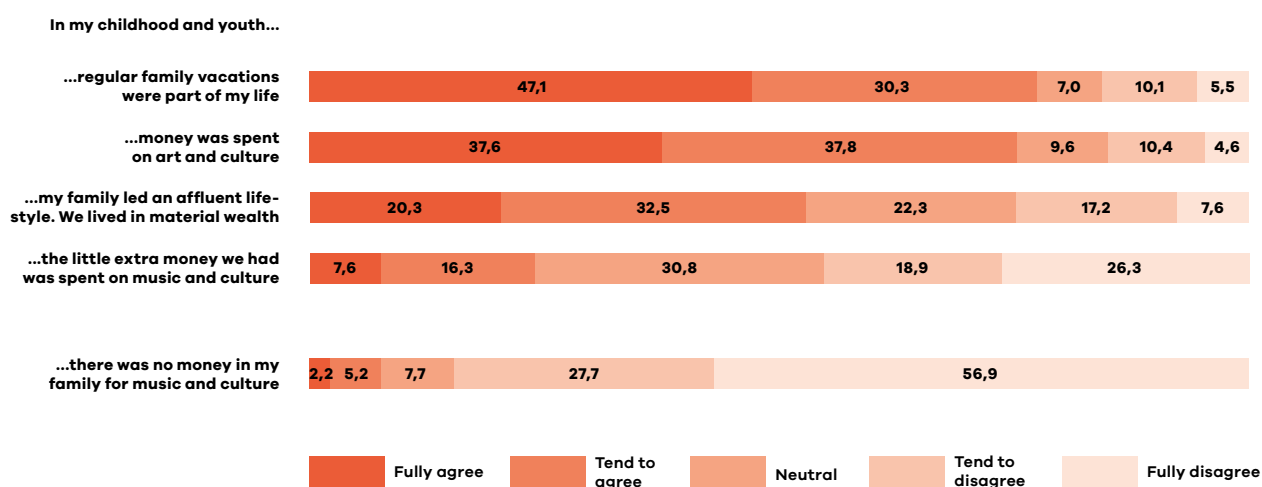
"My family has always been in favour of us creating art and do what we feel like doing. Financially, my family can't handle it, but they supported us in what we wanted to do."

(Inga, 24, singer from Leipzig)

The results indicate that many jazz musicians come from a well-situated socio-economic background. Nearly 75 percent of respondents "completely" or "tend to" agree with the statement that money was also spent on art and culture. Slightly more than 52 percent of respondents believe that their own family led an upscale lifestyle and lived in material wealth. For 77 percent, regular family vacations are part of their own childhood and youth. In contrast, only about 10 percent say that their family had no money for art and culture. In contrast, about a quarter say that the little surplus money they had was spent on music and culture.

### LIFESTYLE AND MATERIAL WEALTH IN CHILDHOOD AND YOUTH

Figure 2D.2.a (in percent)



## 3. PARENTS' PROFESSIONS

Just over one fifth of the full-time jazz musicians questioned come from a family of musicians; about 5 percent are born to jazz musicians. Among the aspiring jazz musicians, as many as 32 percent of the respondents have musicians as parents, 14 percent of which are jazz musicians. In the part-time group, only about 10 percent have parents who are musicians and 3 per cent have parents who are jazz musicians.

"How did I get into jazz? I listened to it at home. We had a jazz record collection. My father had formed a Dixieland band with friends when I was three years old. That's how I used to listen to it. On our record shelf at home, we had everything from boogie-woogie to John Coltrane. So, I kind of grew up with a whole range of listening experiences."

(Igor, 54, double bass player from Neuenstein)

Having musical parents is slightly more common among women at 24 percent than among men (19 percent). Female musicians are also more likely to have jazz musicians as parents at 7 percent than their male colleagues at 5 percent.

**"For me the appealing part was that it was something I discovered myself."**

(Bettina, 60, saxophonist from Hamburg)

Parents who are or were (jazz) musicians are more common among younger musicians than among older ones. While only 10 percent of the age group over 60 come from a musician's and 3 percent from a jazz musician's household, these numbers are about three times higher in the group from 21 to 30.

#### "ARE/WERE YOUR PARENTS MUSICIANS?"

Table 2D.3.a (in percent)

	Full-time	Part-time	Prospective	Total
No	74	87	54	75
Yes, but not jazz	21	10	32	20
Yes, within jazz	5	3	14	5

#### "ARE/WERE YOUR PARENTS MUSICIANS?"

##### BY GENDER

Table 2D.3.b (in percent)

	Women	Men	Total
No	69	77	75
Yes, but not jazz	24	19	20
Yes, within jazz	7	5	5

## "ARE/WERE YOUR PARENTS MUSICIANS?", BY AGE

Table 2D.3.c (in percent)

	31-30	31-40	41-50	51-60	>60 years	Total
No	65	70	77	83	88	74
Yes, but not jazz	25	23	21	15	10	20
Yes, within jazz	9	8	2	2	3	5

### 4. PARENTS' EDUCATION

The majority of the interviewed full-time musicians' parents have a university education. 61 percent of the respondents have parents with university degrees or even PhDs. For another 11 percent, their parents' highest educational qualification is a high school diploma. Of the part-time musicians, 47 percent come from an academic household. A further 14 percent of part-time musicians state that their parents' highest educational qualification was a high school diploma. After the university degree, the most common educational level of parents in this group is an intermediate school diploma at 21 percent. Among prospective musicians, as many as 87 percent have parents with a university degree or PhD. Combined with a high school diploma, this figure is over 90 percent.

"The jazz world is not diverse at all – unfortunately, in fact it's totally dominated by people who come from an academic background. It's like this: for a few years now, the jazz world has been shaped by the many students who come from universities. That's who most jazz musicians are these days."

(Ben, 40, vibraphonist from Leipzig)

Female musicians are slightly more likely to come from academic backgrounds at 63 percent. Among male respondents, 60 percent have parents with a university degree or PhD. Regarding the age of the respondents, it is apparent that academically educated parental homes are more common among the younger generations. Nearly 80 percent of respondents in the age group from 21-30 cite a college degree or PhD as their parents' highest educational qualification. In the 51 to 60 year-old age group, the figure is 43 percent, and among those over 60, 27 percent whose parents have at least a college degree.

## "WHAT IS YOUR PARENTS' HIGHEST EDUCATIONAL QUALIFICATION?"

Table 2D.4.a (in percent)

	Full-time	Part-time	Prospective	Total
No qualification	0,5	0	0	0,4
Secondary school	7,4	10,3	0	7,4
Intermediate school	12,6	20,7	4,3	13,2
Advanced technical college	4,9	3,4	0	4,5
High school diploma	10,9	13,8	4,3	11,0
University	43,2	29,3	60,9	42,3
PhD	17,8	17,2	26,1	18,1
Other	2,7	5,2	4,3	3,1

## 5. PATH TO JAZZ

For most respondents, the path to jazz began through private lessons (36 percent) or local music schools (30 percent). Among full-time musicians, the percentage of those who began with private jazz lessons is even higher at 39 percent.

At the time of the survey, we observed that the proportion of self-taught jazz musicians increases with age. For example, 50 percent of the over 60s, but only 11 percent of the 21 to 30 year-old musicians, initially learnt an instrument or how to sing jazz by themselves.

On average, the entry age for jazz lessons is 15 years old. Of these, 9 percent of the musicians started jazz lessons between the ages of 5 and 10, 51 percent between the ages of 10 and 15, and 33 percent between the ages of 15 and 20. 4 percent still report a starting age between 20 and 25. Only 0.8 percent started jazz lessons after the age of 40.

Jazz lessons as first lessons are quite evenly distributed across the age groups. It is only noticeable that the 41 to 50 year-olds, with approx. 2 percent, have relatively seldom received jazz lessons as their first lessons and instead received elementary lessons.

The proportion of musicians with classical music as their first lesson is higher in the older age groups. While 71 percent of the group over 60 years of age indicate classical

music, only 52 percent of the group between 21 and 30 do so. On the other hand, the percentage of those who had pop music in their first lessons is significantly higher in the younger group, at 25 percent, than in the older group, where it is only 4 percent.

## 6. ENCOURAGEMENT

Interest in jazz has been encouraged in a variety of contexts. Secondary schools are of great importance: 42 percent of the respondents stated that their musical aspirations were encouraged. For one third of the musicians, their fathers were important supporters. On the other hand, only 22 percent of respondents named their mothers. Kindergartens and primary schools only played a supporting role to a few exceptions. However, interest outside of school and family was most frequently encouraged. 60 percent mentioned bands, big bands, workshops, friends or vocal and instrument teachers as well as other contexts.

### "WHERE WAS YOUR INTEREST IN JAZZ ENCOURAGED?"

Table 2D.6.a (in percent)

Kindergarten	0,5
Elementary school	1,6
Secondary school	42,0
Father	33,5
Mother	21,5
Other guardian	10,4
Outside of school and family, specifically	59,7
In none of the above settings	12,0

Around two-thirds of the musicians have taken part in various programs offered by the state to support young talent. At 45 percent, state youth jazz orchestras are the most frequently mentioned support institutions, followed by "Jugend jazzt" (Jazz Youth) at 34 percent and "Jugend musiziert" (Music Youth) at 24 percent. 50 percent of men, but only 43 percent of women have participated in the youth development programs. The proportion of those who have participated in development programs decreases with age. Only 15 percent of musicians in the 60 plus age group have benefited from these, compared to 71 percent of those in the 21 to 30 age group.

At 36 percent, the proportion of women in the 51 to 60 age group is significantly higher than the proportion of men at 24 percent. In the 41 to 50 age group, the reverse is true: 50 percent of men and 40 percent of women have participated in programs to promote young talent. In the 31 to 40 age group, the figure is as high as 65 percent for men compared to 43 percent for women.

#### PARTICIPATION IN DEVELOPMENT PROGRAMMES

Table 2D.6.b (in percent)

<b>Landesjugendjazzorchester (State Youth Jazz Orchestra)</b>	45,3
<b>No</b>	39,0
<b>Jugend jazzt</b>	33,7
<b>Jugend musiziert</b>	23,5
<b>BuJazzO (Federal Jazz Orchestra)</b>	19,9
<b>Landesjugendorchester (State Youth Orchestra)</b>	5,2
<b>Bundesjugendorchester (Federal Youth Orchestra)</b>	1,7
<b>Bundesjugendchor (Federal Youth Choir)</b>	0

## 7. GENERAL EDUCATION

78 percent of the musicians surveyed cite a university degree as their highest level of education. For full-time musicians it is 82 percent. By comparison, only 18.5 percent of the German population have a university degree (Destatis 2022e).

The high school diploma is the highest educational qualification for 12 percent of all respondents and 9 percent of full-time musicians. Intermediate school diplomas and Advanced technical college certificates together account for 3 percent.

At 89 percent, university degrees are even more common among female musicians than among their male counterparts at 80 percent. The proportion of men who state that their highest level of education is an Intermediate school diploma or Advanced technical college certificate is 4 percent; among women, this figure is only 1 percent.



Among musicians between the ages of 20 and 50, 90 percent have a university degree. In the 51 to 60 age group, the figure is 69 percent, and in the over 60 group, 33 percent.

#### HIGHEST EDUCATIONAL QUALIFICATION BY OCCUPATIONAL STATUS

Table 2D.7.a (in percent)

	Full-time	Part-time	Prospective	Total
Intermediate school diploma	1,7	0	0	1,4
Advanced technical college certificate	1	3,9	0	1,4
High school diploma	9,2	13,7	52,4	12,3
University	82	66,7	38,1	77,4
PhD	0	7,8	0	1,1
Other	6,1	7,8	9,5	6,5

## 8. MUSIC STUDIES

Around 85 percent of the musicians surveyed have completed a degree in music. This figure is 89 percent for full-time musicians and 69 percent for part-time musicians. The proportion of prospective musicians who have already completed a music degree is also relatively high at 63 percent. Not all respondents with a degree in music indicated a university degree as their highest educational qualification under 7. even if they studied at a university. This explains the difference between completed music studies and university degree.

Overall, the proportion of women with a degree in music is slightly higher than that of men, at 86 percent – 84 percent. Considering only the group of full-time musicians, 91 percent of women and 88 percent of men indicate that they have a degree in music.

By age, the proportion of graduate musicians is highest in the younger age groups and declines successively as age increases. In the 21 to 30 year-old age group, 93 percent and in the 31 to 40 year-old age group as many as 99 percent report having completed a degree in music. In the 41 to 50 year-old age group, the share drops to 85 percent, with 81 percent of 51 to 60 year-olds and 60 percent of those over 60 having completed music studies.

**COMPLETED MUSIC STUDIES BY OCCUPATIONAL STATUS**

Table 2D.8.a (in percent)

	Full-time	Part-time	Prospective	Total
Yes	89,2	69,4	62,5	84,2
No	10,8	30,6	37,5	15,8

**MUSIC DEGREE COMPLETED BY GENDER,  
FULL-TIME ONLY**

Table 2D.8.b (in percent)

	Women	Men
Yes	91,1	88,3
No	8,9	11,7

**MUSIC DEGREE COMPLETED BY AGE,  
FULL-TIME ONLY**

Table 2D.8.c (in percent)

	21-30	31-40	41-50	51-60	>60 years
Yes	93,1	99,1	84,6	80,7	60
No	6,9	0,9	15,4	19,3	40

Survey participants who indicated that they had neither completed a music degree nor were currently enrolled in a music degree program were asked why – and the reasons given varied widely. According to the replies, 12 percent of respondents had a greater interest in another course of study, 10 percent could not find a suitable offer, and another 10 percent respectively were already too old to study or were already earning money with another profession. At 37 percent, however, a large proportion stated "other" – the reasons here are very individual and difficult to generalise.

**"WHY DID YOU NOT STUDY MUSIC?"**

Table 2D.8.d (in percent)

I did not have a college entrance qualification (e.g., high school diploma).	4
I was more interested in another course of study or training.	12
I did not pass the entrance exams to music colleges.	6
I did not find a suitable offer (e.g., no jazz education).	10
I was already too old to study at the beginning of my jazz career.	10
I had no financial means.	2
My environment (e.g., family) pressured me to do something else.	8
At the beginning of my jazz career, I had already completed other training and earned money with another profession.	10
Other	37

At 92 percent of all and 93 percent of all full-time jazz musicians, respectively, most respondents state that they studied jazz. This is followed by classical (16 and 17 percent, respectively) and rock/pop (9 and 8 percent, respectively).

**"WHAT GENRE DID YOU STUDY?"**

Table 2D.8.e (in percent)

	All	Professionals only
Jazz	91,7	92,9
Classical	16,3	16,5
Rock/Pop	9,0	7,5
Church music	0	0
Other	5,0	3,9

12 percent of the respondents were enrolled in a music degree programme at the time of the survey. A fair 80 percent of those currently enrolled study jazz.

**"IN WHICH DEGREE PROGRAMME ARE YOU CURRENTLY ENROLLED?"  
STUDENTS ONLY**

Table 2D.8.f (in percent)

Jazz	81,4
Not jazz	18,6
Total	100

Jazz is generally studied at public conservatories – 91 percent of all and 93 percent of full-time jazz musicians with a degree have reported this. 4 percent respectively studied music at a private conservatory or vocational school, as part of degree in teaching music at schools or other degree programmes, or in other contexts.

"WHERE DID YOU STUDY MUSIC?"

Table 2D.8.g (in percent)

	All	Professionals only
Public music academy	91,0	92,5
Private music academy	4,0	3,5
Vocational school for music	4,0	3,1
School music	3,7	2,7
As part of another degree program	4,0	3,1
Other	4,3	3,9

Those survey participants who completed a music degree or are currently enrolled in a music degree programme were asked about how they felt towards certain statements about music studies. The responses of full-time jazz musicians differed only slightly from those of the overall group.

87 percent of the respondents, the vast majority, agreed with the statement that they had already earned money as a jazz musician during their music studies. 70 percent worked as a music teacher during their studies. 88 percent of the respondents were able to form a musical network during their studies. Only 29 percent of the musicians had no plan for their career after graduation.

"I really wanted to go to a music academy, so I tried to get in. But the answer was always the same: 'You're not ready yet'. Of course, your self-confidence the slumps."

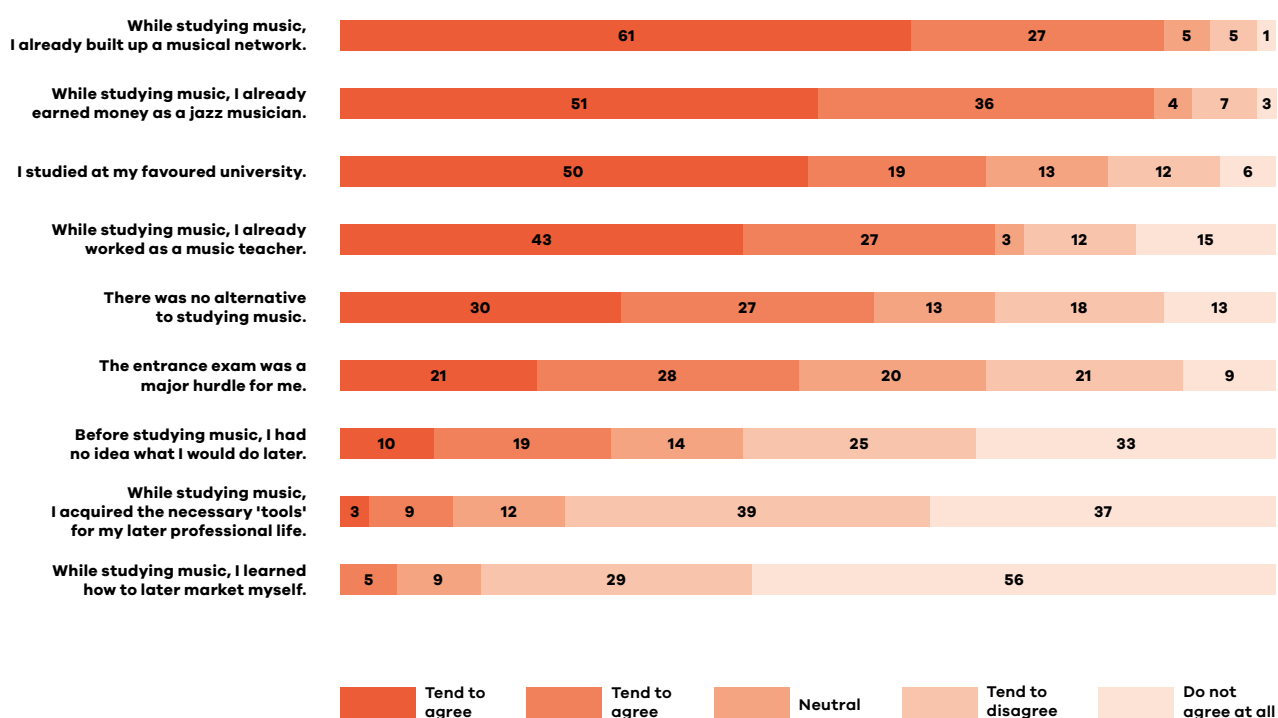
(Sarah, 34, pianist from Offenberg)

For 49 percent, the entrance exam was a major hurdle to studying. 30 percent of respondents "tend not to agree" or "do not agree at all". According to their own assessment, almost 60 percent of the musicians had no alternative to studying music. 69 percent of the respondents were able to study at their favoured university.

There are rather critical answers about the teaching content of the degree programmes. Only 12 percent agree with the statement that they learned the necessary tools for their later professional life during their studies. 76 percent "disagree". It is similar with the statement that the musicians learned how to market themselves as part of their studies. Here, only 5 percent agree, while 85 percent disagree.

### STATEMENTS ABOUT STUDYING MUSIC

Figure 2D.8.h (in percent)



## 9. HOUSING SITUATION

In order to draw as clear a picture as possible of the personal and social situation of jazz musicians in Germany, questions were also asked about their living situation, marital status, raising and caring for children.

"I've never felt like I had the means to buy real estate. So, the capital to make a bank say, 'Yes, here is your loan for a flat'."

(Jonas, 46, cellist from Munich)

Regarding their current living situation, 53 percent of the respondents stated that they lived in a rented apartment in an apartment building. 5 percent live for rent in a single-apartment building, and about 13 percent live in a shared flat. About 12 percent respectively live in their own house or in a condominium.

"HOW WOULD YOU DESCRIBE YOUR HOUSING SITUATION?",  
BY OCCUPATIONAL STATUS

Table 2D.9.a (in percent)

	Full-time	Part-time	Prospective	Total
In apartment building with several parties	54,1	56,2	26,1	53
In a shared flat	12,7	7,8	52,2	14
In a house that I own	13	12,5	0	12,3
Condominium	12,7	10,9	4,3	12
For rent in a single-apartment house	4,3	6,2	13	5
With my parents	0,5	1,6	0	0,7
With other relatives	0,3	0	0	0,2
Other	2,4	4,7	4,3	2,8

On average, respondents live with 1.7 people. 18 percent live alone, 36 percent live with one person, about 20 percent live with two, 17 percent live with three, and about 10 percent live with four or more persons in a household. The maximum number is six.

## 10. MARITAL STATUS

The majority of the jazz musicians surveyed (around 40 percent) are married. 28 percent live in a steady partnership and another 28 percent are single.

### "WHAT IS YOUR MARITAL STATUS?"

Table 2D.10.a (in percent)

	Full-time	Part-time	Prospective	Total
Single	25,8	22,6	69,6	27,6
Married	40	50	4,3	39,6
Divorced	4,7	1,6	0	4
Widowed	0,3	0	0	0,2
Steady relationship	28,6	24,2	21,7	27,6
Other	0,6	1,6	4,3	0,9

## 11. RAISING AND CARING FOR CHILDREN

Approximately 36 percent of the jazz musicians surveyed are responsible for raising one or more children (including foster children). At around 39 percent, this figure is slightly higher among full-time professionals than among part-time professionals at 33 percent. At the same time, the proportion of female musicians who are raising a child at 31 percent than among their male colleagues at 39 percent. 5 percent of the musicians surveyed are concerned with caring for relatives.

### "ARE YOU RESPONSIBLE FOR RAISING ONE OR MORE CHILDREN (INCLUDING FOSTER CHILDREN)?" BY OCCUPATIONAL STATUS

Table 2D.11.a (in percent)

	Full-time	Part-time	Prospective	Total
No	61,3	66,7	95,7	63,8
Yes	38,7	33,3	4,3	36,2

### "ARE YOU RESPONSIBLE FOR RAISING ONE OR MORE CHILDREN (INCLUDING FOSTER CHILDREN)?", BY GENDER

Table 2D.11.b (in percent)

	Women	Men	Total
No	68,6	62,5	64,2
Yes	31,4	37,5	35,8

12. SATISFACTION

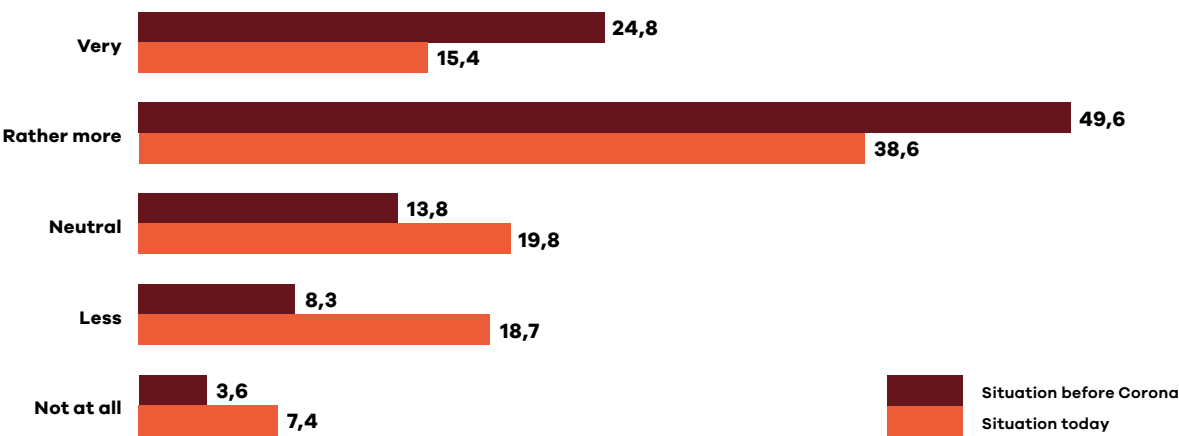
In a further section, the satisfaction of musicians concerning their artistic and economic situation as well as their well-being was surveyed. For this purpose, the participants were asked to assess their situation before Corona (retrospective pre-measurement) and at the time of the survey (post measurement).

12.1 ARTISTIC SITUATION

The percentage of respondents who assess their artistic situation at the time of the survey as "not at all satisfactory" or "not very satisfactory" has increased from about 12 to 26 per cent compared to the time before Corona. In contrast, the percentage of those who rate their artistic situation as "rather more satisfactory" or "very satisfactory" has decreased from about 75 percent to 54 percent.

"HOW SATISFACTORY WAS/IS YOUR ARTISTIC SITUATION BEFORE CORONA AND TODAY (2022)?"

Figure 2D.12.1.a (in percent)



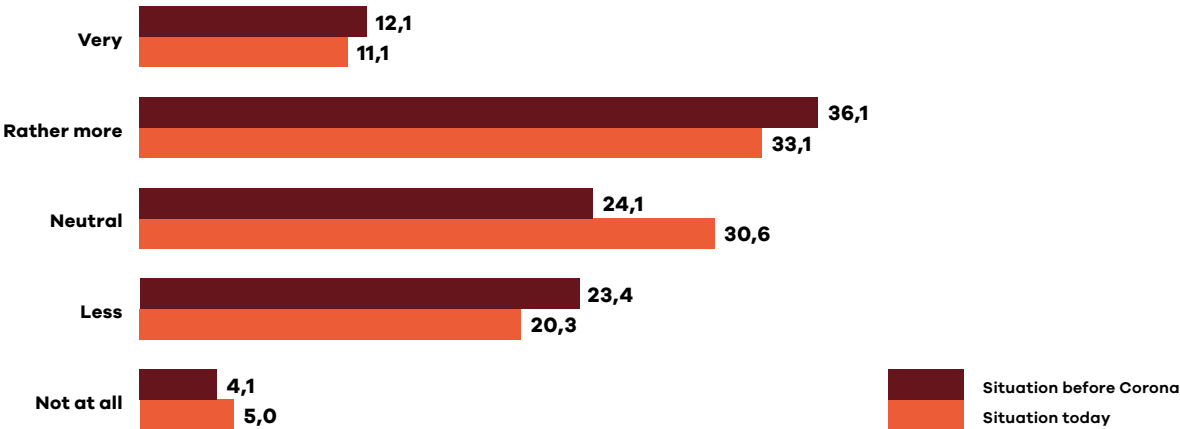
12.2 ECONOMIC SITUATION

In assessing the economic situation, there are no significant changes in the current estimates compared to the time before Corona. At both points in time, the economic situation is considered "not very satisfactory" or "not at all satisfactory" by 25 to 27 percent of the respondents. The share of those who think of their economic situation as "rather more" or "very satisfactory" is 44 to 48 percent respectively.



**"HOW SATISFACTORY WAS/IS YOUR ECONOMIC SITUATION BEFORE CORONA AND TODAY (2022)?"**

Figure 2D.12.2.a (in percent)

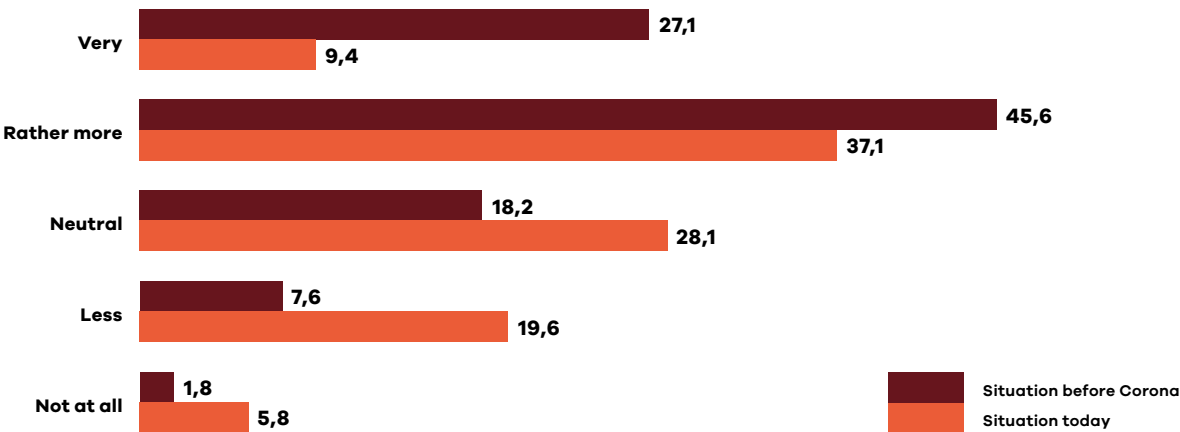


**12.3 PERSONAL WELL-BEING**

Whereas around 10 percent describe their personal well-being for the time before Corona as "not very satisfactory" or "not at all satisfactory," this proportion rises to 25 percent at the time of the survey. This means it has almost tripled. In contrast, the proportion of those who characterise their situation in terms of their personal well-being as "rather more satisfactory" or "very satisfactory" decreases from about 73 to about 48 percent.

**"HOW SATISFACTORY WAS/IS YOUR WELL-BEING BEFORE CORONA AND TODAY (2022)?"**

Figure 2D.12.3.a (in percent)



12.4 FEAR OF OLD-AGE POVERTY

The participants were also asked about their fear of old-age poverty. A total of 54 percent of all respondents agreed with the question "Are you afraid of old-age poverty?", only 21 percent said no.

"The only thing I don't like about my life as a musician is possible old-age poverty."

(Klaus, 51, drummer from Berlin)

The situation is very different when looking at the occupational status. While 55 percent of full-time jazz musicians state that they are afraid of old-age poverty, the proportion of part-time musicians is much lower at 33 percent. The fear of old-age poverty is particularly evident among prospective jazz musicians where almost 90 percent agree.

"I AM AFRAID OF OLD-AGE POVERTY,"  
BY OCCUPATIONAL STATUS

Table 2D.12.4.a (in percent)

	Full-time	Part-time	Prospective	Total
Agree	55,1	33,3	88,9	53,9
Neither	25,8	31,1	5,6	25,5
Disagree	19,1	35,6	5,6	20,6

Among full-time female jazz musicians, the percentage of those who fear poverty in old age is 63 percent, significantly higher than the corresponding percentage among men which is 53 percent. Only 8 percent of women say they have no fear of poverty in old age. Among men, the figure is 24 percent.

"I AM AFRAID OF OLD-AGE POVERTY",  
FULL-TIME ONLY BY GENDER

Table 2D.12.4.b (in percent)

	Women	Men
Agree	63,0	53,0
Neither	28,8	23,2
Disagree	8,2	23,8

### 13. MENTAL HEALTH

Being a jazz musician comes with its own special challenges. The artistic and educational activities themselves impose high physical as well as mental strains on the musicians. Most of the interviewees (see chapters 2a and b) are confronted with uncertain economic conditions, which are an additional burden not only in crises such as the corona pandemic that threaten their livelihoods.

In order to understand how the respondents deal with these pressures and to assess jazz musicians' mental health, two different measurement methods were used in the Jazz Study 2022. The assessment of mental stress and possible existing resources for coping with the demands of everyday life and work is a new content category compared to the Jazz Study 2016.

Specifically, the aim is to statistically assess indicators of psychological stress among jazz musicians surveyed, which can be found, for example, in symptoms such as depression and anxiety, and to identify individual resources for dealing appropriately with the demands of everyday life. For this purpose, the abridged versions of the internationally recognised and in medical and psychological research widely tested Patient Health Questionnaire PHQ4 (Kroenke et al. 2009) with four questions/items for measuring depressiveness and anxiety and the Sense of Coherence Scale SOC3 (Antonovsky 1993, Schumacher et al. 2000) with three items for measuring mental resources in terms of resilience factors and so-called coping skills were collected.

This new content category of the Jazz Study 2022 was also designed as a quasi-indirect change measurement with a retrospective pre-measurement (current assessment for the time before Corona) and a post-measurement (assessment of the current situation at the time of the survey).

"During Lockdown, when you couldn't do anything, I couldn't get into music because I felt so constricted that I couldn't let the music flow. There was no creativity at all, just frustration. And that totally affected my playing because I had no creativity."

(Sarah, 34, pianist from Offenberg)

13.1 PSYCHOLOGICAL STRESS (DEPRESSION AND ANXIETY)

The Patient Health Questionnaire 4 PHQ4 (Kroenke et al. 2009) is designed to assess symptoms such as anxiety and depression. Table 2D.13.1.a shows the statistics of the PHQ single items for respondents' retrospective assessment of their situation before Corona compared to their assessment of the current situation.

The participants' answers indicate a clear worsening of the situation compared to the time before Corona: The evaluation shows that depressive and anxiety-related symptoms have increased from the musicians' point of view. The differences are highly significant, the effect strengths are in the medium range.

PATIENT HEALTH QUESTIONNAIRE PHQ4: DEPRESSION AND ANXIETY-RELATED SYMPTOMS IN JAZZ MUSICIANS BEFORE CORONA AND TODAY

Table 2D.13.1.a

Scales	N	Pre Before Corona		Post Current 2022	
		D	SD	D	SD
Little interest or pleasure in activities	313	0,60	0,71	0,90	0,85
Depression, melancholy, hopelessness	311	0,58	0,64	1,01	0,86
Nervousness, anxiousness, irritability	309	0,69	0,71	1,05	0,82
Not being able to stop or control worrying	312	0,60	0,74	0,93	0,95
PHQ4 scale	307	2,46	2,28	3,92	2,92
Subscale PHQ2 Depression	311	1,18	1,19	1,91	1,53
Subscale GAD2 Anxiety	309	1,29	1,29	2,01	1,61
N: sample size, D: average, SD: standard deviation					

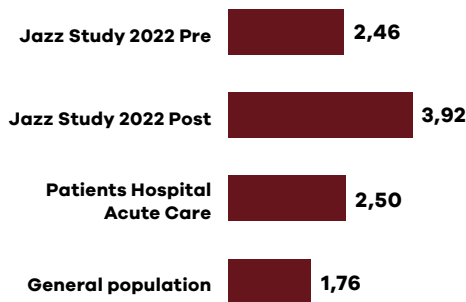
A comparison with a representative population sample (Löwe et al. 2010) and with general practice patients in hospital acute care (Kroenke et al. 2009) shows that the jazz musicians' assessments of the current situation are significantly higher than the two comparison samples. Figure 2D.13.1.b shows that the PHQ4 value of jazz musicians

6  
The data from Löwe et al. (2010) is a sample representative of the population. Entringer and Kröger (2021, p.13) give averages that are only slightly above the average value of the Löwe et al. sample (1.76) (2019: 1.93; 2020:2.41; 2021: 2.18)

is 3.92, which is more than twice as high as the representative value of 1.76 for the general population.<sup>6</sup>

**STRESS OF DEPRESSION AND ANXIETY (PHQ4),  
JAZZ MUSICIANS BEFORE CORONA AND TODAY, COMPARISON BETWEEN  
HOSPITAL PATIENTS AND THE GENERAL POPULATION**

Figure 2D.13.1.b



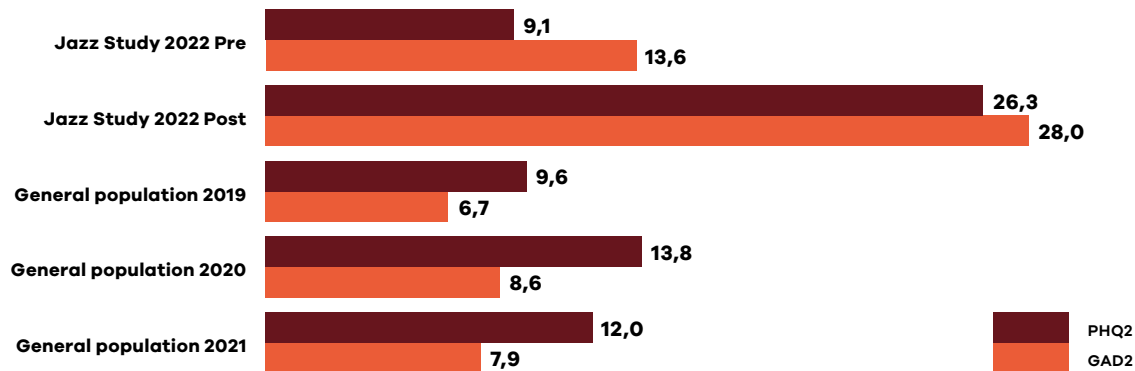
Analysis of the PHQ2 short and subscales for depression and GAD2 (Generalized Anxiety Disorder) revealed a significant increase in both depression (from 9 to 26 percent) and anxiety (14 to 28 percent) among jazz musicians. In comparison, there was also an increase in clinically relevant impairments in the general population during the corona pandemic, albeit to a much lesser extent (Hettich et al. 2022).

For PHQ2 (depression) and GAD2 (anxiety), well validated cut-off values for a clinical abnormality exist. These are each at values  $\geq 3$  scale points. According to this data, the clinically relevant proportion before Corona for depression (PHQ2 9.1 percent vs. 9.6 percent) is almost the same for jazz musicians as for the general population, whereas that for anxiety is more than twice as high (GAD2 13.6 percent vs. 6.7 percent).

Figure 2D.13.1.c shows the percentages of clinically relevant depression and anxiety values of the respondents before Corona and today in comparison with data from a large German population survey (Hettich et al. 2022). The situation of musicians is clearly worse than that of the general population.

**STRESS OF DEPRESSION (PHQ2) AND ANXIETY (GAD2), PERCENTAGES ABOVE THE  
CLINICALLY RELEVANT CUT-OFF OF  $\geq 3$  SCALE POINTS IN PERCENT, JAZZ MUSICIANS  
BEFORE CORONA AND TODAY, COMPARISON WITH GENERAL POPULATION**

Figure 2D.13.1.c



13.2 SENSE OF COHERENCE (SOC)

The Sense of Coherence Scale SOC (Antonovsky 1993, Schumacher et al. 2000) measures aspects of comprehensibility, manageability and meaningfulness. A sufficiently developed SOC is a psychological resource that contributes significantly to adaptive coping, the ability to deal appropriately with stressful situations.

The jazz musicians' answers indicate that the SOC has subjectively decreased and thus point to a deterioration of the respondents' mental health and personal well-being.

The SOC correlates negatively with the PHQ, it is therefore inversely polarised in terms of content. Table 2D.13.2.a shows the statistical characteristic values of the three items of the short form SOC3 as well as the comparison between the retrospectively assessed situation before Corona and the current.

SENSE OF COHERENCE IN JAZZ MUSICIANS BEFORE CORONA AND TODAY  
(SENSE OF COHERENCE SCALE SOC3)

Table 2D.13.2.a

Scales	N	Pre Before Corona		Post Current 2022	
		D	SD	D	SD
Have you had or do you have the feeling that you are in an unfamiliar situation and do not know what to do? (1=very often – 7=very rarely)	334	4,98	1,61	4,08	1,84
When you reflect on your life, is/was it very often that 1=you wondered why you were alive at all – 7=you felt how good it is to be alive.	332	5,51	1,44	5,14	1,67
How often are/were your feelings and thoughts all mixed up? 1=very often – 7=very rarely or never	330	4,82	1,66	3,88	1,83
SOC3 scale	302	15,36	3,99	13,04	2,18

N: sample size, D: average, SD: standard deviation

When comparing the respondents' assessments with a representative sample of the German population (Schumacher et al. 2000) in Figure 2D.13.2.b, it can be observed that the sense of coherence among jazz musicians before Corona corresponds fairly closely to that of the population, yet in the current situation there is a more "critical" self-assessment in the sense of fewer available resources.

## SENSE OF COHERENCE (SOC3) AMONG JAZZ MUSICIANS BEFORE CORONA AND 2022, COMPARISON WITH GENERAL POPULATION<sup>16</sup>

Figure 2D.13.2.b



The results on psychological stress and sense of coherence indicate that jazz musicians were significantly more psychologically stressed during the corona pandemic than the general population. The indicators for depression and anxiety are strikingly high in comparison and increased significantly throughout the pandemic. This is also reflected in a decreasing sense of coherence and a decline in subjectively perceived resources for dealing with stressful situations.

<sup>16</sup> Barni et al. 2020 conducted a survey in Italy in late March/early April 2020. The SOC3 value derived from the SOC11 used was 14.07.

Many of the consequences of the pandemic can only be read from future surveys and follow-up measurements, for which the available data provide a reliable basis.

## 14. EXPERIENCES OF DISCRIMINATION

A new objective for the Jazz Study 2022 was to create an initial data basis on experiences of discrimination. We therefore asked, along the categories mentioned in the Allgemeines Gleichbehandlungsgesetz (General Equal Treatment Act) and in accordance with the recommendations of the Antidiskriminierungsstelle des Bundes (Federal Anti-Discrimination Agency), whether the participating jazz musicians

felt discriminated against based on their ethnic origin/racial attributions, their gender, their religion or worldview, a disability, their age or sexual identity.<sup>17</sup>

<sup>17</sup> Further information: [www.antidiskriminierungsstelle.de](http://www.antidiskriminierungsstelle.de)

In each case, a distinction was made between discriminated against in the professional context as a jazz musician as well as in other contexts. As in the previous section on personal satisfaction, the evaluation can only be an introduction to a field of research that to date has hardly been considered.

The many aspects of the living and working situation of jazz musicians in Germany cannot be described on the basis of figures alone. The observations formulated in the following are based on answers that were entered consistently as free text without predetermined options. In order to draw more attention to the fact that people who are

neither male nor female also experience discrimination as part of marginalised groups, their answers are listed in a separate category in this chapter. Overall, the evaluations are less about statistical relevance and more about making experiences visible.

"I've also been asked to play in a big band, but only if I wore a miniskirt. Yeah right. As the token female of the band and the lead player, I have to look good. That is unacceptable."

(Inga, 24, singer from Leipzig)

<sup>18</sup>

The AGG category "gender" not only concerns the sex assigned at birth and the legally defined sex but also gender identity. Gender identity is one's assignment to one or no particular gender.

Most striking in this instance are the responses to the question about experiences of discrimination in jazz on the basis of **gender**<sup>18</sup>. Of the 374 respondents, 36 percent said they had experienced discrimination. It is clearly observable that women give different answers than men. The vast majority of all women,

that is 86 percent, state that they have already felt disadvantaged at least once in the context of their profession as jazz musicians based on their gender. For men, it is the other way around: 87 percent of all men state that they have not experienced any discrimination. Around one third of the people who do not identify with either of the two gender categories of male or female state that they have experienced discrimination.

"Then it got worse and worse in the Landesjugendjazzorchester. This *coolness*, this *doing jazz*. I mean, how do you have to behave as a jazz musician. That played a very big role, and the sexist jokes played a big role. And I wanted to be anything but crude. So, I laughed at the stupid sexist jokes at least as loud as the boys did and even made a few myself."

(Petra, 49, trombonist from Hamburg)

The situation is different when it comes to gender discrimination in other contexts outside being a jazz musician. Here, 70 percent of all women state that they have experienced discrimination. For men, it is 7 percent. Again, one third of the people indicated neither female nor male.



Some men feel disadvantaged as jazz musicians reporting that women are systematically favoured. However, some do not regard this as necessarily negative but rather think that such "discrimination against men" is quite justified.

"We have to be very careful about saying that women have to be at least as good or that we can't find suitable women. We want it to change because, after all, it makes jazz much more relevant."

(Ben, 40, vibraphonist from Leipzig)

Women mention very different forms of disadvantage and a wide range of unequal treatment: from "being underestimated" and "feeling they have to do more and prove themselves and are scrutinised more often", to condescending comments and sexist jokes, to sexual assault. Although some of these disadvantages are often described as rather subtle, many women obviously feel that jazz is a man's world which they have difficulties accessing or where they often feel they do not belong.

#### "HAVE YOU FELT DISADVANTAGED IN THE PAST BECAUSE OF YOUR GENDER/ GENDER IDENTITY?"

Table 2D.14.a (in percent)

##### As a professional jazz musician

	Women	Men	Other indication	Total
No	13,9	87,1	66,7	64,4
Yes	86,1	12,9	33,3	35,6

##### In other contexts

	Women	Men	Other indication	Total
No	30,1	93,3	66,7	76,9
Yes	69,9	6,7	33,3	23,1

19  
The AGG category "sexual identity" focuses not only on sexual orientation such as gay, lesbian, bisexual or heterosexual, but also on individual perceptions, which can deviate from socially set norms.

The survey also asked about experienced disadvantages due to **sexual identity**<sup>19</sup>. 12 percent of all women and 2 percent of all men, as well as one third of the musicians identify neither as male nor female, state that they have felt disadvantaged because of this characteristic in the context of their profession as jazz musicians. However, since the latter group is very small, no reliable statements can be made here. 17 percent of the women reported experiences of discrimination outside the context of jazz. Among men, again 2 percent answered "yes" to the question about having experienced discrimination on the basis of sexual identity.

**"HAVE YOU FELT DISCRIMINATED AGAINST IN THE PAST BECAUSE OF YOUR SEXUAL IDENTITY?"**

Table 2D.14.b (in percent)

**As a professional jazz musician**

	Women	Men	Other indication	Total
No	87,6	98,2	66,7	95,0
Yes	12,4	1,8	33,3	5,0

**In other contexts**

	Women	Men	Other indication	Total
No	82,9	97,7	100	93,8
Yes	17,1	2,3	0	6,2

When asked about experienced discrimination due to **ethnic origin/racist attributions**, there are no significant differences between the jazz context and other contexts<sup>20</sup>. Just under 7 percent of men and 13 percent of women report experiences of discrimination in this regard.

20  
The AGG category "Ethnic origin/racist attributions" (on the recommendation of the Anti-Discrimination Agency within the framework of an evaluation of the AGG, the term differs slightly in this case) concerns the actual or attributed membership of a population group on the basis of language, descent and tradition. Racism covers discrimination based on racist motives, i.e. in particular on the basis of outward appearance. (Examples of possible self-attributions or attributions to others are the following terms: white, black, Sinti and Roma, BIPOC [Black, Indigenous, and People of Colour], others).

"HAVE YOU FELT DISADVANTAGED IN THE PAST  
BECAUSE OF YOUR ETHNICITY?"

Table 2D.14.c (in percent)

As a professional jazz musician

	Women	Men	Other indication	Total
No	86,9	93,6	100	91,8
Yes	13,1	6,4	0	8,2

In other contexts

	Women	Men	Other indication	Total
No	86,9	93,2	100	91,5
Yes	13,1	6,8	0	8,5

21  
The AGG category "religion or belief" refers to convictions that fundamentally shape one's personal identity and self-image and affect all areas of a person's life, or to social attributions associated with a particular religion. These are beliefs that are either not alterable at all or at least not alterable at will. Not included are hobbies, personal inclinations or political views.

Discrimination because of one's **religion or world view** apparently plays almost no role in the jazz context <sup>21</sup>. Two percent of men and three percent of women answered "yes". 8 percent of women and just under 3 percent of men reported discrimination in other contexts.

"People say that jazz is a great example to see that all people, no matter who they are or where they are from, can always play together because music is such a universal language. But it's clear that there is racism here too, of course, because it takes place in a society that is racially influenced."

(Lisa, 30, pianist from Schwerin)

"HAVE YOU FELT DISCRIMINATED AGAINST IN THE PAST BECAUSE OF YOUR RELIGION OR BELIEF?"

Table 2D.14.d (in percent)

As a professional jazz musician

	Women	Men	Other indication	Total
No	97,3	98,1	100	97,9
Yes	2,7	1,9	0	2,1

In other contexts

	Women	Men	Other indication	Total
No	91,7	97,5	100	96,0
Yes	8,3	2,5	0	4

When asked about discrimination due to **physical, mental, intellectual or other health limitations**<sup>22</sup>, 17 percent of women and 4 percent of men stated that they had

<sup>22</sup> The AGG category "disability" refers to long-term (lasting at least 6 months) physical, mental, intellectual or other health impairments that affect participation in social life by interacting with social and other barriers.

experienced discrimination as professional jazz musicians. Outside of the jazz context, the figure is 2 percent for men and 9 percent for women.

" HAVE YOU FELT DISCRIMINATED AGAINST IN THE PAST BECAUSE OF PHYSICAL, MENTAL, INTELLECTUAL, OR OTHER HEALTH LIMITATIONS?"

Table 2D.14.e (in percent)

As a professional jazz musician

	Women	Men	Other indication	Total
No	82,5	95,9	50,0	92,1
Yes	17,5	4,1	50,0	7,9

In other contexts

	Women	Men	Other indication	Total
No	91,4	98,3	100	96,8
Yes	8,6	1,7	0	3,2

Finally, the survey asked about experienced discrimination on the basis of **age**<sup>23</sup>.

43 percent of the women and just under 20 percent of the men report experiences of

**23**

The AGG category "age" does not only refer to biological age but also to actual or perceived assignment to a certain age group, as well as to attributions associated with a certain age.

discrimination in this regard in the context of their profession as jazz musicians. Only half as many women (21 percent) report such discrimination in other contexts. Among men, 8 percent have experienced age discrimination outside of the jazz context.

Both younger and older musicians are affected by experiences of discrimination, they do however differ from each other. Young musicians more often find that they are given less credit, or they see themselves at a disadvantage in fee negotiations. Older colleagues, on the other hand, note that they are often not considered for competitions and scholarships, or that "good-looking newcomers" are more often preferred when it comes to booking.

It was mentioned several times that it is often more difficult for older musicians to complete strenuous concert tours or to reconcile these with everyday family life – even if this is not a disadvantage in a strict sense. A decreasing willingness to accept poor structures is also apparent. Women notice the pressure to look youthful and attractive, and that it often becomes more difficult to get booked as they get older. They also note the lack of older female jazz musicians as role models.

#### **"HAVE YOU FELT DISCRIMINATED AGAINST IN THE PAST BECAUSE OF YOUR AGE?"**

Table 2D.14.f (in percent)

##### **As a professional jazz musician**

	Women	Men	Other indication	Total
No	57,3	81,3	66,7	75,2
Yes	42,7	18,2	33,3	24,8

##### **In other contexts**

	Women	Men	Other indication	Total
No	78,7	92,4	50,0	88,2
Yes	21,3	7,6	50,0	11,8





# 3

## CONCLUSION & OUTLOOK

## CONCLUSION & DISCUSSION

What does the reality of life look like for jazz musicians in Germany? Or rather: What do the different realities of life look like? Where are we in terms of improving working conditions, how are the key players in the jazz scene doing? Who are the people who make up this scene – and does it remain closed to people? This Jazz Study 2022 provides answers to many of these questions. It picks up where the Jazz Study 2016 left off and expands on important aspects of it, such as the effects of the corona crisis, gender equality, jazz education, mental health or individual experiences of discrimination. But in many places, these very answers raise new questions, the answers to which still lie in the future. Moreover, many of the newly gained insights also require at least contextualisation and discussion.

Even the perspective of the observer makes a crucial difference. While for some the diversity of the jazz scene in Germany lies at the core of the research interest, others ask for the most precise data available on the income situation. If the focus here is on job satisfaction in jazz education, others ask about the effects of the corona crisis on mental health.

We all agree on one thing at least: our jazz scene is vibrant and an important pillar of our cultural life, not least because of the national and international interconnections of its protagonists. Jazz musicians combine and renew musical traditions, internalise the most diverse styles, genres and influences that shape their musical and personal identity. They dedicate their professional existence to a cultural heritage that stands for diversity, appreciation, tolerance and innovation like no other. But what about the appreciation and recognition that these musicians receive?

We are forced to say that it is bad. The study shows that many jazz musicians are directly threatened by old-age poverty. The results confirm a clear discrepancy between an above average, usually academic level of education and a below average and insufficient income situation. This seems all the more depressing as even extensive professional experience does not seem to protect against the risk of poverty. Below average incomes and non-musical additional income are also no exception among the older respondents.

The individual and group interviews also show very clearly that there is no such thing as a typical musician. At the same time, there are however many characteristics that apply to the vast majority of jazz musicians. The high level of education and low income levels are the most prominent examples already mentioned.



Many jazz musicians come from families with secure socio-economic backgrounds and are exposed to the risk of social decline in the course of their professional lives. For others, the access to the scene is probably denied in the first place. Apparently, privileges with regard to education and the economic power of the parental home, but also with respect to other factors such as gender, origin or place of residence, considerably help overcome potential barriers to entry.

The evaluation of the survey on income, social security and pension provision presents a dramatic image. The economic situation of jazz musicians is worrisome. Despite slightly improved indicators compared to the Jazz Study 2016, the income situation has continued to deteriorate relative to the population average.

The income of most professionally trained musicians is in the region of the minimum wage or even lower. With increasing age, an improvement in the overall economic situation could be expected. However, although the number of younger musicians in the Jazz Study 2022 is lower than in 2016, there is no significant increase in the average income. Since musicians under 30 are underrepresented in the current sample, moreover in the future the primary interest will be to follow the development of young professionals more accurately and also to analyse the effectiveness of funding instruments for all age groups more closely.

An economically fragile existence on the edge of an economically and socially justifiable minimum thus remains the rule for the professional group of jazz musicians. The share of income from non-musical activities becomes more important with increasing age compared to the income from activities as jazz musicians and jazz teachers and accounts for the largest income percentage in the group of people over the age of 55. Do you really need to be able to afford working as a jazz musician for the rest of your life? Imagine if a doctor or a full-time mechatronics engineer had to take on at least one more job outside their profession to make ends meet. Up until now, this certifiably normal case for jazz musicians has not been sufficiently recognised socially and politically.

A lot of entrepreneurial responsibility and personal responsibility rests on the shoulders of jazz musicians, not least for their own social security. The catastrophic income situation, however, results in an entirely inadequate protection against crises. A lack of income also results in hardly any old-age security. The fact that more than half of the respondents state a fear of old-age poverty can therefore hardly be dismissed as unfounded. And the developments during the corona pandemic present musicians with additional existential challenges which are particularly serious in comparison to the national population.

The corona pandemic has significantly reduced satisfaction with the artistic situation. Satisfaction with the economic situation is already at such a low level that even the effects of the pandemic do little to change it. A look at personal well-being is worrying. The life satisfaction of many respondents is reduced, presumably due to a variety of factors on which the pandemic could have had a compounding effect. In addition, the general conditions for starting a family or taking on family tasks in education and care are anything but optimal in view of the reality of work and life.

The Jazz Study 2022 provides a robust basis of data on many topics for the first time and opens up perspectives for follow-up and in-depth studies. This is encouraged, for example, by the answers to questions about experiences of discrimination or the initial socio-economic conditions. Dealing with the challenges of everyday work and life as well as the influence of ageing on professional jazz musicians also offer starting points for in-depth research projects.

## IMPROVE THE SOCIAL SITUATION OF JAZZ MUSICIANS!

A general improvement of the socio-economic situation of jazz musicians is indispensable. Even if individual economic parameters have improved to some extent since the Jazz Study 2016, a strongly below average income level and insufficient social security and pension plans remain part of many realities of life. Especially against the backdrop of the effects of the corona pandemic and in view of further impending crisis situations, it is obvious that too low performance fees and vulnerable working conditions for highly educated creative artists contradict all principles of cultural and socio-political responsibility.

Since performance fees are one of the most important sources of income for jazz musicians, an increase in the fee level is an effective means of adjusting the situation. The same applies to the field of jazz education and the appropriate compensation. Furthermore, there is a need for social security programmes that also function in hybrid and atypical working conditions, which are common among jazz musicians and in many other creative and artistic fields. The working reality of creatives can also be understood as a blueprint for ever larger parts of the entire labour market.

Jazz musicians as well as performance and training venues urgently need more money and long-term perspectives. Politicians are primarily responsible here, because a sustainable strategy and an adequately funded cultural policy concept for public venue funding is still not visible in Germany.

The federal, state and local governments need to work together towards sustainable funding structures. In our federal system, it is not only a responsibility of the states and municipalities. Despite the cultural sovereignty of the federal states, the federal government also needs to get involved more deeply, take responsibility and pay more attention to jazz. Jazz musicians must not become a pawn between the federal levels!

Vibrant creative scenes increase the attractiveness of cities and communities. They provide important economic impulses and stand for a high quality of life. Those who create quality of life should participate in it accordingly. The results of the Jazz Study 2022 suggest that this claim is not even close to being fulfilled. Although jazz musicians continuously contribute to cultural life, there is no corresponding basis with a long-term economic perspective. Policymakers must ensure more predictability and less uncertainty in this regard.

The strengthening of venues, which was already called for in the follow-up to the Jazz Study 2016, has partially been initiated through the increase in funding from Initiative Musik and the introduction of the APPLAUS venue programme award.

The following points are further milestones since the Jazz Study 2016:

- With the Musikfonds (Music Fund) as a federal fund for contemporary music, an institution was established with the participation of the Deutsche Jazzunion that, among other things, develops and offers jazz-specific funding instruments.
- The Deutsche Jazzpreis (German Jazz Award), launched in 2020 by the Beauftragte für Kultur und Medien (BKM) as an endowed award by the federal government, provides jazz professionals in Germany with greater visibility and recognition worldwide.
- Procedures for applying for funding from the Musikfonds, the Initiative Musik and the Goethe-Institut have been simplified as is the case with the state corona aid programmes.

### **CLOSE FUNDING GAPS!**

With APPLAUS, the Musikfonds and the Deutsche Jazzpreis, important funding programmes have been created that have a direct or indirect effect on the income situation of jazz musicians as well. However, there is still a gap in the funding landscape at the federal level between market-oriented project funding through the Initiative Musik and the funding of experimental avant-garde through the Musikfonds. In addition, there is no funding programme explicitly tailored to organisers in the independent scene.

### **INCREASE BUDGETS!**

The budgets in the existing funding programmes need to be significantly increased in order to cover the actual requirements. In some funding instruments that are also intended for the jazz scene, such as the Initiative Musik's funding for artists and short tours, the conditions are still not sufficiently geared towards jazz. Export funding for jazz and improvised music also needs to be expanded.

### **LONG-TERM FUNDING!**

State cultural funding should fundamentally be designed for the long-term. Structural funding does not exclude the review of the effectiveness of the allocated funds at regular intervals, but in contrast to temporary project funding, it enables the development of sustainable structures. Especially in rural areas, long-term perspectives are necessary to ensure broad access to a diverse range of cultural offerings.

### **SECURE VENUES!**

In view of the multiple crises, fast-acting, unbureaucratic aid programmes are necessary, which could be extended into long-term funding programmes. Creative sectors must be protected from irreparable damage and our cultural landscape preserved for future generations. Especially now, with the damages caused by the pandemic have only barely been resolved, increasing inflation poses significant long-term risks to the cultural sector. Many medium-sized and small venues, which secure the livelihoods of jazz musicians, are already struggling to survive. Rents, energy costs and fees must stay affordable to secure locations, enable all actors to earn a dignified income and ultimately also to support the communities in fulfilling their social mandate to provide culture for the population.

### **PROTECT ACTORS!**

In the face of rising living costs, decisive cultural policy action is necessary. In particular, the youngest cohorts of university graduates are currently facing an extremely difficult, highly stressed labour market with a lack of perspectives. State-funded mentoring programmes can be helpful, which at the moment can only be realised with voluntary commitment. The state must not shed its responsibility.

### **TRANSPARENT FUNDING – THROUGH DIALOGUE!**

Both musicians and venues must be supported transparently on the basis of comprehensible quality criteria. The development and implementation of such criteria has taken place in recent years within the framework of many funding instruments, partly with the involvement of the Deutsche Jazzunion. We invite all political representatives and other stakeholders in the cultural sector to continue these discussions in order to develop further solutions together. In order to design and realise appropriate funding, the dialogue with cultural professionals and interest groups is indispensable.

### **ESTABLISH MINIMUM FEES IN FUNDING GUIDELINES!**

The introduction of minimum fees in publicly funded events was already called for in 2016. Currently, the development of binding guidelines for appropriate compensation in various contexts is being discussed across all genres. Public and publicly funded institutions must contribute to improving the basic social situation of jazz musicians.

### **CREATE GENDER JUSTICE!**

There is an urgent need for action regarding existing gender-specific inequalities in fees and royalties. All actors in the scene are called upon to act. The Deutsche Jazzunion has been focusing on a specific improvement of the situation since 2020 through the project Gleichstellung im Jazz (Equality in Jazz), since 2021 within the framework of the digital academy "Insight Out" and since 2022 with the diversity-promoting project "Future\*Jazz".

### **REMOVE BARRIERS TO ACCESS!**

Within the framework of this study, diversity aspects were considered, access barriers were highlighted and disadvantages identified. In addition to common categories such as gender, sexual identity, age, ethnic origin/racist attribution, religion and disability, aspects of socio-economic background or an East/West or urban/rural background or socialisation must be addressed more intensively in the future.

Even though the figures obtained in these contexts could partly show tangible approaches for improvement, yet also still existing disparities, the removal of access barriers is only in its infancy. A final assessment of the situation and of changes that have already taken place or are ongoing is only possible within the framework of follow-up and in-depth studies. The elimination of barriers to access requires the collective efforts of actors within the scene and represents a key task for social and cultural policy.

### **ENCOURAGE YOUNG TALENT!**

The future of the German jazz scene is its young talent. Support and training structures for young musicians need to be further developed. Public offers for the promotion of young musicians are a valuable support on the way to a professional jazz musician's career. In the future, more attention should be paid to a diversity-sensitive design of youth development as well as the reduction of access barriers.

### **JAZZ EDUCATION IN SCHOOLS!**

Promising opportunities are opening up for the increased integration of jazz and improvised music in music education at general education schools. 42 percent of the respondents were encouraged regarding their career – this percentage must be higher. In terms of encouraging jazz education, jazz and improvised music can be made accessible to a heterogeneous group of children and teenagers at schools. These approaches have been pursued since 2018 in the working group jazz and children by the Deutsche Jazzunion. Relevant further education at schools and music schools as well as regional networking and cooperation with artists should be encouraged.

Publicly funded or supported municipal music schools are also important places for

promoting young talent and should be aware of their responsibility. For most jazz musicians, the path to jazz currently begins with private lessons, which are more expensive than public music schools and therefore not affordable for many people. A continuation and broadening of the funding of music schools would be desirable in this respect – as long as social standards for the employment of jazz teachers are maintained and strengthened.

### **TAILWIND FOR JAZZ EDUCATION!**

Teaching is part of the reality of life for many jazz musicians. Fair pay and secure working conditions must be the top priority in jazz education. Numerous music teachers find themselves in unstable working conditions, which, however, differ in part from state to state. A nationwide expansion of permanent positions at music schools would be desirable. The Bayerische Sing- und Musikschulverordnung (Bavarian Singing and Music School Regulation), which has included a permanent employment obligation since 2017, could serve as a model here (Bayerische Staatskanzlei 2017).

When it comes to the professional training of jazz musicians, the focus of artistic and educational studies should be equally important. Cultural education should be a fundamental part of jazz educators' understanding of their work. Against the background of viewing jazz musicians as actors in cultural education, the Deutsche Jazzunion has been active in recent years and has developed new approaches to the structural promotion of jazz education in connection with cultural and political education with the project Jazzpilot\*innen (Jazz Pilots) together with the Bundeszentrale für politische Bildung (Federal Agency for Civic Education). Music education in general education schools should also be enriched by jazz education with a focus on improvisation, interaction and individuality.

### **MEANINGFUL EDUCATION!**

Most professional jazz musicians have studied at universities. However, the path to this profession via academic studies is not the only possible one and represents an access hurdle for some people, for example due to socio-economic or school requirements.

Effects of the academisation of jazz education and concepts to counteract trends towards elitism have already been discussed in various event formats of the Deutsche Jazzunion.

At the same time, the quality of the training on offer must be further improved. Only a few musicians feel sufficiently prepared for later professional practice through their music studies. It should be possible to learn the business side of professional realities, such as self-management and marketing, both in theory and practice.

Some universities already make it possible to supplement artistic training with further practical professional skills through cooperation within the framework of the Deutsche Jazzunion's Digital Academy "Insight Out".

### **INTERDISCIPLINARY WORK AS AN OPPORTUNITY!**

Working with other disciplines opens up new perspectives, both artistically and in terms of funding opportunities. The project "House of Jazz" establishing a nationwide institution for jazz and improvised music in Berlin plays a central role not only in structurally strengthening the jazz and improvisation scene in the areas of production, presentation, mediation and discourse/networking, but also in interdisciplinary and transdisciplinary cooperation across disciplines and genres.

The potential to learn from other disciplines is also evident in the cooperation with the Alliance of the Liberal Arts (Allianz der Freien Künste). Especially during the corona pandemic, the constant exchange of information with cultural actors from other disciplines and the joint advocacy for common interests was valuable. A forward-looking example of interdisciplinary cooperation with institutions outside the jazz scene is the Jazzpilot\*innen project successfully launched in cooperation with the Bundeszentrale für politische Bildung.

### **CAREFREE OLD AGE!**

Insufficient pension plans are still a bitter reality for many jazz musicians. The crises of our time have exacerbated the situation, so that the fight against old-age poverty must be tackled immediately.

Practical concepts for better social security must be developed together with social and cultural policy and the federal associations of all disciplines that are united in the Allianz der Freien Künste. Gender- and diversity-sensitive dimensions must also be taken into account, as the average expected retirement benefits of women are significantly lower than the already low amounts of their male colleagues.

In the case of the KSK, the permitted amount of non-artistic additional income and the consideration of art-related activities such as curatorial work must reflect the professional situation of jazz musicians.

### **CREATE KNOWLEDGE!**

The Jazz Study 2022 is only one step on the way to a diverse and non-discriminatory jazz landscape. What is urgently needed is the establishment of a funding directive by the Bundesministerium für Bildung und Forschung (Federal Ministry of Education and Research) to investigate the realities of jazz musicians' lives under the currently very



difficult socio-economic conditions on a scale comparable to the directives on cultural education. Such a directive should also include the health consequences in this target group, at least as indicated by the present survey.

Important awareness-raising work is being done by the Digital Academy "Insight Out" initiated by the Deutsche Jazzunion. Tangible formats for promoting diversity are currently being developed within the framework of the project "The Diverse Future of Jazz".

### **DON'T PANIC – ORGANISE!**

The cross-genre, cross-sector and cross-industry networking enables increased exchange with other players in the jazz and cultural scene as well as from other fields. The organisational level of musicians is growing steadily, which is evident not least in the increasing number of members of the Deutsche Jazzunion.

The cooperation with the BKJazz (Federal Jazz Conference), the jazz associations at state and local level, with international partner associations in the Voice for Jazz Musicians in Europe as well as in the interdisciplinary Allianz der Freien Künste makes the professional and cultural policy work of the Deutsche Jazzunion even more assertive. To ensure the sustainable work of the associations and federations, a fundamental shift away from project funding and towards institutional funding cannot be avoided.





# APPENDIX

<b>Figure 1.5.6.a</b>	Gender distribution by age (N=444)	<b>Figure 2D.2.a</b>	Lifestyle and material wealth in childhood and youth (N=460)
<b>Figure 1.5.6.c</b>	Gender distribution (N=447)	<b>Figure 2D.8.h</b>	Statements about studying music (N=298)
<b>Figure 1.5.6.d</b>	"In which state do you live primarily?" (N=459)	<b>Figure 2D.12.1.a</b>	"How satisfactory was/is your artistic situation before Corona and today?" (N=476)
<b>Figure 2B.2.c</b>	Professional status by age (N=461)	<b>Figure 2D.12.2.a</b>	How satisfactory was/is your economic situation before Corona and today?" (N=475)
<b>Figure 2B.3.a</b>	"What makes a professional jazz musician?" (N=885)	<b>Figure 2D.12.3.a</b>	"How satisfactory was/is your well-being before Corona and today?" (N=475)
<b>Figure 2B.4.a</b>	"How would you describe your main job as a jazz musician?" (N=886)	<b>Figure 2D.13.1.b</b>	Stress of depression and anxiety (PHQ4), jazz musicians before Corona and today, comparison between hospital patients and general population (N=313)
<b>Figure 2B.5.a</b>	"Which employment relationship applies to you?" (full-time only, N=710)	<b>Figure 2D.13.1.c</b>	Stress of depression (PHQ4) and anxiety (GAD2), percentages above the clinically relevant cut-off of $\geq 3$ scale points, jazz musicians before Corona and today, comparison with general population (N=317)
<b>Figure 2B.6.a</b>	Main instrument by gender (full-time only, N=518)	<b>Figure 2D.13.2.b</b>	Sense of coherence (SOC3) among jazz musicians before Corona and today, comparison with general population (N=316)
<b>Figure 2B.6.b</b>	Voice and instrument – distribution by gender (full-time only, N=352)		
<b>Figure 2B.7.a</b>	"In which formations do you predominantly perform?" (N=432)	<b>APPENDIX</b>	
<b>Figure 2B.9.a</b>	Weekly hours worked before and since Corona, by employment status (N=486)	<b>Figure A.2B.9.d</b>	Distribution of work time across activities by occupational status, before Corona and currently (N=403)
<b>Figure 2B.9.b</b>	Weekly hours worked before and since Corona by gender (full-time only, N=338)	<b>Figure A.2B.10.b</b>	"Who does the following tasks for you?" (N=612)
<b>Figure 2B.9.c</b>	istribution of working hours across activities before and since Corona (full-time only, N=337)	<b>Figure A.2B.10.c</b>	"Who does the following tasks for you?" (part-time only, N=78)
<b>Figure 2B.10.a</b>	"Who does the following tasks for you?" (full-time only, N=616)	<b>Figure A.2B.10.d</b>	"Who does the following tasks for you?" (Prospective only, N=30)
<b>Figure 2B.11.1b</b>	Number of gigs 2018-2021 by employment relationship (N=595)	<b>Figure A.2B.11.2.c</b>	Average of last five concert fees before and since Corona and desired fee by occupational status (N=521)
<b>Figure 2B.11.1c</b>	Number of concerts 2018-2021 by gender (full-time only, N=595)		
<b>Figure 2B.11.2.b</b>	Average of last five concert fees before and since Corona and desired fee by gender (full-time only, N=485)		
<b>Figure 2B.12.a</b>	"Do you work as a jazz educator?" By professional status (N=461)		
<b>Figure 2B.12.b</b>	"Do you work as a jazz educator?" by gender (N=423)		
<b>Figure 2B.12.1.a</b>	Work environment as a jazz educator by gender (N=308)		
<b>Figure 2B.12.2.a</b>	Teaching Style (N=376)		
<b>Figure 2B.12.2.b</b>	"Would you like to teach more jazz?" (N=250)		
<b>Figure 2B.12.3.a</b>	Average teaching hours per week 2019–2021 (N=410)		
<b>Figure 2b.12.4.a</b>	Average gross teaching fee 2019–2021 by work environment (N=389)		
<b>Figure 2B.12.4.b</b>	Paid tuition-free time 2019–2021 (self-employed only, N=276)		
<b>Figure 2B.12.5.a</b>	Important aspects in beginner lessons, ensembles, school ensembles (N=220)		
<b>Figure 2B.13.a</b>	"Are you a member of any of the following associations?" (N=560)		
<b>Figure 2B.14.a</b>	Hours per week spent on volunteer activities (N=871)		
<b>Figure 2C.1.1.b</b>	Annual taxable income 2016, 2019–2021; comparison with population average (N=329)		
<b>Figure 2C.1.1.c</b>	Gross annual income 2019–2021; Comparison with annual gross population average (*Provisional value for 2021) (N=329)		
<b>Figure 2C.1.1.d</b>	Annual taxable income by occupational status (N=329)		
<b>Figure 2C.1.1.e</b>	Annual taxable income by gender (full-time only, N=260)		
<b>Figure 2C.1.1.f</b>	Annual taxable income by employment (full-time only, N=247)		
<b>Figure 2C.1.2.a-c</b>	Composition of income (full-time only, N=190)		
<b>Figure 2C.1.2.d-e</b>	Composition of income in 2019 by gender (full-time only, N=185)		
<b>Figure 2C.1.2.f-h</b>	Composition of income 2019–2021 (self-employed full-time only, N=177)		
<b>Figure 2C.1.3.a</b>	Composition of income by age (full-time only, N=328)		
<b>Figure 2C.1.4.a</b>	Business expenses by occupational status (N=209)		
<b>Figure 2C.1.4.b</b>	Business expenses by gender (full-time only, N=206)		
<b>Figure 2C.2.3.a</b>	KSK membership 2018–2021, by occupational status (N=317)		

N=sample size

<b>Table 1.5.3.a</b>	Focus of the online survey	<b>Table 2D.13.2.a</b>	Sense of coherence in jazz musicians before Corona and today (N=334)
<b>Table 1.5.6.b</b>	Selected sample characteristics, comparison of Jazz Study 2022 (N=904) and Jazz Study 2016 (N=2,135)	<b>Table 2D.14.a</b>	"Have you felt disadvantaged in the past because of your gender/gender identity?" (N=374/324)
<b>Table 2B.2.a</b>	"Do you consider yourself a professional jazz musician?" (N=904)	<b>Table 2D.14.b</b>	"Have you felt discriminated against in the past because of your sexual identity?" (N=317/305)
<b>Table 2B.11.1.a</b>	Number of concerts as a jazz musician, 2016 and 2018–2021 (N=2,048, N=583)	<b>Table 2D.14.c</b>	"Have you felt disadvantaged in the past because of your ethnicity?" (N=305)
<b>Table 2B.11.2.a</b>	Average and distribution of last five concert fees before and since Corona, and desired fee (principal professionals only, N=485)	<b>Table 2D.14.d</b>	"Have you felt discriminated against in the past because of your religion or belief?" (N=283/275)
<b>Table 2C.1.1.a</b>	Annual taxable income, 2019 to 2021 (full-time only, N=260)	<b>Table 2D.14.e</b>	"Have you felt discriminated against in the past because of physical, mental, intellectual, or other health limitations?" (N=165/156)
<b>Table 2C.2.1.a</b>	Estimated total expected retirement benefits (N=194)	<b>Table 2D.14.f</b>	"Have you felt discriminated against in the past because of your age?" (N=310/289)
<b>Table 2C.2.1.b</b>	Expected monthly pension income without considering life insurance of 2,500 euros and more (N=188)	<b>APPENDIX</b>	
<b>Table 2C.2.1.c</b>	Expected monthly pension income excluding insurance policies of 2,500 euros and more by gender (full-time only, N=150)	<b>Table A.2B.8.a</b>	Respondents' stylistic focus (open-ended responses)
<b>Table 2C.2.3.b</b>	KSK membership 2018–2021 by gender (full-time only, N=261)	<b>Table A.2B.11.1.d</b>	Number of concerts played in the years 2018 to 2021, distribution statistics (N=583)
<b>Table 2C.2.3.c</b>	KSK membership 2018–2021 by age (full-time only, N=269)	<b>Table A.2B.12.4.c</b>	Distribution of teaching fees gross 2019 (self-employed only, N=145)
<b>Table 2C.3.1.a</b>	"Have you received general funding in the last five years?", by occupational status (N=597)	<b>Table A.2B.12.4.d</b>	Distribution of teaching fees gross 2020 (self-employed only, N=146)
<b>Table 2C.3.1.b</b>	"Have you received general funding in the last five years?", by gender (full-time only, N=261)	<b>Table A.2B.12.4.e</b>	Distribution of teaching fees gross 2021 (self-employed only, N=155)
<b>Table 2C.3.1.c</b>	Type of financial support by occupational status (N=346)	<b>Table A.2C.1.1.g</b>	Income trends 2016–2021
<b>Table 2C.3.1.d</b>	Type of financial support by gender (N=342)	<b>Table A.2C.2.2.a</b>	"Will or did you inherit any assets or real estate?"
<b>Table 2C.3.2.a</b>	"Have you received any financial aid during the corona crisis so far?" (N=464)	<b>Table A.2C.2.2.b</b>	Average inheritance by occupational status.
<b>Table 2C.3.2.b</b>	Type of corona aid (N=346)	<b>Table A.2D.4.b</b>	"What is your parents' highest educational qualification?" by gender (N=432)
<b>Table 2D.3.a</b>	"Are/were your parents musicians?" (N=449)	<b>Table A.2D.4.c</b>	"What is the highest educational qualification of your parents?" by age (N=446)
<b>Table 2D.3.b</b>	"Are/were your parents musicians?", by gender (N=431)	<b>Table A.2D.5.a</b>	"Where did you start learning your jazz instrument or jazz singing?" (N=370)
<b>Table 2D.3.d</b>	"Are/were your parents musicians?", by age (N=450)	<b>Table A.2D.5.b</b>	"Where did you begin to learn your jazz instrument or jazz singing?" (Full-time only, N=292)
<b>Table 2D.4.a</b>	"What is your parents' highest educational qualification?" (N=454)	<b>Table A.2D.5.c</b>	"Where did you begin to learn your jazz instrument or jazz singing? by age (Full-time only, N=292)
<b>Table 2D.6.a</b>	"Where was your interest in jazz encouraged?" (N=367)	<b>Table A.2D.5.d</b>	"At what age did you start playing jazz music?" (N=362)
<b>Table 2D.6.b</b>	Participation in development programmes (N=362)	<b>Table A.2D.5.e</b>	"At what age did you start playing jazz music?" (N=362)
<b>Table 2D.7.a</b>	Highest educational qualification by occupational status (N=367)	<b>Table A.2D.5.f</b>	"Before taking jazz lessons, did you take any other instrumental or vocal lessons?" (N=362)
<b>Table 2D.8.a</b>	Music degree completed by occupational status (N=355)	<b>Table A.2D.5.g</b>	"Before taking jazz lessons, did you take any other instrumental or vocal lessons?" (Professional only, N=288)
<b>Table 2D.8.b</b>	Music degree completed by gender (full-time only, N=274)	<b>Table A.2D.5.h</b>	"Before taking jazz lessons, did you take any other instrumental or vocal lessons?" By age (N=360)
<b>Table 2D.8.c</b>	Music degree completed by age (full-time only, N=274)	<b>Table A.2D.5.i</b>	"Before taking jazz lessons, did you take any other instrumental or vocal lessons?" By age and gender (N=464)
<b>Table 2D.8.d</b>	"Why did you not study music?" (N=49)	<b>Table A.2D.7.b</b>	Highest educational qualification by gender (full-time only, N=281)
<b>Table 2D.8.e</b>	"What genre did you study?" (N=301/255)	<b>Table A.2D.7.c</b>	Highest educational qualification by age (full-time only, N=244)
<b>Table 2D.8.f</b>	"In which degree programme are you currently enrolled?" (students only, N=43)	<b>Table A.2D.8.i</b>	Music degree completed by gender (N=341)
<b>Table 2D.8.g</b>	"Where did you study music?" (N=301/255)	<b>Table A.2D.8.j</b>	"Are you currently enrolled?" (N=355)
<b>Table 2D.9.a</b>	"How would you describe your living situation?" (N=457)	<b>Table A.2D.11.c</b>	"Do you care for one or more people?" (N=438)
<b>Table 2D.10.a</b>	"What is your marital status?" (N=445)	N=sample size	
<b>Table 2D.11.a</b>	"Are you responsible for raising one or more children (including foster children)?" By occupational status (N=442)		
<b>Table 2D.11.b</b>	"Are you responsible for raising one or more children (including foster children)?" By gender (N=426)		
<b>Table 2D.12.4.a</b>	"I am afraid of old-age poverty." By occupational status (N=330)		
<b>Table 2D.12.4.b</b>	"I am afraid of old-age poverty." By gender (N=326)		
<b>Table 2D.13.1.a</b>	Patient Health Questionnaire PHQ4: Depression and anxiety-related symptoms in jazz musicians before Corona and today (N=313)		

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# STYLISTIC FOCUS OF RESPONDENTS

(OPEN ANSWERS, MULTIPLE ANSWERS POSSIBLE)

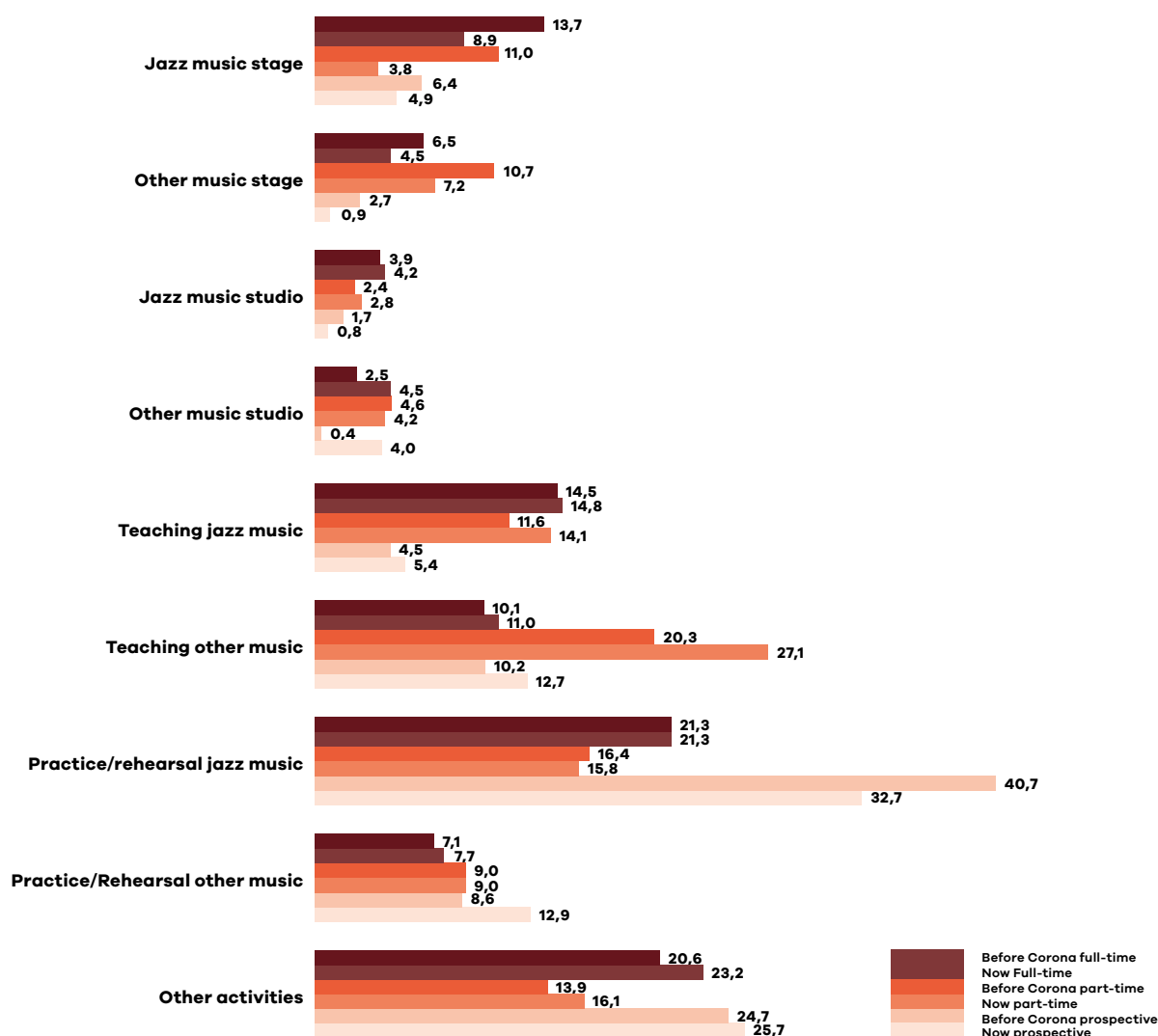
Table A.2B.8.a

Modern Jazz (213), Contemporary (104), Free Improvisation (82), Avant-Garde (69), Free (54), Experimental (42), Swing (38), Latin (35), World (27), Mainstream (26), Fusion (25), Straight Ahead (23), Big Band (21), Groove (20), Bebop (19), Crossover (19), Traditional Jazz (19), Modern Creative (17), Pop Jazz (14), Electronic (12), Jazz Rock (10), European (9), Hardbop (6), Postbop (6), Soul Jazz (6), Brasil (5), Chamber Jazz (5), Classic Jazz (4), Vocal (4), Afro Jazz (3), Bossa Nova (3), ECM (3), Funk Jazz (3), Modern European Jazz (3), New Orleans (3), Third Stream (3), Flamenco Jazz (2), Jazz Manouche (2), Modern Mainstream (2),	Smooth Jazz (2), Acoustic Jazz (2), Hybrid (2), Combo (2), Third Stream (2), Modal Jazz (2), ECM (2), Acid (1), Afrocuban (1), Ambient (1), Dixieland (1), Folk Jazz (1), M Base (1), Nu (1), Oriental Jazz (1), Progressive (1), Punk Jazz (1), Neoscat (1), Brass band (1), Large Ensemble (1), Electroacoustic (1), A Cappella (1), Easy Listening Jazz (1), Liquid Jazz (1), Indie Jazz (1), Future (1), Spiritual Jazz (1), Complex (1), Space Jazz (1), Urban (1), Real Time (1), Boogie Woogie (1), Folk (1), Funk (1), Classical Music (1), New Age (1), Noise (1), Open Music (1), Rhythm and Blues (1), Rock (1), Salsa (1), Singer-Songwriter (1), Sound Art (1), Theatre Music (1).
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## DISTRIBUTION OF WORK TIME ACROSS ACTIVITIES

BY OCCUPATIONAL STATUS, BEFORE CORONA AND CURRENTLY

Figure A.2B.9.d (percent)



**"WHO DOES THE FOLLOWING TASKS FOR YOU?"**

Figure A.2B.10.b (in percent)

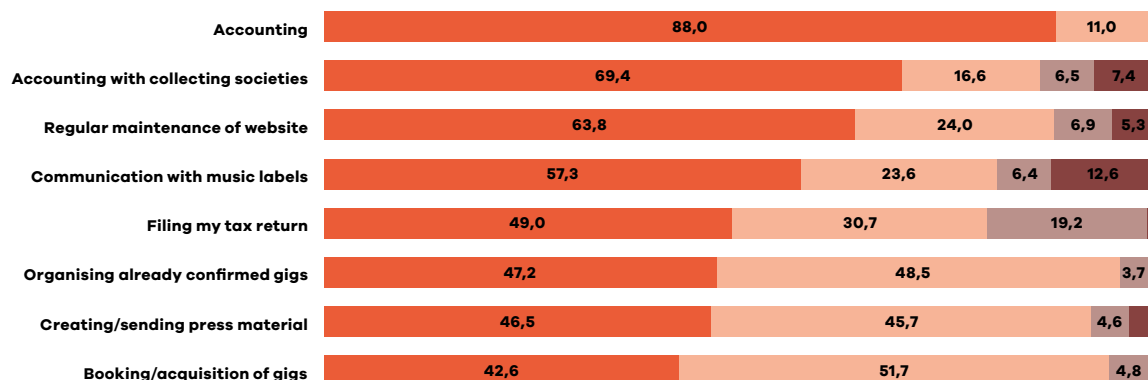
**"WHO DOES THE FOLLOWING TASKS FOR YOU?"****PART-TIME ONLY**

Figure A.2B.10.c (in percent)

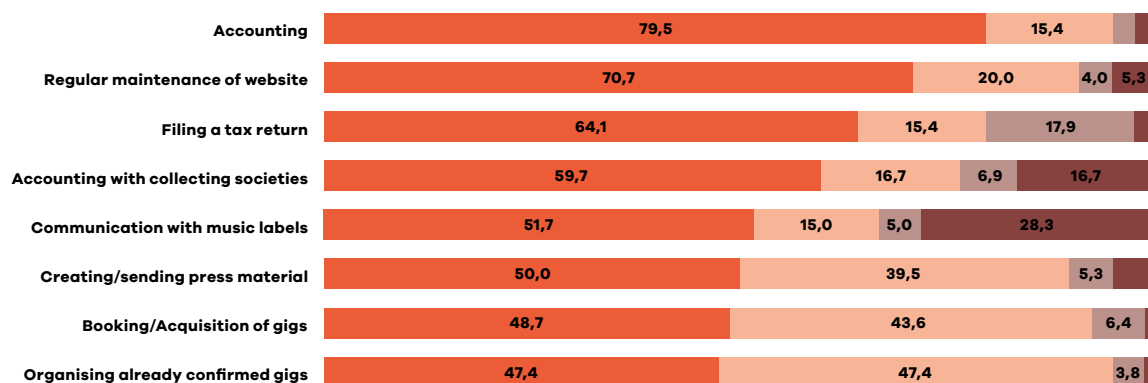
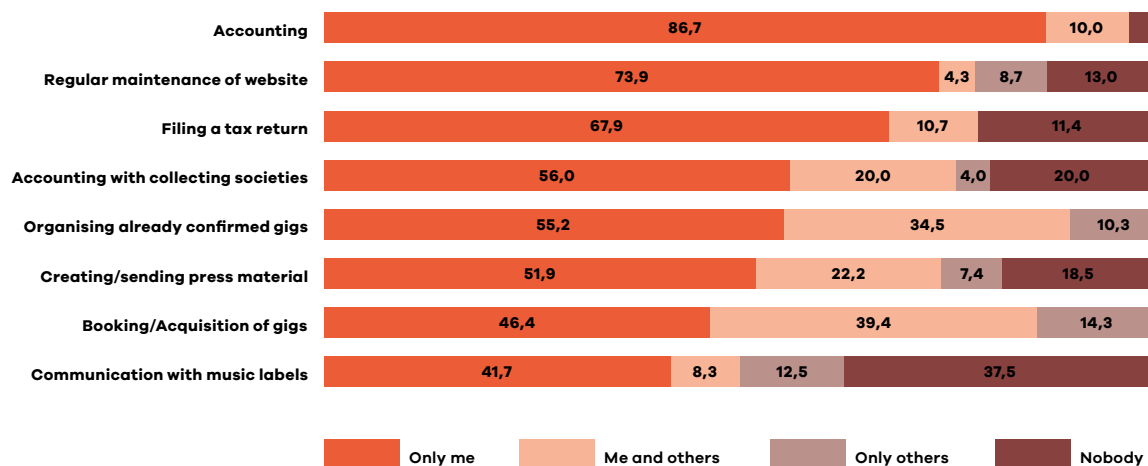
**"WHO DOES THE FOLLOWING TASKS FOR YOU?"****PROSPECTIVE ONLY**

Figure A.2B.10.d (in percent)





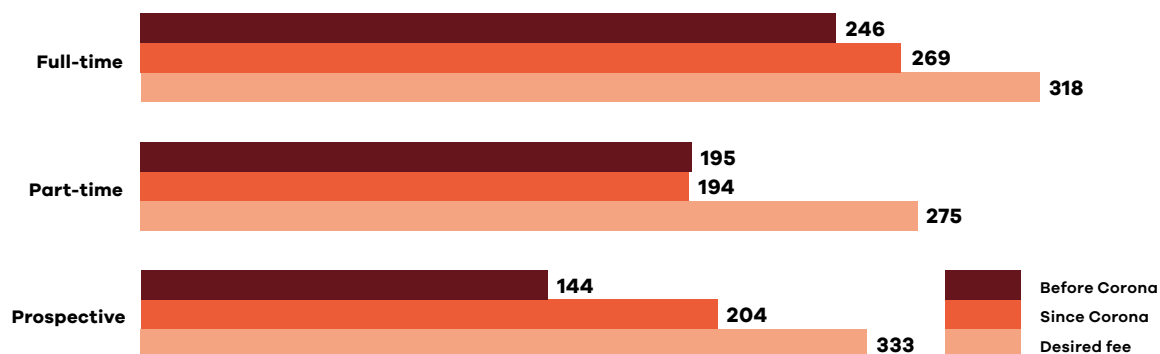
# NUMBER OF CONCERTS PLAYED IN THE YEARS 2018–2021, DISTRIBUTION STATISTICS

Table A.2B.11.1.d

	2018	2019	2020	2021
Average	45,1	45,7	14,9	19,8
Median (value in the middle)	35	36	10	14
Mode (most common value)	30	30	5	0
Standard deviation	35,3	36,6	14,7	19,2
Minimum	0	0	0	0
Maximum	200	200	80	86
N (sample size)	573	582	589	594

## AVERAGE OF THE LAST FIVE CONCERT FEES BEFORE AND SINCE CORONA AND DESIRED FEE BY OCCUPATIONAL STATUS

Figure A.2B.11.2.c (in euro)



**DISTRIBUTION OF TEACHING FEES GROSS 2019****SELF-EMPLOYED ONLY**

Table A.2B.12.4.c (in euro)

	Private	Music school	Music college
Up to 10 euros	0	2,9	1,6
15 euros	0	4,3	1,6
20 euros	3,4	8,7	1,6
25 euros	12,4	20,3	4,9
30 euros	15,9	30,4	14,8
35 euros	15,9	13,0	19,7
40 euros	19,3	11,6	34,4
45 euros	9,7	2,9	8,2
50 euros	13,1	1,4	4,9
60 euros	5,5	4,3	6,6
100 euros	4,1	0	1,6
Up to 200 euros	0,7	0	0
Average	40,30 euros	32,61 euros	38,77 euros
Median	40 euros	28 euros	36 euros

**DISTRIBUTION OF TEACHING FEES GROSS 2020****SELF-EMPLOYED ONLY**

Table A.2B.12.4.d (in euro)

	Private	Music school	Music college
bis 10 euros	0	2,8	1,5
15 euros	0	2,8	1,5
20 euros	2,1	8,3	0
25 euros	8,2	18,1	5,9
30 euros	15,1	31,9	14,7
35 euros	15,8	13,9	17,6
40 euros	21,9	9,7	38,2
45 euros	10,3	4,2	8,8
50 euros	12,3	1,4	4,4
60 euros	8,2	1,4	5,9
100 euros	5,5	5,6	1,5
Up to 200 euros	0,7	0	0
Average	42,12 euros	32,61 euros	37,29 euros
Median	40 euros	29 euros	36,50 euros

**DISTRIBUTION OF TEACHING FEES GROSS 2021****SELF-EMPLOYED ONLY**

Table A.2B.12.4.e (in euro)

	Private	Music school	Music college
bis 10 euros	0	1,3	1,4
15 euros	0	3,9	2,7
20 euros	0	3,9	6,8
25 euros	7,1	18,2	16,2
30 euros	11,6	36,4	10,8
35 euros	12,9	6,5	36,5
40 euros	27,1	13,0	13,5
45 euros	8,4	6,5	5,4
50 euros	14,8	3,9	5,4
60 euros	11,0	1,3	1,4
100 euros	7,1	5,2	0
Up to 200 euros	0	0	0
Average	43,56 euros	33,16 euros	37,16 euros
Median	40 euros	30 euros	38 euros

# INCOME DEVELOPMENT 2016–2021

Table A.2C.1.1.g (in percent)

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## TOTAL INCOME

	2016	2019	2020	2021
<2.500	9	10,1	9,9	8,8
5.000	8	3,7	4,9	5,7
7.500	10	6,1	6,2	4,7
10.000	15	12,8	10,5	10,1
12.500	8	6,7	9,3	5
15.000	10	8	12	11,7
17.500	5	8	4,9	6,9
20.000	7	9,8	9	11
25.000	7	8,6	8,6	10,4
30.000	5	5,8	8	6,9
35.000	4	4,3	2,8	4,4
40.000	3	2,1	3,7	3,2
45.000	2	1,8	1,5	2,5
50.000	1,5	4,6	3,1	1,9
75.000	3,5	5,2	4,3	5
100.000	1	1,8	0,9	1,3
>100.000	1	0,6	0,3	0,3
N	1.411	327	324	317
D	19.771	21.456	19.536	20.774
M	13.000	16.134	15.000	17.000
N: sample size, D: average, M: median				

## INCOME FROM SELF-EMPLOYED, MUSICAL AND EDUCATIONAL ACTIVITIES

	2016	2019	2020	2021
<2.500	19	12,1	18,1	17
5.000	15	9,1	15,9	12,9
7.500	11	10,3	7,9	9,8
10.000	16	12,5	9,3	9,4
12.500	8	9,1	11,5	8
15.000	9	10,3	9,7	13,8
17.500	3	9,9	5,7	7,6
20.000	7	3	3,1	5,8
25.000	4	8,6	8,4	6,2
30.000	3	4,7	4,4	4
35.000	1	2,6	2,2	0,9
40.000	2	2,6	1,8	0,9
45.000	0	1,7	0,4	0,9
50.000	0	0,9	0,9	0
75.000	1	2,2	0,4	2,7
100.000	0	0	0,4	0
>100.000	1	0,4	0	0
N	1.372	232	227	224
D	11.790	14.981	12.004	12.379
M	8.700	12.000	10.000	10.152
N: sample size, D: average, M: median				

"WILL OR DID YOU INHERIT ANY ASSETS OR REAL ESTATE?"

Table A.2C.2.2.a (in percent)

	N	No	Yes
Full-time	227	67,0	33,0
Part-time	40	47,5	52,5
Prospective	19	79,0	21,1
Total	286	65,0	35,0

AVERAGE INHERITANCE BY OCCUPATIONAL STATUS

Table A.2C.2.2.b (in euro)

a. Excluding inheritance of 0 euro

	N	Average	Minimum	Maximum
Full-time	69	338.797	4.000	1.500.000
Part-time	20	245.750	20.000	750.000
Prospective	4	131.250	10.000	300.000
Total	93	309.860	4.000	1.500.000

b. Including inheritance of 0 euro

	N	Average	Minimum	Maximum
Full-time	221	105.778	0	1.500.000
Part-time	39	126.026	0	750.000
Prospective	9	27.632	0	300.000
Total	279	103.287	0	1.500.000

N=sample size

**"WHAT IS YOUR PARENTS' HIGHEST EDUCATIONAL QUALIFICATION?"****BY GENDER**

Table A.2D.4.b (in percent)

	Female	Male	Total
No qualification	0,8	0	0,2
Secondary school	6,7	7,8	7,5
Intermediate school	10,8	13	12,4
Advanced technical college	2,5	5,5	4,7
High school diploma	12,5	10,4	11
University	43,3	42,2	42,5
PhD	19,2	18,2	18,5
Other	4,2	2,9	3,3

**"WHAT IS YOUR PARENTS' HIGHEST EDUCATIONAL QUALIFICATION?"****BY AGE**

Table A.2D.4.c (in percent)

	21-30	31-40	41-50	51-60	>60 years	Total
No qualification	1,3	0	0	0	2,7	0,5
Secondary school	0	5,6	7,6	12,2	16,2	7,2
Intermediate school	5,3	10,6	15,2	23,3	13,5	13,3
Advanced technical college	1,3	1,2	3,8	8,9	13,5	4,3
High school diploma	10,5	6,9	13,9	8,9	24,3	10,6
University	61,8	55,6	32,9	25,6	13,5	43
PhD	17,1	18,1	20,3	17,8	13,5	17,9
Other	2,6	1,9	6,3	3,3	2,7	3,2

"WHERE DID YOU LEARN YOUR JAZZ INSTRUMENT OR JAZZ SINGING?"

Table A.2D.5.a (in percent)

Self-taught	18,4
Private teacher	35,9
Public music school	30,3
Private music school	7,3
Other	8,1

"WHERE DID YOU LEARN YOUR JAZZ INSTRUMENT OR JAZZ SINGING?"  
FULL-TIME ONLY

Table A.2D.5.b (in percent)

Self-taught	16,4
Private teacher	39
Public music school	29,5
Private music school	6,2
Other	8,9

"WHERE DID YOU LEARN YOUR JAZZ INSTRUMENT OR JAZZ SINGING?"  
FULL-TIME ONLY, BY AGE

Table A.2D.5.c (in percent)

	21-30	31-40	41-50	51-60	>60 years
Self-taught	34,8	36,2	46,8	36,4	15,6
Private teacher	37,9	36,2	25,8	24,7	15,6
Public music school	15,2	10	4,8	1,3	0
Private music school	1,5	10	6,5	7,8	18,8
Other	10,6	7,7	16,1	29,9	50

"AT WHAT AGE DID YOU START PLAYING JAZZ?"

Table A.2D.5.d

N	Average	SD	Minimum	Maximum
362	15,1	4,6	3	55

N=sample size

"AT WHAT AGE DID YOU START PLAYING JAZZ?"

Table A.2D.5.e (in percent)

Age	
<5	0,6
10	9,4
15	50,6
20	33,1
25	4,4
30	1,1
>40	0,8

"DID YOU TAKE ANY OTHER INSTRUMENTAL OR VOCAL LESSONS BEFORE JAZZ LESSONS?"

Table A.2D.5.f (in percent)

No, jazz straight away	7,5
Yes, elementary lessons first	11,9
Yes, classical first	58,3
Yes, rock/pop first	11
Yes, folk music first	2,2
Other	9,1

## Table A.2D.5.g (in percent)

No, jazz straight away	7,6
Yes, elementary lessons first	13,2
Yes, classical first	57,6
Yes, rock/pop first	10,1
Yes, folk music first	2,1
Other	9,4

## Table A.2D.5.h (in percent)

	21-30	31-40	41-50	51-60	>60 years
No, jazz straight away	7,5	7,8	1,6	10,7	10,7
Yes, elementary lessons first	3	14,7	21,3	8	7,1
Yes, classical first	52,2	57,4	55,7	62,7	71,4
Yes, rock/pop first	25,4	10,9	6,6	5,3	3,6
Yes, folk music first	1,5	2,3	6,6	0	0
Other	10,4	7	8,2	13,3	7,1

## Table A.2D.5.i (in percent)

	21-30			31-40			41-50			51-60			>60 years			Total		
	w	m	G	w	m	G	w	m	G	w	m	G	w	m	G	w	m	G
Yes	64,7	72,9	71,1	42,6	64,7	56,6	40	50,9	46,4	36,4	24,2	26,8	25	14,3	14,6	43,4	49,8	47,2
No	35,3	27,1	28,9	57,4	35,3	43,4	60	49,1	53,6	63,6	75,8	73,2	75	85,7	85,4	56,6	50,2	52,8

w = Women, m = Men, G = Total



### HIGHEST EDUCATIONAL QUALIFICATION BY GENDER, FULL-TIME ONLY

Table A.2D.7.b (in percent)

	Women	Men	Total
Intermediate school	1,2	2	1,8
Advanced technical college	0	1,5	1,1
High school diploma	7,5	10	9,3
University	88,8	79,6	82,2
Other	2,5	7	5,7

### HIGHEST EDUCATIONAL QUALIFICATION BY AGE GROUP, FULL-TIME ONLY

Table A.2D.7.c (in percent)

	21-30	31-40	41-50	51-60	>60 years
Intermediate school	0	0	1,9	3,4	9,5
Advanced technical college	0	0	0	3,4	4,8
High school diploma	12,8	2,7	7,5	15,5	23,8
University	85,1	92,9	88,7	69	33,3
Other	2,1	4,5	1,9	8,6	28,6

### MUSIC DEGREE COMPLETED BY GENDER, ALL RESPONDENTS

Table A.2D.8.i (in percent)

	Women	Men
Yes	86,1	83,5
No	13,9	16,5

### "ARE YOU CURRENTLY ENROLLED?"

Table A.2D.8.j (in percent)

Yes	12
No	88
Total	100

### "DO YOU CARE FOR ONE OR MORE PEOPLE?"

Table A.2D.11.c (in percent)

Yes	4,6
No	95,4
Total	100

The authors would like to thank the members of the academic advisory board, the board and team of the Deutsche Jazzunion, Diversity Arts Culture, the Deutsches Institut für Wirtschaftsforschung (German Institute for Economic Research) as well as the members of the working groups for Gender & Diversity and the Jazzpilot\*innen for their support in the conception and implementation of the Jazz Study 2022.



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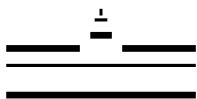
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