

CLASSICAL MUSIC MAKING IN ARTISTIC PRECARITY

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THE GERMAN ORCHESTRAL SCENE

- 129 “Kulturorchester” (Public Cultural Orchestras)
 - Fix cast of permanently employed musicians
 - Publicly financed according to the Bargaining Agreement (Tarifvertrag)
 - Negotiated by the Deutsche Orchestervereinigung (German Orchestra Association)
- 180 free ensembles and (chamber) orchestras
 - Rarely publicly financed
 - Musicians are shareholders of their ensembles



BUNDESJUGENDORCHESTER (FEDERAL YOUTH ORCHESTRA)

- Musicians' age: 14 – 19 years
- Building upon a country-wide musical competition called “Jugend Musiziert” (youth makes music)
- Patronized by the Berlin Philharmonics
- Conductors: Herbert von Karajan, Kirill Petrenko and Simon Rattle etc.



JUNGE DEUTSCHE PHILHARMONIE (YOUNG GERMAN PHILHARMONICS)

- Founded in 1974 by members of the National Youth Orchestra
- Age 18 and 28
- Preparation for the work in professional orchestras
- Based on the concept of self-government
- The germ cell of several international renown free ensembles and orchestras



ENSEMBLE MODERN

- Democratically structured ensemble
- No conductor, no artistic director
- Dedicated exclusively to contemporary music
- Supporting its own academy and label
- Nucleus of the Ensemble Modern Orchestra (1998)



DEUTSCHE KAMMERPHILHARMONIE BREMEN (GERMAN CHAMBER PHILHARMONICS BREMEN)

- Founded in 1980
- Conductor Paavo Järvi
- Founded as a grassroots association, now organized as a company
- Educational projects and community engagement



ENSEMBLE RESONANZ

- Founded in 1980
- Located between a chamber orchestra and a soloist ensemble
- Democratically structured
- In residence in the Elbphilharmonic Concert Hall in Hamburg
- Urban Strings – fusion with club culture in an urban environment



FREO: FREE ENSEMBLES AND ORCHESTRAS ASSOCIATION

- National advocacy group for free ensembles
- Very specific musical profile with a wide range of musical interests
- Anchoring their offerings in today's society
- Innovation driver in the classical music market
- *“CULTURAL POLICY, FUNDING POLICY AND LEGAL FRAMEWORK CONDITIONS FOR SOUND BODIES ARE ORIENTED TOWARDS ORGANIZATIONAL MODELS, PROFESSIONAL PROFILES AND NEEDS, WHICH HARDLY REFLECT THE REALITY OF INDEPENDENT PRODUCTION AND WORK, AND TOO FEW KNOW ABOUT IT.”*
<https://freo.online/warum-freo/>



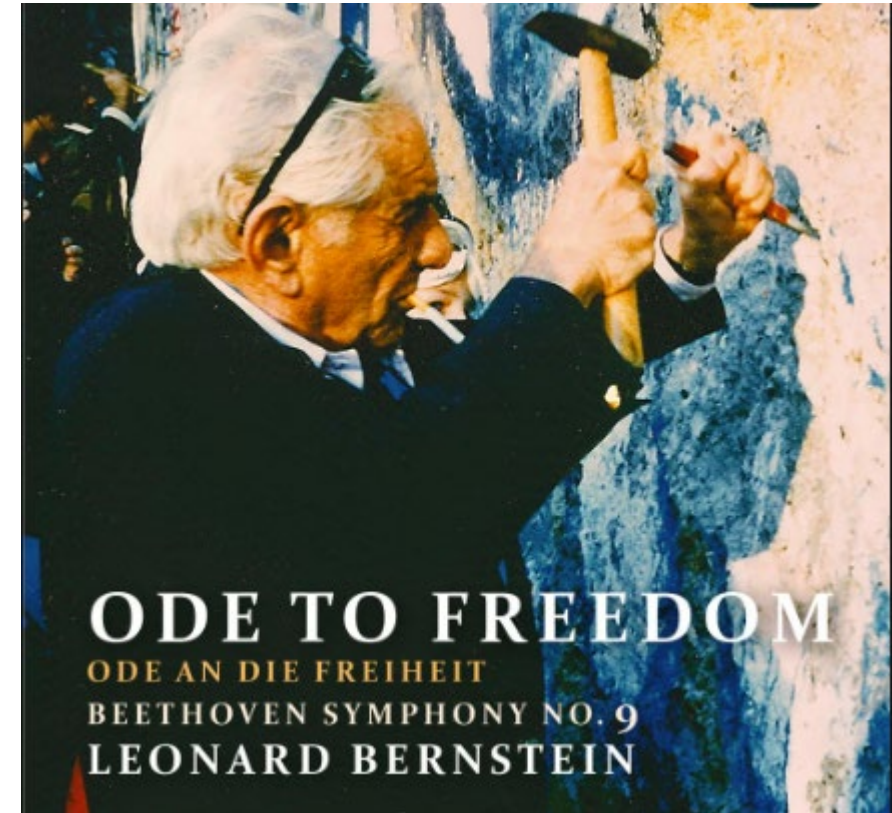
DEMOCRACY

- Right to have a say in most artistic and organizational issues
- Liberation from the strict corset of the contractually stipulated rules of the state financed Kulturorchester
- Preference for flexible legal framework conditions
- Organized as associations or societies under civil law



INDEPENDENCE/ FREEDOM

- Absence of public subsidies and constraints
- Not all musicians strive for a permanent employment in a Kulturorchester
- Wish for independence and artistic freedom
- Playground for unfolding creativity



FLEXIBILITY

- Changing line-ups
- Flexible cast of musicians
- Taking on different roles in different musical bodies
- Enjoying different musical experiences



SOCIABILITY

- Finding and maintaining companionship and friendship
- Blurring lines of private and professional lives
- Combining affectual and cognitive motivations
- Congeniality and convivialism



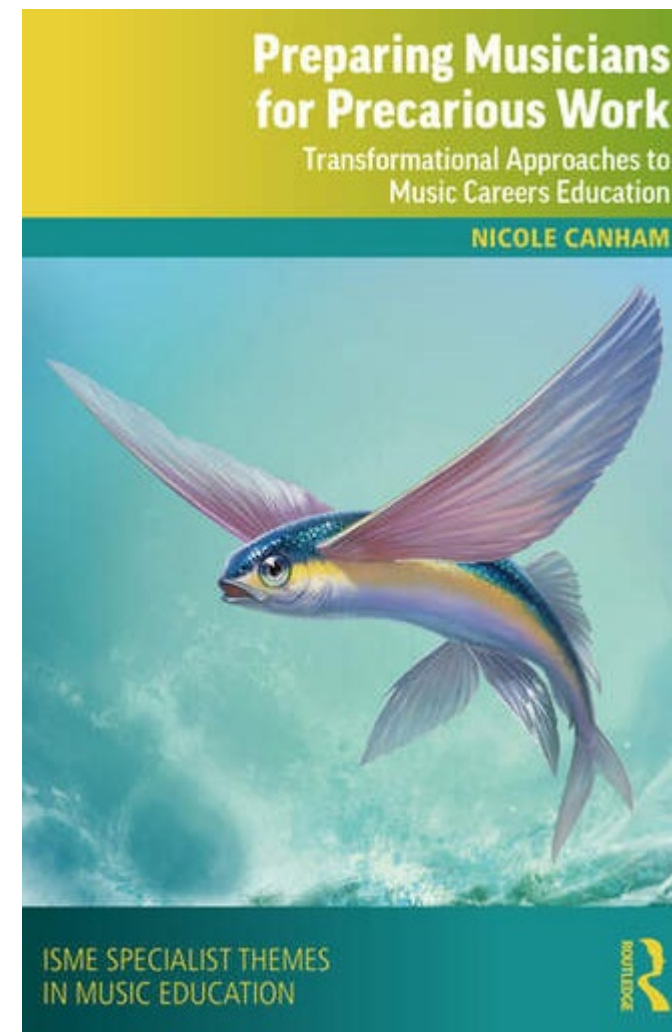
CREATIVITY

- Model for innovative music making in classical music
- New concert formats
- Crossovers to popular music genres
- Innovative formats for concerts and festivals



PRECARIOUSNESS AND PRECARITY

- Transitory space after graduating from a music academy
- Short-term or permanent state of uncertain working conditions
- Social, organizational and musical competency as tools to avoid precarity
- **Precariousness** is a mighty tool for domination (Castel 2000, Bourdieu 2004)
- **Precarity** is the vulnerability opposite to the prevailing notions of power (Butler 2005). Being precarious means a dependency on others.



PRECARIZATION AND RESILIENCE

- **Precarization** is the learning and accepting precariousness as something that can be shaped and governed to your own rules (Lorey 2012)
- Precarity is thus not an unavoidable condition of capitalist constraints but a blueprint of the emancipatory practice called **resilience** as developed from the Italian school of postoperaism.
- The post-operaist debate about precarization will be essential for our research on resilient reactions of classical musicians on their precarious situations
- Our research will focus on finding and analyzing strategies of a post-operaist resilience such as networking strategies and temporary project-based gigs (Crouch 2019).



FLEXPLOITATION: ON PRECARIZATION AND RESISTANCE IN PLATFORM CAPITALISM

Source: <http://artsoftheworkingclass.org/exhibition/flexploitation-on-precarization-and-resistance-in-platform-capitalism>



STRUCTURE OF THE INTENDED STUDY

- **Micro-level:** Study of young musicians, their career, affectual feelings and (ir)rational strategies and institutional (non)embeddedness, motives and barriers to (not) continue professional music making, mental and physical challenges
- **Meso-level:** Study of
 - musical bodies of the free ensemble type, and
 - music academies and their conflicting politics of legitimizing their existence by producing professional musicians in view of a limited demand for these musicians.
- **Macro-level:** Deliberations about the effects of an over-saturated creative and artistic labor market for society in general. Possible background social theories:
 - Boltanski/Chiapello's "New Spirit of Capitalism",
 - Bourdieu's hierarchically consecrated "Field Theory",
 - Becker's function of the "maverick" in building "Art worlds", and
 - Bauman's "Liquid Modernity".



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Thank you for your attention!!!