

Exposé

zur Dissertation an der Kunstuniversität Graz (KUG)

Fachbereich: Jazz- und Populärmusikforschung

Title

THE IMPROVISATION OF RESILIENCE

Global Networks and Local Practices of a Jazz Festival at the Borders

Mag. Philipp Schmickl

Malzgasse 5/43

A-1020 Wien

E-Mail: philipp.schmickl@reflex.at

Telefon: +436505815002

1. Research object

The Jazzgalerie Nickelsdorf is located in a bucolic area on the Western fringes of the Pannonian basin, a stone's throw from the border with Hungary. In 1976 Hans Falb took over a restaurant from his parents with one condition: that he can host jazz concerts. A jazz club was established in the basement of the restaurant as well as a covered stage in the backyard. The Café Restaurant Falb and the Jazzgalerie are one and the same place (but different spaces): it is run on the one hand as a restaurant, on the other as a jazz club, and very often as both at once. In July 1980 the festival "Konfrontationen"¹ took place for the first time, and celebrated its 40th iteration in July 2019.

In the period since the Jazzgalerie was established, big and small political changes manifested themselves directly on the border: the fall of the Iron Curtain in 1989, Austria's joining of the EU in 1995, the enlargement of the EU to the East in 2004 and in 2015 a large number of refugees came into Austria over the border in Nickelsdorf². During all of this, the Jazzgalerie, as a globally connected cultural institution, had its own special position as the first or the last "Western" location after or before the "Eastern bloc". This situation changed decisively after 1989 and again after 2004. Throughout its history the Jazzgalerie has sought cooperation with organizers and artists from both sides of all borders, including the other side of the Iron Curtain.

The smaller political transformations within Austria from the policies of the open-minded social democrat Bruno Kreisky to national-conservative Sebastian Kurz had their effects on the circumstances at the border, e.g. militarized border patrols in the 1990s and early 2000s, as well as on the cultural institutions of the country. The open policy of the 1980s³ changed at end of the 1990s, and most recently with the right-wing/conservative (FPÖ/ÖVP) government of the year 2000, which lead to a "radicalization" of the emphasis on market-orientation and private sponsorship of cultural institutions.⁴

Since its opening in 1976, the Jazzgalerie organized jazz concerts primarily but also lectures and

¹ The word "Konfrontationen", confrontations, is related to the military term "Front"; English: front, and French: frontière and signifies a "disputed border". Cf. Komlosy, Andrea (2018). *Grenzen. Räumliche und soziale Trennlinien im Zeitlauf*. Wien: Promedia. p. 15-16. Whether these linguistic roots affected the naming of the festival is secondary, but it points to a certain openness in the thinking of the founding members.

² The Jazzgalerie was one of the few places where refugees were welcomed and found unbureaucratic help, also cf. *New York Times*, September 4, 2016; <https://www.nytimes.com/2016/09/05/world/europe/austria-nickelsdorf-art-refugees.html>; accessed September 25, 2019

³ In the year 1970 chancellor Bruno Kreisky enhanced the status of culture in relation to economic policy. "Die erste Regierungserklärung von Bruno Kreisky aus dem Jahre 1970 signalisierte eine deutliche Aufwertung der 'Kultur', zumal der Bundeskanzler 'jene Teile der Regierungserklärung, die der Kulturpolitik im weitesten Sinne gelten, vor jene gestellt (hatte), die der Wirtschaftspolitik dienen.'" Wimmer, Michael (1995). *Kulturpolitik in Österreich. Darstellung und Analyse 1970 - 1990*. Innsbruck-Wien: Österreichischer Studienverlag. p. 154

⁴ Cf. Michael Wimmer. Staatliche Kulturpolitik in Österreich seit 2000. Zur Radikalisierung eines politischen Konzeptes. In: Emmerich Tálos (2006). *Schwarz-Blau. Eine Bilanz des "Neu-Regierens"*. Wien: Lit-Verlag. p. 248-63

film screenings in the club, and in 1980 the first edition of the "Konfrontationen" festival⁵. Over time the program changed. After a short period of traditional jazz, the important period of the Jazzgalerie began with Afro-American Free Jazz. At the end of the 1980s, European improvised music joined the stage in the backyard of the restaurant. Beginning in the mid-1990s, electronic music was added to the program which led to some clashes; the contemporary phase is characterized by a global improvised music open to any styles of playing. The concerts that took place throughout the year in the basement club of the Jazzgalerie came to an end in 2008. This was due to the political and economic transformations that led to a total break-down of the restaurant⁶ and the association (Impro2000, which was established in the mid-1990s in order to be able to apply for EU-funding). The other side of this catastrophe was the international solidarity⁷ that allowed the Jazzgalerie to survive. The restaurant was renovated and the association was realigned.

The four-day-festival "Konfrontationen" takes place every year in mid-July and serves as a junction for the global world of free and improvised music. The particular, if not singular, feature of the event is the way it is socially and economically organized: the festival operates without private sponsorship; no one in the association is employed, no fees are paid to the organizers, not even to the curator (with minor exceptions that vary from year to year). The whole festival, from the preparation to the cleaning up after the four days, including all the communication and writing of applications, is carried out on the basis of voluntary work of approximately 50 people, most of whom come from the area of Nickelsdorf and Vienna (including refugees). Some staff-members come every year from the USA, Slovakia, Sweden and sometimes other countries. The concerts in the afternoon happen at outposts, like a (former) hacienda outside the village (where the predecessor of the "Konfrontation" festival happened in the 1970s) or local churches. The evening program takes place in the backyard of the Jazzgalerie. During an average night, 400 to 500 people crowd the place (including audience, musicians and staff). There is no VIP and no backstage, which means that the musicians, audience and staff are not separated; everyone dines and drinks in the same place at the same tables. During the four days a fest unfolds in the rural idyll⁸, that partly takes

⁵ The predecessor of the Konfrontationen was called "Tage der neuen Musik" and took place on two week-ends at a place in the surroundings of Nickelsdorf.

⁶ The changing cultural-political conditions mentioned above affected the association in a very negative way and the altered situation at the border had a negative impact on the turnover of the restaurant. Both were pillars in the financing of the festival. After the re-opening of the restaurant official regulations forbade any event in the basement.

⁷ Many musicians renounced their fee at the festival (<http://www.konfrontationen.at/konfrontationen08/index.html>) and benefit performances took place throughout Europe: <http://www.konfrontationen.at/#2008>

⁸ The anthropological concept of the *rural idyll* will flow into the analysis of the festive character of the Konfrontationen also via the concept of *pilgrimage*: "In a quest for the rural idyll there are clear overlaps with those pilgrimages made by tourists and the religious (to name but two), in search of particular 'authentic' values. Certain localities are set aside and seen as privileged sites for the attaining of experiences which are not only clearly distinct from current, everyday life but also of superior worth." Rapport, Nigel and Joanna Overing (2000). *Social and Cultural Anthropology. The Key Concepts*. London and New York: Routledge. p. 320. See chapters 3 and 4.

on a religious character. Many of the festival-constitutive rites that are mentioned in Alessandro Falassi's widely cited article *Festival: Definition and Morphology* are touched or fulfilled⁹.

2. Current state of research

Over the last decade interdisciplinary investigations around jazz have begun to appear¹⁰. They examine the social phenomena of jazz and the impact of jazz in local contexts far from its originary epicenters in the United States and later Great Britain and European metropolises. Therefore more emphasis is laid upon the study of social and musical practices as well as on the exploration of hidden and local histories¹¹ than on the analysis of the products of jazz, like notations, albums or films, which, however, are not excluded, but represent only partial sides to the investigation. Areas of productive research have focused among other things on the music's significance for the audience, the relations of the audience to the place/space and the musicians; transnational approaches; globalization theories; improvisation in performance studies; economic aspects¹².

Within the historical branch of Jazz Studies, private archives have become a vital source for investigation. The re/construction of detailed accounts by analyzing private and official documents in comparison/confrontation with personal interviews are blurring the lines between public and private spheres but ultimately tell a more accurate story of why and how this music spread and impacted the people. Michael Heller showed in his book *Loft Jazz* (2017) that private archives – "fragile, fragmented, and forgotten"¹³ – represent a precious source for the understanding of a

⁹ They comprise rites of valorization; rites of purification, rites of passage, rites of reversal, rites of conspicuous display, rites of conspicuous consumption, ritual dramas, rites of exchange, etc.; Falassi, Alessandro (Ed.) (1987). *Time out of Time: Essays on the Festival*. Albuquerque: University of New Mexico Press. p. 4-5, and will be taken into account in the anthropological analysis. See chapter 3 and 4.

¹⁰ In the Introductory Notes to *Uptown Conversation: The New Jazz Studies* the editors sum up the new voices in the emerging field of *New jazz studies* as follows: "If the single most striking feature of this book is its robust interdisciplinarity, it thus reflects the composition and working methods of the group itself, which has included a remarkable range of participants: musicians, literary critics, social historians, art and dance historians, musicologists, archivists, film scholars, anthropologists, journalists, poets, and visual artists". O'Meally, Robert G., Brent Edwards, and Farah Jasmine Griffin (2004). *Uptown Conversation: The New Jazz Studies*. New York: Columbia University Press. p. 3

¹¹ "Hidden and local histories", cf. Whyton, Tony (2019). *Wilkie's Story. Dominant Histories, Hidden Musicians, and Cosmopolitan Connections in Jazz*. In: Gebhardt, Nicholas, Nicole Rustin-Paschal and Tony Whyton (ed.) *The Routledge Companion To Jazz Studies*. New York: Routledge. p. 4
In order to support Whyton's considerations of the partiality of the jazz historiography (2019, p. 4) theoretically, the Foucauldian term of *savoirs assujettis*, suppressed knowledges, will be applied. He defines suppressed knowledge as knowledge that is not common sense but a special, local/regional, deviating knowledge that is incapable of unanimity; or in his own words: "[C]e savoir que j'appellerais, si vous voulez, le 'savoir des gens' (et qui n'est pas du tout un savoir commun, un bon sens, mais au contraire, un savoir particulier, un savoir local, régional, un savoir différentiel, incapable d'unanimité et qui ne doit sa force qu'au tranchant qu'il oppose à tous ceux qui l'entourent." Foucault, Michel (1997). *Il Faut Défendre La Société. Cours au Collège de France. 1976*. Paris: Gallimard. p. 9

¹² Cf. the variety of approaches presented in Gebhardt, Nicholas, Nicole Rustin-Paschal und Tony Whyton (ed.) (2019). *The Routledge Companion To Jazz Studies*. New York: Routledge.

¹³ Heller, Michael (2017). *Loft Jazz. Improvising New York in the 1970s*. Oakland, California: University of California Press. p. 2

complex/confused era (the loft jazz era in his case) as well as for the assessment and re-negotiation of history by the agents. Relations "between established traditions and hidden histories" will be uncovered by my research, like in *Wilkie's Story*, in which Tony Whyton uses the "personal or family archive as a route to the discovery of new insights into specific historical periods and cultural contexts"¹⁴.

The significance of the jazz festival "as a site of semiotic collaboration and political-economic consensus-seeking among key stakeholders – including artists, audience members, journalists, and impresarios – over the representation and meaning of the music"¹⁵ is a premise that has yet to be understood outside the confines of the *urban* jazz festival. In his article *Why Jazz (and not, say, Rock or Folk) Music for Thinking about Festival and Cultural Heritage?*¹⁶ George McKay epitomized the importance of festivals in the following way: "There is no jazz without festival; there is no festival without jazz." For contemporary festival studies which primarily focus on urban and economically well-embedded festivals, the rather unusual situation in Nickelsdorf presents a highly interesting possibility to advance and extend the examination of jazz festivals and their "significant economic, social and cultural role at local and international levels".¹⁷ Following Maurice Roche, Scott Currie proposes three "key orientations" that will be central in the analysis of the "Konfrontationen" festival: "space, as redefined by currents of transnationalism, cosmopolitanism, and globalization; time, via staged realizations and revisions of evolving historical narratives; and agency, through identity-affirming communal participation in the performative instantiation of deeply held, collectively shared ideals. Making sense of this phenomenon will entail exploration along three lines of analysis: anthropological, historical, and political-economic."¹⁸

¹⁴ It's time for the jazz studies to target history from below because "[i]n constructing a tradition, decisions about what is included and excluded from history often fall to institutions charged with creating and preserving a sense of shared cultural heritage, or to influential gatekeepers who seek to celebrate and champion certain cultural forms over others." Whyton (2019) p. 4

As another example for the re/construction of history based on private archives in combination with interviews, I would like to add George Lewis (2008). *A Power Stronger Than Itself. The AACM and American Experimental Music*. Chicago and London: The University of Chicago Press.

¹⁵ Currie, Scott (2019). Individuals, Collectives, and Communities. Festivals and Festivalization: The Shaping Influence of a Jazz Institution. In: Gebhardt, Nicholas, Nicole Rustin-Paschal und Tony Whyton (ed.) *The Routledge Companion To Jazz Studies*. New York: Routledge. p. 303

¹⁶ McKay, George (2016). *Why Jazz (and not, say, Rock or Folk) Music for Thinking about Festival and Cultural Heritage?* <http://chimeproject.eu/why-jazz-festivals/>; October 14, 2019

¹⁷ McKay, George and Emma Webster (2015). *The impact of (jazz) festivals: An Arts and Humanities Research Council-funded research report*. Scheffield: Equinox-Publishing. p. 170

¹⁸ Currie, Scott (2019). p. 304

3. Research questions

Point of departure for the study is the particularity (or even singularity¹⁹) of the "Konfrontationen" festival described in the first part, which is based on the fact that this "cultural hotspot of world-wide recognition"²⁰ has been accomplished outside (or in spite) of contemporary economical structures by unpaid²¹ volunteers since 40 years.

The first, more general, questions approaching the phenomenon are:

– *What – concerning the "Konfrontationen" as ephemeral space – is the general, that is shared with all other festivals; what is the particular, that is shared with only a few other festivals; and what is the singular?*

– *Which factors are relevant for the particular and the singular?*

After a preliminary clarification of these questions, the "Konfrontationen" can be contextualized with festival literature in Jazz Studies. Thereupon we can turn to the main research question and describe the festival (and the activities of the Jazzgalerie) along the above-mentioned *lines of analysis*: historical, political-economic and anthropological.

The intertwined parts of the research question arise from the following problem:

a) *What aliments the resilience²² of the "Konfrontationen"? Why and how can such a festival exist today?*

Starting from the hypothesis that the web of relations between the four elements music-musicians-audience-staff is generally fundamental for jazz festivals, we approach the following questions:

b) *What is the particular of each single element in the web of relations at the "Konfrontationen"; how do they distinguish themselves from each other – outwardly and inwardly –, where do they overlap and what kind of relations do they establish?*

Which kinds of relations and interactions within the web are decisive for the "cultivation" of resilience?

¹⁹ cf. Gingrich, Andre (2007). Die globalisierte Töpferin. "Weicher" Universalismus und der Begriff des Besonderen in der Anthropologie. In: *Die Maske, Nr. 1*. Wien.

²⁰ Own translation. Nüchtern, Klaus (2019). Rambazamba in der Pampa. Wie ein vor 40 Jahren etabliertes Musikfestival dem burgenländischen Nickelsdorf zur Weltgeltung verhalf. In: *Falter 29/19*, Wien: Falter Verlag

²¹ The staff does not receive money, but enjoys free entry, free food and drinks.

²² Resilience became in different dimensions an important term in the academic discourse. With her book *Resilience and Melancholy. Pop Music, Feminism, Neoliberalism* Robin James introduced it to the popular music studies. She sees resilience as capacity to bounce back after a "catastrophe" and her argument is that in popular culture this ability of bouncing back – which is a necessity in a neoliberal society – is used in music and videos in order to create economic surplus. In our study, resilience doesn't mean to bounce back, we use it as the capability to keep standing, in other words, as a dynamic, relational and ongoing effort to keep one's balance in the face of neoliberal structural pressure in order to keep an idea of a utopia alive. Cf. Robin James' lecture *Resilience, Sonic Patriarchy, and Feminist Melancholies*, <https://www.its-her-factory.com/2019/04/video-of-my-ctm-2019-talk-resilience-sonic-patriarchy-and-feminist-melancholies/>; November 23, 2019; James, Robin (2015). *Resilience & Melancholy. Pop Music, Feminism, Neoliberalism*. Alresford: Zero Books. Schiller, Melanie (2017). Robin James (2015). *Resilience & Melancholy. Pop Music, Feminism, Neoliberalism*. In: *Samples. Online-Publikation der Gesellschaft für Populärmusikforschung. Jahrgang 15 (2017)*, <http://www.gfpm-samples.de/Samples15/rezschiller.pdf>; November 23, 2019; Chandler, David and Joan Coaffee (2017). Introduction: contested paradigms of international resilience. In: dies. *The Routledge Handbook of International Resilience*. New York: Routledge. p. 3-9

c) Which relations can be identified between the web, as well as each of its elements, to a fifth element: the (changing) political situation at the border? Which of these relations are vital in the "cultivation" of resilience and in what manner?

4. Theory and methodology

Since I have taken part in already 24 festivals as a member of the staff, it is inevitable to self-reflectively reconsider my own assumptions that grew through observations, conversations and contemplation and to develop an *alien gaze*²³.

The research generally rests on the following methods and theories reflecting the current state of research:

- interdisciplinary theory that is relevant for jazz studies, like performance studies, cultural studies, Deleuze' and Guatari's rhizome theory²⁴, Raumsoziologie (sociology of space)²⁵.
- anthropological methods and concepts: participant observation, qualitative interviews, expert interviews, self-reflective ethnography, agency, globalization theories, auto-anthropology, border studies²⁶ in the "anthropological triangle of ethnography, comparison and contextualization"²⁷.
- oscillation between data-generating in the field and analysis as defined by grounded theory²⁸.
- complementary usage of oral history methods and the review of written sources in the field²⁹.

The opening questions as well as the tripartite research question with its four categories (1) *music*,

²³ cf. Howell, Signe (2018). Ethnography. The Cambridge Encyclopedia of Anthropology. <http://www.anthroencyclopedia.com/entry/ethnography>; October 20, 2019

²⁴ Their approach will be incorporated into the analysis of the networks of the musicians, audience and staff. See below "Anthropological line" and cf. the chapter Rhizome in: Deleuze, Gilles et Felix Guattari. *Mille Plateaux. Capitalisme et Schizophrénie 2*. 1980. Paris: Les Éditions de Minuit.

²⁵ According to Andrew Berish the jazz studies paid attention to considerations of space and place only in the last few years. Cf. Berish, Andrew (2019). Space and Place in Jazz. In: Gebhardt, Nicholas, Nicole Rustin-Paschal und Tony Whyton (Ed.) *The Routledge Companion To Jazz Studies*. New York: Routledge. p. 153-162

²⁶ Border studies became an important part of social-cultural anthropology and deal with the phenomenon of the border and its impact on identity, economic (exploitative) relations, the severity or openness or blurring of it. Our task is to identify the important components of the theories for our study in order to analyze the relations between the category (5) and (1)-(4). See below.

²⁷ Sanjek, Roger (2002). Ethnography. In: Alan Barnard and Jonathan Spencer (2002). *Encyclopedia of Social and Cultural Anthropology*. London and New York: Routledge. p. 193

²⁸ In grounded theory the researcher does not enter the field with a theory that has to be proofed. He/she collects and generates data that serve as the material for his/her own smaller and bigger (working) theories. Kathy Charmaz identifies six aspects of grounded theory: "1) simultaneous involvement in data collection and analysis phases of research, 2) creation of analytic codes and categories developed from the data, not from preconceived hypothesis, 3) the development of middle-range theories to explain behavior and processes, 4) memo-making, i. e. writing analytic notes to explicate and fill out categories, the crucial intermediate step between coding data and writing first drafts of papers, and 5) theoretical sampling, i. e. sampling for theory construction, not for representativeness of a given population, to check and refine the analyst's emerging conceptual categories, and 6) delay of the literature review." Charmaz, Kathy (2001). Grounded Theory. In: Denzin, K. Norman and Lyncoln Yvonna S. (eds.): *The American Tradition in qualitative research. Volume II*. London: Sage. p. 245

²⁹ "As a matter of fact, written and oral sources are not mutually exclusive. They have common as well as autonomous characteristics, and specific functions which only either one can fill (or which one set of sources fill better than the other). Portelli, Alessandro. *What makes oral history different*. In: Perks, Robert and Alistair Thomson (1998). *The Oral History Reader*. London and New York: Routledge. p. 64

(2) *musicians*, (3) *audience*, (4) *staff* are correlated to an extra-category (5) *border and political transformations*. The latter category locates the Jazzgalerie socially and politically, contextualizes it with the influential transformations on the border and is at the same time useful for the analysis of the influence of the concept of the border in the thinking and the language of the Jazzgalerie staff and members³⁰.

The research questions and categories are approached in a) historical, b) political-economic and c) anthropological perspectives. At the same time, we keep in mind the questions Ekkehard Jost posed in his *Sozialgeschichte des Jazz* – which are equally relevant for the music that is presented at the "Konfrontationen" as they were for jazz.

– How do tendencies in society interfere with jazz-musical production?

– What can a certain jazz-musical manifestation tell us about contemporary tendencies in society?

– Which purpose and which task fulfills jazz in certain social constellations?³¹

a) Historical line

The historical line follows microhistorical approaches "where scholars have advocated the need to move historical research beyond what is published or held in public archives"³² and thus consider private archives and social practices³³ as starting points for research. What is to be done in the research precisely, is reviewing the newsletters and programs as well as the private correspondence of Hans Falb (as far as I get access to it). This also includes the exchange of letters with the musician, composer and political activist Clifford Thornton (who was a very important figure for Falb and subsequently the Jazzgalerie) that can open access to knowledge about a little (or lesser) researched musician and composer as well as the influence he (as an artist who was close to the Black Panther Party) had on Falb and the Jazzgalerie. Since Magnússon and Sziójártó (2013) treat in their textbook *What is Microhistory? Theory and Practice* their local places of microhistorical study as isolated and neglect global flows and influences – a gap that will be closed with anthropological theories of globalization³⁴ and transnationalism³⁵, because "[m]odern anthropological research

³⁰ In the last years the slogan "no borders, no nations, no seat reservations" was very popular.

³¹ My translation. Cf. Jost, Ekkehard (1991). *Sozialgeschichte des Jazz in den USA*. Hofheim: Wolke Verlag. p. 11

³² Whyton, Tony (2019) p. 5

³³ "(...) the third main feature of microhistory (...) is the stress put on agency." Magnússon, Sigurður Gylfi und István M. Sziójártó (2013). *What is Microhistory? Theory and Practice*. London: Routledge. p. 5

³⁴ Arjun Appadurai accentuates "locality because, in the end, this is where our vitally important archives reside. Localities (...) are temporary negotiations between various globally circulating forms. They are not subordinate instances of the global, but in fact the main evidence of its reality." Appadurai, Arjun (2013). *How Histories Make Geographies: Circulation and Context in a Global Perspective*. In: ibidem *The Future As Cultural Fact. Essays on the Global Condition*. London and New York: Verso. p. 69

³⁵ "One of the key developments in new jazz studies has been its forthright attention to transnational concerns – in terms of impact, performance spaces, symbolic resonance and transmission, and practitioners." O'Meally, Robert G., Brent Edwards, and Farah Jasmine Griffin (2004). p. 5.

In order to break up the US-centered jazz historiography, see suggestions by Schenker, Frederick J. (2019).

begins with immersion in local experience and local knowledge, although it must not stop there."³⁶ The private archive will be evaluated and corresponding contents assigned to the respective categories. Furthermore interviews will be conducted in which the staff, musicians as well as audience-members will be confronted with the historical documents in order to provoke associations (that can also go beyond the Jazzgalerie) with the aim to integrate oral and written sources as well as to stimulate a re-negotiation of (their own) history from today's point of view. In addition to this, research will be done in newspaper and magazine archives (national and international) as well as by means of interviews with journalists, politicians and people from the village who do not attend the festival in order to complete the picture of the Jazzgalerie with documented and undocumented outside-perception. This serves in the beginning of the research to raise the density (thickness) of the categories.

b) Political-economic line

The political-economic line that correlates the four "main-categories" with the "extra-category" leads us to a literature research about the political developments in Austria (incl. subvention-policy of the state and the region of Burgenland) as well as the events and transformations at the border and implies literature from local historiography to anthropological border studies. The newsletters and programs will be reviewed content-analytically to find out how the political transformations are mirrored in the communication of the Jazzgalerie and if these documents contain ideas of border-crossing.

The political-economical impact of the developments at the border on the Jazzgalerie, concerning the program, cooperation, staff, audience, will be examined and made comprehensible through the private archive.

In addition to this, interviews regarding the border will be conducted with experts (a local historian from Nickelsdorf, other historians, anthropologists) as well as with the *agents* from the main-categories about their perception of the developments in the surroundings of (and their effect on) the festival/the place.

The importance of the "Konfrontationen" for the artists with regard to economics will be scrutinized by questioning the archive and the actors. This not only concerns the fees but also the possibilities the festival provides for a musician to establish him- or herself in the scene.

Another aspect of this line of analysis are the political developments outside Europe that directly

Listening for Empire in Transnational Studies. In: Gebhardt, Nicholas, Nicole Rustin-Paschal und Tony Whyton (Hg.) *The Routledge Companion To Jazz Studies*. New York: Routledge.

³⁶ Wolf, Eric (2001). On Fieldwork and Theory. In: Eric Wolf. *Pathways of Power. Building an Anthropology of the Modern World*. Berkeley and Los Angeles: The University of California Press. p. 51

affected jazz music and musicians and indirectly the Jazzgalerie. Roughly, this is apartheid in South Africa, racism in the USA and the Caribbean, political movements for self-empowerment against racist governments, decolonization in Africa and Latin America. These developments will be taken into account in the analysis of the private archive and the newsletters and programs.

c) Anthropological line

The anthropological line investigates – by means of interviews and participant observation in combination with theory – the distinct categories and their relations and interactions. The Jazzgalerie will be perceived as space that is constituted by agency³⁷, or put in another way "space is a relational arrangement of living beings and social goods³⁸." To this sociology of space, where primarily relations between human beings and social goods³⁹ are in the focus, we integrate the web of (inter)relations between the agents and the link between global influence and local decision, or more precisely, the appropriation of jazz resp. practices of jazz. It should be clarified that "the local [is] not just an inverted canvas on which the global [is] written, but (...) the local itself [is] a product of incessant effort. (...) Finally, *the 'work of imagination' and the circulation of forms produce localities* not by the hybridization of contents, art, ideology, or technology, but *by the negotiation and mutual tensions between each other*. It is this negotiation that creates the complex containers that further shape the actual contents of local practice" (own emphasis)⁴⁰.

The most suitable method to enter into that web of global interconnections is participant observation during the festivals 2020 and 2021. It will be observed who gets in touch with whom, how and out of which reasons (aesthetic, business, friendship, ...), which *stories* overlap and which do not.

In interviews dedicated especially to these interrelations we want to trace the networks of agents (musicians, audience, staff) that can be seen as exemplary examples of the field. Their web of global connections will be described as well as their "aesthetic relationships", i.e. where their musical interests overlap with the musical interests of the person they get in touch with. This shall serve the description of the Jazzgalerie as well as the "Konfrontationen" as a global space in a local

³⁷ "An agent is a person who is the subject of action. Agency, then suggests intention or consciousness of action, sometimes with the implication of possible choices between different actions." Barnard Alan und Jonathan Spencer (2002) *Encyclopedia of Cultural and Social Anthropology*. London, New York: Routledge. p. 595
Another quality of agency is "imagination", which, due to globalization, is "now central to all forms of agency" and therefore provides the individual with new possibilities in thinking and acting." Appadurai, Arjun (1998). *Disjuncture and Difference in the Global Cultural Economy*. In: ders. *Modernity at Large. Cultural Dimensions of Globalization*. Minneapolis: The University of Minnesota Press. p. 31

³⁸ Löw, Martina (2001). *Raumsoziologie*. Frankfurt am Main: Suhrkamp Taschenbuch Wissenschaft. p. 154. My translation.

³⁹ Social goods are on the one hand material and on the other hand symbolically charged through acts that were performed with or around them. Cf. Löw (2001). p. 153

⁴⁰ Appadurai, Arjun (2013). p. 68

place by characterizing the distinct elements as well as the relations between them⁴¹.

For the analysis of the festive character of the "Konfrontationen" by means of interviews with musicians, audience and staff (including amongst others questions of psychological effects of the festival, motivations to play, visit or help) we want to work with anthropological ideas from ritual studies as well as from performance studies⁴² in order to approach the phenomena of *communitas* and liminal/liminoid⁴³ and investigate the idea of the utopian ideal that is putatively created at and through the festival by all categories together. This will be compared with the perception of the agents as well as with anthropological literature on pilgrimage (also in its resemblance to tourism)⁴⁴ – for pilgrimage always implies movement towards an ideal.⁴⁵ This includes the assumption jazz' inherent complexes differentiate it from other musics: jazz is at the same time a community music that fosters special experiences of community/*communitas* as well as personal, individual transcendental states of mind. Both has to do with the musical technique of improvisation that very often produces a "spiritual integration" of musicians and audience during the concert. Scott Currie describes these possibilities of distinct experiences at jazz festivals in the following way: "Whereas folk festivals embrace the homegrown *communitas* of collective solidarity and Electric Dance Music (EDM) festivals enshrine the utopian ecstasy of individual transcendence, jazz festivals embody the vital flow that pulses between the two."⁴⁶

In order to integrate the discourse about the music as a vital component of the field – that ranges from terminological commonplaces to sophisticated reviews of the music –, into the study, the data-generation will be carried out following auto-anthropological ideas, "where the anthropological processing of 'knowledge' draws on concepts which also belong to the society and culture under study"⁴⁷.

⁴¹ Cf. Löw, Martina (2001). p. 155

⁴² Cf. Currie (2019) and Fischer-Lichte, Erika (2017). *Ästhetik des Performativen*. Frankfurt am Main: Suhrkamp

⁴³ Cf. Turner, Victor (1974). Liminal to Liminoid, in *Play, Flow, and Ritual: An Essay in Comparative Symbology*. *Rice Institute Pamphlet - Rice University Studies*, 60, no. 3. Houston: Rice University. p. 53-92

⁴⁴ Currie (2019) notes that the "widespread notion of festivals as sites of pilgrimage (...) received surprisingly little sustained attention to date from jazz scholars." p. 309

⁴⁵ Alan Morinis definition of pilgrimage goes as follows: "[P]ilgrimage is a journey undertaken by a person in quest of a place or a state that he or she believes to embody a valued ideal. (...) The destinations at the end of all of these pilgrimages share being an intensified version of some ideal that the pilgrim values but cannot achieve at home. (...) Recognized pilgrimage places embody intensified versions of the collective ideals of the culture." Morinis, Alan (1992). Introduction. In: ibidem (ed.) *Sacred Journeys. The Anthropology of Pilgrimage*. Westport, London: Greenwood Press. p. 4

⁴⁶ Currie (2019). p. 310

⁴⁷ Strathern, Marilyn (1987). The limits of auto-anthropology. In: Anthony Jackson (ed.) *Anthropology At Home*. London and New York: Tavistock Publications. p. 18

5. Expected results

In previous decades, jazz was mainly studied from a musicological perspective, i.e. through notations, albums or pieces. Interdisciplinary methodology that comprises historiography, sociology, anthropology, performance studies⁴⁸, was integrated into Jazz Studies only recently. Therefore, the hitherto written jazz history teaches us a lot about the products of jazz and less about the social histories and practices of the musicians, audience and organizers. Complementary to the musicological component in Jazz Studies, we want to approach the practices of jazz and their significance for quotidian and/or recurring social practices. The objective is to understand the role of jazz (free jazz, improvisation, etc.) in the every-day life of the people/group under study as well as to reflect its relevance as a "source of energy and spirituality" for its adepts.

The research shall contribute to the comprehension of the global connectedness of the jazz world, of the local negotiation of global musical streams and of the relations between the places/spaces of jazz and the individuals or groups (musicians, audience, staff) that relate to it.

6. Special qualifications of the researcher, merits and knowledge (know-how)

I was raised in Nickelsdorf and as a child my parents used to go (and take me) me to the Jazzgalerie restaurant. (My parents not having any affinity to the music). In 1994, when I was 14 years old, I had my first experience with live jazz in the basement club of the Jazzgalerie; in the year 1996 I started to work at the festival as a volunteer. At the same time, I began attending the club concerts. I got free entrance or highly reduced ticket prices. Furthermore, I listened to the numerous LPs and CDs, I read newspapers, magazines and books that were accessible at the Jazzgalerie or that I was allowed to take home.

Later I became a member of the association "Impro2000" in the position of a secretary. At the festival I fulfilled almost every possible task from kitchen-work, bar to the office where my task was and is now again the writing of applications for public subsidies. In the year 2009, for the 30th anniversary of the "Konfrontationen" festival, I edited together with Hans Falb a trilingual book that was meant to reflect contemporary thinking within the "free-jazz-world." The book is entitled *tell no lies claim no easy victories / L'improvisation ne s'improvise pas*⁴⁹.

In 2010, I graduated in social and cultural anthropology from the University of Vienna with the thesis *Das scape jazzistique. Improvisationen in einem globalen Feld. (The scape jazzistique. Improvisations in a global field)* for which I made many interviews with Austrian and international musicians.

⁴⁸ Cf. O'Meally, Robert G., Brent Edwards, and Farah Jasmine Griffin (2004). p. 3

⁴⁹ Contents of the book: <http://www.konfrontationen.at/ko09/nolies.png>

In the subsequent year I founded the trilingual magazine resp. book-series *THEORAL – oral music histories and interesting interviews* dedicated, rather artistically than scientifically, to documenting "philosophical autobiographies" of artists who consider improvisation as paramount to their artistic practice. After some theoretical self-reflection the subtitle was changed to *bright medium for uncynical voices*.

As a result of all these occupations as well as working at other festivals and visiting relevant places/spaces all over Europe, in Lebanon, in the USA and Mexico, I have a large network of musicians and organizers that can be very helpful in investigating the flows that influenced the Jazzgalerie as well as how and to whom the festival served as an example.

As mentioned above, my qualifications encompass anthropological theory like globalization theory, (trans)nationalism and others as well as methodology: I was trained in fieldwork/ethnography and participant observation. Therefore, I am very aware that reflexivity concerning the role of the researcher in the field is a key for this *anthropology at home*.

Research languages are German, English, French, Spanish, as well as Portuguese, Italian and Dutch with limitations.

Time- and working plan

First phase: gathering of information and research, 6 months (March to December 2020)

- local history and the border: Iron Curtain, EU-enlargement, political developments in Austria including the cultural policies; global political transformations, that had an impact on jazz
- Jazz Studies, especially festival studies
- explorations among important agents concerning interviews and compilation of relevant questions
- review of the private archive of Hans Falb and of the association of the Jazzgalerie Nickelsdorf
- memo-writing with first hypothesis and theoretical reflections that come out of the data and lead to more data generation (this practice will be applied from beginning to the end of the project)⁵⁰

Second phase: empirical phase, 1 year (September 2020 to September 2021)

- investigation of the private archive of Hans Falb and the association
- systematic scrutiny of print and online articles on the Jazzgalerie and the "Konfrontationen"
- gathering and appropriation of relevant anthropological theory and methodology for the analysis
- extending contacts to colleagues in the discipline; presentation of first conclusions/latest research (eg. the private archives) at conferences in order to receive feedback

data generation:

- conduction of the interviews + typing the transcripts (in various waves, can overlap with the 3rd phase)
- participant observation at the festival in July 2020 and 2021 (overlaps with 1st phase)

Third phase: analysis, 1 year (September 2021 to September 2022)

- completion of the transcripts
- abstraction, distinction, linking and analysis of the data (archive, interviews, observations, relations, interactions between categories and sub-categories) through coding and following the memos
- writing of denser and longer memos and composing the first chapters of the dissertation as well as developing articles for academic journals
- contextualization of emergent theories with the state of research in the respective disciplines

Fourth phase: conclusion, 6 months (September 2022 to March 2023)

- selection of supplementary material for completion
- Revision of the existing chapters
- Completion of the dissertation

⁵⁰ Cf. Yvonne Schaffler: <https://homepage.univie.ac.at/evelyne.puchegger-ebner/files/Lehrmittel/grounded%20theory%20.pdf>. October 27, 2019

Literature

- Appadurai, Arjun (1998). Disjuncture and Difference in the Global Cultural Economy. In: ders. *Modernity at Large. Cultural Dimensions of Globalization*. Minneapolis: The University of Minnesota Press.
- Appadurai, Arjun (2001). Grassroots Globalization and the Research Imagination. In: ders. (Hg.) *Globalization*. Durham and London: Duke University Press.
- Appadurai, Arjun (2013). How Histories Make Geographies: Circulation and Context in a Global Perspective. In: ders. *The Future As Cultural Fact. Essays on the Global Condition*. London and New York: Verso.
- Berland, Jody (2005). Space. In: Tony Bennet et al. *New Keywords. A Revised Vocabulary of Culture and Society*. Malden: Blackwell Publishing.
- Chandler, David and Joan Coaffee (2017). Introduction: contested paradigms of international resilience. In: dies. *The Routledge Handbook of International Resilience*. New York: Routledge.
- Charmaz, Kathy (2001): Grounded Theory. In: Denzin, K. Norman and Lyncoln Yvonna S. (eds.): *The American Tradition in qualitative research*. Volume II. London: Sage.
- Currie, Scott (2019). Individuals, Collectives, and Communities. Festivals and Festivalization: The Shaping Influence of a Jazz Institution. In: Gebhardt, Nicholas, Nicole Rustin-Paschal und Tony Whyton (Hg.) *The Routledge Companion To Jazz Studies*. New York: Routledge.
- Deleuze, Gilles et Felix Guattari (1980). *Mille Plateaux. Capitalisme et Schizophrénie 2*. Paris: Les Éditions de Minuit.
- Falassi, Alessandro (Ed.) (1987). *Time out of Time: Essays on the Festival*. Albuquerque: University of New Mexico Press.
- Fartacek, Gebhard (2011). Lokale Heiligtümer. In: Fernand Kreff, Eva-Maria Knoll, Andre Gingrich (Hg.) *Lexikon der Globalisierung*. Bielefeld: Transcript Verlag.
- Fischer-Lichte, Erika (2017). *Ästhetik des Performativen*. Frankfurt am Main: Suhrkamp
- Foucault, Michel (1997). *Il Faut Défendre La Société. Cours au Collège de France. 1976*. Paris: Gallimard.
- Gingrich, Andre (2007). *Die globalisierte Töpferin. "Weicher" Universalismus und der Begriff des Besonderen in der Anthropologie*. In: Die Maske, Nr. 1. Wien.
- Glaser, Barney & Anselm Strauss (1998): Die Entdeckung der Grounded Theory. In: Barney Glaser und Anselm Strauss *Grounded Theory: Strategien Qualitativer Sozialforschung*. Verlag Hans Huber. Bern.
- Hannerz, Ulf (2011). Kosmpolitismus. In: Fernand Kreff, Eva-Maria Knoll, Andre Gingrich (Hg.)

- Lexikon der Globalisierung*. Bielefeld: Transcript Verlag.
- Heller, Michael (2017). *Loft Jazz. Improvising New York in the 1970s*. Oakland, California: University of California Press.
- James, Robin (2015). *Resilience & Melancholy. Pop Music, Femininism, Neoliberalism*. Alresford: Zero Books
- Jost, Ekkehard (1991). *Sozialgeschichte des Jazz in den USA*. Hofheim: Wolke Verlag
- Knapp, Marion (2005). *Österreichische Kulturpolitik und das Bild der Kulturnation. Kontinuität und Diskontinuität in der Kulturpolitik des Bundes seit 1945*. Frankfurt am Main-Wien: Lang
- Knecht, Michi (2011). Transnationalisierung. In: Fernand Kreff, Eva-Maria Knoll, Andre Gingrich (Hg.) *Lexikon der Globalisierung*. Bielefeld: Transcript Verlag.
- Kohl, Ines (2011). GrenzgängerInnen. In: Fernand Kreff, Eva-Maria Knoll, Andre Gingrich (Hg.) *Lexikon der Globalisierung*. Bielefeld: Transcript Verlag.
- Komlosy, Andrea (2018). *Grenzen. Räumliche und soziale Trennlinien im Zeitlauf*. Wien: Promedia.
- Kreff, Fernand (2011). Nicht-Orte. In: ders., Eva-Maria Knoll, Andre Gingrich (Hg.) *Lexikon der Globalisierung*. Bielefeld: Transcript Verlag.
- Levi, Giovanni (1994). On Microhistory. In: Peter Burke (Hg.) *New Perspectives On Historical Writing*. Cambridge: Polity Press.
- Lewis, George E. (2008). *A Power Stronger Than Itself. The AACM and American Experimental Music*. Chicago and London: The University of Chicago Press.
- Löw, Martina (2001). *Raumsoziologie*. Frankfurt am Main: Suhrkamp Taschenbuch Wissenschaft.
- Magnússon, Sigurður Gylfi und István M. Szijártó (2013) *What is Microhistory? Theory and Practice*. London: Routledge.
- McKay, George and Emma Webster (2015). *The impact of (jazz) festivals: An Arts and Humanities Research Council-funded research report*. Scheffield: Equinox-Publishing.
- Medboe, Haftor et al. (2016). *Continental Drift. 50 Years of Jazz from Europe*. Edinburgh: Continental Drift Publishing.
- Morinis, Alan (1992). Introduction. In: ders. (Hg.) *Sacred Journeys. The Anthropology of Pilgrimage*. Westport, London: Greenwood Press.
- Nabti, Mehdi (2010). *Les Aïssawa. Soufisme, musique et rituels de transe au Maroc*. Paris: L'Harmattan
- O'Meally, Robert G., Brent Edwards, and Farah Jasmine Griffin (2004). *Uptown Converstion: The New Jazz Studies*. New York: Columbia University Press.
- Portelli, Alessandro. What makes oral history different. In: Perks, Robert and Alistair Thomson

- (1998). *The Oral History Reader*. London and New York: Routledge.
- Prins, Gwin (1994). Oral History. In: Peter Burke (Hg.) *New Perspectives On Historical Writing*. Cambridge: Polity Press.
- Rapport, Nigel and Joanna Overing (2000). *Social and Cultural Anthropology. The Key Concepts*. London and New York: Routledge.
- Sanjek, Roger (2002). Ethnography. In: Alan Barnard and Jonathan Spencer (2002). *Encyclopedia of Social and Cultural Anthropology*. London and New York: Routledge.
- Schenker, Frederick J. (2019). Listening for Empire in Transnational Studies. In: Gebhardt, Nicholas, Nicole Rustin-Paschal und Tony Whyton (ed.) *The Routledge Companion To Jazz Studies*. New York: Routledge.
- Schmickl, Philipp und Hans Falb (Hg.) (2009). *tell no lies claim no easy victories / L'improvisation ne s'improvise pas*. Nickelsdorf: Verein Impro 2000.
- Schmickl, Philipp (2011-2018). *THEORAL – oral music histories and interesting interviews. no. 1-14*. Nickelsdorf: Selbstverlag.
- Strathern, Marilyn (1987). The limits of auto-anthropology. In: Anthony Jackson (Hg.) *Anthropology At Home*. London and New York: Tavistock Publications
- Tálos, Emmerich (2006). *Schwarz-Blau. Eine Bilanz des "Neu-Regierens"*. Wien: Lit-Verlag. S. 248-63
- Taylor, Lawrence J (2011). Grenzen. In: Fernand Kreff, Eva-Maria Knoll, Andre Gingrich (Hg.) *Lexikon der Globalisierung*. Bielefeld: Transcript Verlag.
- Turner, Victor (1974). Liminal to Liminoid, in Play, Flow, and Ritual: An Essay in Comparative Symbolology. *Rice Institute Pamphlet -Rice University Studies, 60, no. 3*. Houston: Rice University
- Vertovec, Steven (2010). *Transnationalism*. New York: Routledge.
- Whyton, Tony (2019). Wilkie's Story. Dominant Histories, Hidden Musicians, and Cosmopolitan Connections in Jazz. In: Gebhardt, Nicholas, Nicole Rustin-Paschal und ders. (Hg.) *The Routledge Companion To Jazz Studies*. New York: Routledge.
- Wimmer, Michael (1995). *Kulturpolitik in Österreich. Darstellung und Analyse 1970 - 1990*. Innsbruck-Wien: Österreichischer Studienverlag.
- Wimmer, Michael (2006). *Staatliche Kulturpolitik in Österreich seit 2000. Zur Radikalisierung eines politischen Konzeptes*. In: Emmerich Tálos (2006). *Schwarz-Blau. Eine Bilanz des "Neu-Regierens"*. Wien: Lit-Verlag.
- Wolf, Eric (2001). On Fieldwork and Theory. In: Eric Wolf. *Pathways of Power. Building an Anthropology of the Modern World*. Berkeley and Los Angeles: The University of California

Press.

online sources:

Howell, Signe (2018). *Ethnography*. The Cambridge Encyclopedia of Anthropology.

<http://www.anthroencyclopedia.com/entry/ethnography>; abgerufen am 20. Oktober 2019

James, Robin (2019). *Resilience, Sonic Patriarchy, and Feminist Melancholies*, <https://www.its-her-factory.com/2019/04/video-of-my-ctm-2019-talk-resilience-sonic-patriarchy-and-feminist-melancholies/>; abgerufen am 23. November 2019

Karasz, Palki. *An Art Exhibit Based on a Migrant Tragedy in Austria Stirs Unease*. In: New York Times, 4. September 2016. <https://www.nytimes.com/2016/09/05/world/europe/austria-nickelsdorf-art-refugees.html>; abgerufen am 25. September 2019

McKay, George (2016). *Why Jazz (and not, say, Rock or Folk) Music for Thinking about Festival and Cultural Heritage?* <http://chimeproject.eu/why-jazz-festivals/>; abgerufen am 14. Oktober 2019

Schaffler, Yvonne. *Theoretische Grundlagen der Grounded Theory*.

<https://homepage.univie.ac.at/evelyne.puchegger-ebner/files/Lehrmittel/grounded%20theory%20.pdf>; abgerufen am 27. Oktober 2019

Schiller, Melanie (2017). Robin James (2015). Resilience & Melancholy. Pop Music, Feminism, Neoliberalism. In: *Samples. Online-Publikation der Gesellschaft für Populärmusikforschung. Jahrgang 15 (2017)*, <http://www.gfpm-samples.de/Samples15/rezschiller.pdf>; abgerufen am 23. November 2019

Whython, Tony (2018): *Space is the place: European jazz festivals as cultural heritage sites*.

International Journal of Heritage Studies, <https://doi.org/10.1080/13527258.2018.1517375>; abgerufen am 14. Oktober 2019

print:

Nüchtern, Klaus. *Rambazamba in der Pampa. Wie ein vor 40 Jahren etabliertes Musikfestival dem burgenländischen Nickelsdorf zur Weltgeltung verhalf*. In: Falter 29/19, 17. Juli 2019. Wien: Falter Verlag