

Annotated Bibliography of The Impact of Jazz Festivals Research Review, AHRC Connected Communities Programme

This research review, consisting of a 110-entry annotated bibliography, was produced as part of an AHRC Connected Communities programme project entitled '[The Impact of Festivals](#)'.

It supports a journal article, 'The Impact of Jazz Festivals', accepted by [Jazz Research Journal](#) in July 2016.

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July 2016

Author: Abreu-Novais, Margarida and Charles Arcodia

Year: 2013

Title: Music festival motivators for attendance - Developing an agenda for research

Reference Type: Journal article

Publisher: International Journal of Event Management Research

Journal: International Journal of Event Management Research

Volume/Issue: Volume 8, Number 1,

Page numbers: 34-48

Keywords: Motivation; Event Attendance; Music Festivals

URL: <http://www.ijemr.org/wp-content/uploads/2014/10/AbreuNovaisArcodia.pdf>

Date accessed: 17-Dec-15

Abstract: This article analyses existing research with reference to motivations for attending special events with specific reference to musical performances. Its purpose is to identify emerging themes, detect similarities and contradictions, and uncover gaps in knowledge that need to be addressed by further research. While the overall aim is to understand the motivations to attend music festivals, the lack of specific studies in this area requires the analysis of motivations to be conducted within the broader context of special events. The first two sections of the article therefore identify, describe and analyse the main motivational theories and frameworks utilised in the special event context and subsequently critically examines these theories. It is suggested that the most relevant issues are motivational dimensions, the relationship between motivation and socio-demographic variables and the generalisability of motivators. A section specifically on music festivals is then presented and analysed in greater detail. The final section concludes the analysis by highlighting the significant overall findings and identifying the gaps in the existing literature so that future studies may use this as a platform for guidance in further research.

Research Notes: A useful review of the event management/tourism literature on motivation to attend music festivals which suggests seven main dimensions of motivations across a wide range of events including music festivals, namely: Socialisation (pp. 36-8); Family togetherness (p. 38); Event novelty (pp. 38-9); Escape and relaxation; Excitement and enjoyment (p. 39); Cultural exploration (p. 40); and Event specific and other factors – including learning, intrinsic rewards (e.g. cash), status, and community pride (p. 40). Whilst not about jazz or even music festivals per se, by examining motivation for attendance, the authors highlight some of the social impacts of jazz festivals.

Author: Advantage Marketing Information

Year: 2012

Title: Newport Festivals Foundation – An Economic Impact Study

Reference Type: Report

Publisher: Advantage Marketing Information

Number of Pages: 19

Keywords: economic impact, festival city, Newport, Newport Festivals, Newport Jazz and Blues Festival, Jazzfest

URL: <http://www.dem.ri.gov/folkjazeerais.pdf>

Date accessed: 05-Jul-16

Abstract: The Newport Festivals Foundation authorized a study to estimate the direct spending impact of the Newport Folk and Jazz festivals on Rhode Island. The study was conducted around the 2012 Festival season.

The study estimated a direct spending contribution to the State of Rhode Island of \$5,089,367.00. Previous studies estimated the combined economic impact on Rhode Island at \$3,710,000 (Impact Studies conducted by The Office of Travel, Tourism and Recreation at the University of Rhode Island: 1994 Jazz Festival \$2.11 million; 1997 Folk Festival \$1.60 million).

Research Notes: This report into the economic impact of the Newport Festivals Foundation includes information about both Newport's folk and jazz festivals, based on a fairly small sample size of jazz festival attendees (201). As well as including figures for the direct spending in Rhode Island associated with Newport Festivals Foundation, the report includes analysis of the role that festivals play in bringing visitors to Rhode Island, customer satisfaction and demographics. The report amalgamates the figures for direct spend for vendor, festival and performer expenditures, therefore it is not possible to estimate the direct spend of the jazz festival alone, although Jazz Attendee Expenditures in Rhode Island is estimated at \$1,939,681.08.

Author: AEA Consulting

Year: 2006

Title: Thundering Hooves: Maintaining the Global Competitive Edge of Edinburgh's Festivals

Reference Type: Report

Publisher: AEA Consulting

Number of Pages: 87

Keywords: Edinburgh Festivals, economic impact, status, world-class, festival city

URL: <http://www.scottisharts.org.uk/DownloadPublication.aspx?pub=11279>

Date accessed: 17-Dec-15

Abstract: This report was commissioned by the Scottish Arts Council in partnership with Festivals Edinburgh (formerly, the Association of Edinburgh Festivals), the City of Edinburgh Council (CEC), the Scottish Executive, EventScotland and Scottish Enterprise Edinburgh and Lothian; the client group is concerned about the gradual attrition of Edinburgh's competitive position and, with it, a long term decline in its status as a cultural city in the eyes of artists, promoters, audience and media, disadvantaging both the festivals and Edinburgh alike.

Research Notes: This report is based on a literature review and interviews with key Edinburgh Festivals stakeholders. It is less concerned with presenting and gathering primary data to show the benefits a festival brings to a locale, and more with contextualising Edinburgh's Festivals within a global market of 'festival cities' such as Montreal, Melbourne, and Manchester, and then making recommendations as to how best Edinburgh can support its festivals to maintain its edge as the 'world's premier festival city' (p. 11). The report offers an overview as to the state of the global festival market and background as to the growth in 'festivalisation' across the world, including global trends, most noticeably an increase in specialisation and professionalisation, and a decrease in public funding for festivals compared to other sources of income (sponsorship, ticket sales, etc.). The authors suggest that a successful festival is one in which festival producers both attract talent from outside (the great performers, artists, film-makers etc), and then integrate these with 'global and the local ("glocal") creativity, and on the imaginative relationships between 'foreign presence' and the 'local cultural ecology and place' (p. 18). The report then analyses each case study city around a set of key criteria and benchmark ratios 'designed to rank the cities according to their relative competitiveness'. Such a ranking system is inevitably in danger of being highly subjective, however. The report is interesting because it allows insight into how national institutional thinking at a global level, and the kind of insecurities (based on a high degree of self-assuredness) expressed at the highest level, but also highlights the high value of festivals to cities' economies.

Author: Arcodia, Charles and Michelle Whitford

Year: 2006

Title: Festival attendance and the development of social capital

Reference Type: Journal article

Publisher: Routledge

Journal: Journal of Convention & Event Tourism

Volume/Issue: Volume 8, Number 2

Page numbers: 1-18

DOI: 10.1300/J452v08n02_01

Keywords: Festivals, festival attendance, social capital, social impact, cultural impact, political impact

URL: http://dx.doi.org/10.1300/J452v08n02_01

Date accessed: 17-Dec-15

Abstract: Festivals are emerging worldwide as a growing and vibrant sector of the tourism and leisure industries and are seen to have significant economic, socio-cultural, and political impacts on the destination area and host groups. While there are a number of scholars working on developing valid models to determine the economic impact of festivals on host communities, there are few studies published which focus on the social, cultural, and/or political impacts of festivals and events. The purpose of this paper, therefore, is to determine the degree to which festival attendance facilitates the augmentation of social capital by drawing upon the literature from various disciplines in order to conceptualize the synergy between festivals and social capital. To achieve this, the paper will (1) examine the relevant literature on the key characteristics of “festivals” as distinct from other events and (2) investigate the current uses of the notion of “social capital” within the academic debates in a variety of disciplinary contexts

Research Notes: This article describes the positive and negative social impacts of festivals. The authors suggest that that festivals can develop communities' social capital by building community resources, promoting social cohesiveness, and by giving communities the opportunity for public celebration and generating a feeling of ‘communitas’ (pp. 11-14). They also note, however, that not all festival impacts are positive, and that there are a range of negative socio-cultural impacts that may impinge upon the host community, including ‘overzealous attempts at commercialization ... community alienation, substance abuse, increased criminal activity, loss of amenities, and social dislocation’ (p. 14). The authors conclude that while there are significant economic benefits to festivals, there are social rather than economic phenomena and have social benefits which must be assessed and hence important to ‘widen the current discourse which focuses solely on economic benefits’ (p. 15). The authors do not specify what type of festivals are under discussion but refer to events such as the Sydney Gay and Lesbian Mardi Gras, the Adelaide Festival and the Woodford Folk Festival, therefore appear to include arts and music festivals within their remit, albeit not jazz festivals per se.

Author: Arts Council of England

Year: 1995

Title: Review of Jazz in England: consultative Green Paper

Reference Type: Report

Publisher: London: Arts Council of England

Number of Pages: 62

Keywords: jazz, funding, Serious, Arts Council, green paper

Abstract: [In lieu of abstract] This green paper was published by the new Arts Council of England in October 1995, based on written submissions and open meetings throughout the country in Autumn 1994. The document notes that 'financial instability among promoters was probably the most important contributing factor to the problems of jazz musicians' and that with few strong advocates in cultural and media establishments, and no organised infrastructure of employment opportunities, jazz and audience development 'have not gone hand-in-hand'.

Research Notes: An interesting document which sets out the state of play for jazz in England in the mid-1990s. Jazz Services' *Jazz Musicians Guide* listed 322 jazz promoters in Great Britain at this time, and comments on the striking variety of types of promoters and levels of experience which result in a 'mainly uncoordinated patchwork of provision'. The green paper notes the risks in progressing from smaller to larger venues and that sponsorship for higher profile gigs is rare. It does, however, note that 'some interesting experiments' in programming jazz as part of a cross-over music programme have been very successful on the South Bank, and also that a small number of commercial producers have been successful in developing the programming and marketing of jazz with a limited amount of public subsidy. The green paper found that the needs of promoters and the state of buildings and equipment 'needed to be urgently addressed'. The review notes that the introduction of jazz into the National Curriculum in 1992 offered new opportunities for students 'to appreciate and take part in jazz, and openings for musicians in the classroom', and that the number of courses available at higher education level is increasing. A number of recommendations were made, including that a programming development fund should be established to help enterprising venues and promoters develop more adventurous jazz programming and underpin it with good marketing, presentation, and outreach practice. Also contains useful overview of the history of British jazz by Stuart Nicholson.

Author: Atkinson, David and Eric Laurier

Year: 1998

Title: A sanitised city: Social exclusion at Bristol's 1996 international festival of the sea

Reference Type: Journal article

Publisher: Elsevier Science

Journal: Geoforum

Volume/Issue: Volume 29, number 2

Page numbers: 199-206(8)

DOI: 10.1016/S0016-7185(98)00007-4

Keywords: Bristol; maritime heritage; festivals; travellers; social exclusion; tourist gaze

URL: <http://www.sciencedirect.com/science/article/pii/S0016718598000074>

Date accessed: 05-Jan-16

Abstract: Using the example of Bristol's 1996 International Festival of the Sea, we argue that in addition to the economic and cultural impacts of such 'Hallmark' tourist spectacles, these events may also have marked social consequences for urban areas. This essay deals with two groups of travellers who were resident in Bristol, but who were forced to leave their camps as the festival-period approached. Latent hostility towards the travellers was catalysed by the belief that their unsightliness would offend tourists and festival-participants, and that their presence would detract from the new maritime-heritage identity which Bristol was attempting to perform. We trace the development of this debate in the Bristol Evening Post and the invocation by local groups, journalists and politicians of the tourist gaze as a rationale for excluding the travellers from Bristol's maritime-heritage docklands.

Research Notes: Albeit not about a music festival per se, Atkinson and Laurier's article about the Bristol Festival of the Sea describes some of the negative impacts of festivals on local residents. The authors show how festival organisers and local authorities may wish to promote a sanitised or ideal version of the locale, of relevance to other festival cities such as New Orleans or Edinburgh. It offers an less celebratory perspective on festivals in reporting on how local authorities in Bristol used the 'imagined tourist' gaze as 'judgmental Other' to sanitise parts of the city deemed unsightly before a festival event. In doing do, the article highlights how festivals can expose deep-seated tensions about issues such as multiculturalism, race, and civic identity, which is often ignored in the grey literature and within event management and tourism studies: 'The tourist gaze as judgmental Other justified a highly exclusive and normative sense of civic identity: one which allowed Bristol to purify its image and dispel any blurring and disorder so that their imagined tourists could consume the city unproblematically and uncritically amidst the global circulation of imagined tourist places' (p. 205).

Author: Bakhtin, Mikhail

Year: 1968

Title: Rabelais and His World (Translated by Helene Iswolsky)

Reference Type: Book

Location: **Publisher:** Cambridge, Mass.: MIT Press

No. of pages: 484

Keywords: carnivalesque, carnival, semiotic, literature, Rabelais, medieval

Abstract: [From introduction by Krystyna Pomorska, p. x] Rabelais and His World is a new stage in Bahtin's creative development. His study is concerned with semiotic operation. The author is no longer confined to the verbal language but investigates and compares different sign systems such as verbal, pictorial, and gestural. In the book on Dostoevsky Bakhtin had already mentioned that his analysis of the dialogue/monologue structure actually belongs to a metalingual level. In the present study he has proved to be most consistent in this creative development. The critic presents Rabelais' work in the richest context of medieval and Renaissance cultures, treating them as systems of multiform signs. To find a common denominator of these signs, that is, to discover their general code is the author's goal. His procedure, naturally, continues to be structural. The dominant for all systems mentioned above is laughter. Its manifestation is the various forms of folk rites and festivities ('carnival'). In this way Rabelais' art proves to be oriented towards the folk culture of the marketplace of the Middle Ages and Renaissance. Because of this large and systematised viewpoint, Bakhtin can go further in his semiotic analysis; he can go beyond the cultural products themselves. The objects of his analysis are not only products but also situations as semiotic systems. Thus he can utilise the results of the semiotic approach for sociological studies.

Research notes: Bakhtin's notion of 'carnival' and the 'carnavalesque' is the basis for the work of a number of festival studies scholars, particularly Anderton (2006, 2008, 2011), McKay (2015), and Larsen and O'Reilly (2009). This book examines Rabelais in the history of laughter, the language of the marketplace, popular-festive forms and images, banquet imagery, grotesque image of the body and its sources, images of the material bodily lower stratum and Rabelais' images and his time. 'Carnival is not a spectacle seen by the people; they live in it, and everyone participates because its very idea embraces all the people. While carnival lasts, there is no other life outside it. During carnival time life is subject only to its laws, that is, the laws of its own freedom. It has a universal spirit; it is a special condition of the entire world, of the world's revival and renewal, in which all take part (p. 7) ... Carnival celebrated temporary liberation from the prevailing truth and from the established order; it marked the suspension of all hierarchical rank, privileges, norms, and prohibitions. Carnival was the true feast of time, the feast of becoming, change, and renewal. It was hostile to all that was immortalised and completed' (p. 10).

Author: Behr, Adam, Matt Brennan, Martin Cloonan, Simon Frith and Emma Webster

Year: 2016

Title: Live concert performance: An ecological approach

Reference Type: Journal article

Publisher: Taylor & Francis

Journal: Rock Music Studies

Volume/Issue: Volume 3, number 1

Page numbers: 5-23

DOI: 10.1080/19401159.2015.1125633

Keywords: ecology, live music, venue, Queen's Hall, King Tut's Wah Wah Hut, SSE Hydro, Glasgow, Edinburgh

URL: <http://dx.doi.org/10.1080/19401159.2015.1125633>

Date accessed: 26-Jan-16

Abstract: For the last decade we have been engaged in the study of the history, economics and sociology of live music in Britain. In this paper we will consider the value of "ecology" as an analytic concept (rather than just a buzzword) and compare an ecological account of the setting in which music happens to the use of previous spatial metaphors, from Durkheim's milieus to Straw's scenes. To illustrate our argument, we present case studies of three Scottish concerts; one in a small-scale venue (Glasgow's King Tut's), one in a mid-size venue (Edinburgh's Queen's Hall), and one in a large-scale venue, the 12,000 seater SSE Hydro.

Research Notes: This paper combines a theoretical approach with ethnographic research to question whether an ecological approach - one which considers the social and the physical spaces in which live music takes place - is useful. This is linked to other work by the authors on the history of live music in Britain (2013). While it doesn't consider jazz festivals per se, it does offer a useful reading of the external factors impacting on festivals, which in turn will affect their potential for impact.

Author: Bennett, Andy, Jodie Taylor and Ian Woodward (eds)

Year: 2014

Title: The Festivalization of Culture

Reference Type: Book

Location: Publisher: Aldershot: Ashgate Publishing Ltd

Number of Pages: 294

ISBN: 978-1-4094-3198-5

Keywords: Festivalization, Europe, Australia, community, social mobility

URL: <https://www.routledge.com/products/9781409431985>

Date accessed: 22-Feb-16

Abstract: The Festivalization of Culture explores the links between various local and global cultures, communities, identities and lifestyle narratives as they are both constructed and experienced in the festival context. Drawing on a wide range of case studies from Australia and Europe, festivals are examined as sites for the performance and critique of lifestyle, identity and cultural politics; as vehicles for the mobilization and cementation of local and global communities; and as spatio-temporal events that inspire and determine meaning in people's lives. Investigating the manner in which festivals are no longer merely periodic, cultural, religious or historical events within communities, but rather a popular means through which citizens consume and experience culture, this book also sheds light on the increasing diversity of contemporary societies and the role played by festivals as sites of cohesion, cultural critique and social mobility. As such, this book will be of interest to those working in areas such as the sociology, consumption and commodification of culture, social and cultural geography, anthropology, cultural studies and popular music studies.

Research Notes: This edited collection examines festivals from a variety of perspectives and countries, and are empirically grounded for the most part. The chapter by Chalcraft, Delanty and Sassatelli is relevant to this project as it includes a brief overview of Sassatelli's work with Santoro on Umbria Jazz, and the opportunities offered by festivals for transnational and cosmopolitan identification. Albeit not about jazz, the final chapter by Morey, Bengry-Howell, Griffin, Szmigin and Riley is also useful in that it is about the relationship between festivals and online technologies. Specifically, the authors consider how the emergence of different forms of online technology shape the ways in which festival-goers engage with specific festival events.

Author: BOP Consulting

Year: 2013

Title: The Economic, Social and Cultural Impact of the City Arts and Culture Cluster

Reference Type: Report

Publisher: City of London Corporation

Number of Pages: 65

Keywords: City of London, economic impact, social impact, cultural value, new commissions, volunteers

URL: <https://www.cityoflondon.gov.uk/business/economic-research-and-information/research-publications/Documents/research-2013/Economic-social-cultural-impact-of-the-city-arts-and-culture-clusture-ForWeb.pdf>

Date accessed: 17-Dec-15

Abstract: This report assessed the economic and social impact of the City of London's arts and culture cluster. By combining management data from 22 organisations with qualitative research, it show the value they bring to the City. It was commissioned to draw attention to the cultural value of the City of London, in response to the 2006 VivaCity report which focused solely on the sector's economic value. The BOP Consulting report is based on UNESCO's framework for cultural statistics and covers cultural and natural heritage, performance and celebration, visual arts and crafts, but not books and press, audio-visual and interactive media, or design and creative services as these are regarded as the commercial, creative and cultural industries and generally independent of government support (p. 8).

Research Notes: As well as economic impact, the report also offers research and analysis of social and cultural impacts of the arts and culture cluster, the former based on measuring volunteering, education and outreach, and well-being, and the latter based on audience surveys, media coverage, and the number of new commissions created. This report is not focused solely on festivals but includes venues such as the Barbican – which is a major host of the London Jazz Festival – and also the City of London Festival, which takes place in the summer. The total GVA for the overall London economy generated by the City arts and culture cluster in 2011/12 was estimated at £291m, which reflects the spending by both arts and culture organisations and their audiences in the rest of London. Unlike the various Edinburgh Festivals reports, the data is not disaggregated and it is therefore difficult to draw conclusions as to the impact of particular festivals. As the report shows, in addition, the City arts and culture cluster also raises the profile of the area in the national and international media; in 2011/12, for instance, the City arts and culture organisations were mentioned over 10,000 times in the national media. 'Such coverage sheds a different light on the Square Mile, which is more commonly associated with the financial services and business sector' (p. 4).

Author: BOP Consulting

Year: 2015

Title: Edinburgh Festivals: Thundering Hooves 2.0: A Ten Year Strategy to Sustain the Success of Edinburgh's Festivals

Reference Type: Report

Publisher: BOP Consulting

Number of Pages: 93

Keywords: Edinburgh Festivals, economic impact, status, world-class, festival city, situational analysis, strategy, digital technology

URL: http://www.edinburghfestivalcity.com/assets/000/000/823/TH_2_0_-_full_report_original.pdf?1432048731

Date accessed: 17-Dec-15

Abstract: Thundering Hooves - metaphorically named after the sound of the competition catching up with Edinburgh - is the title given to a series of strategic reports aimed at sustaining and developing Edinburgh's position as the world's leading festival city. All such reports were commissioned by the Festivals Forum.

Research Notes: The report is a review of progress on the original Thundering Hooves document of 2006 by AEA Consulting. As with the 2006 report, the Thundering Hooves 2.0 document highlights the high value placed on the festivals by the city, and examines it from a global viewpoint. This second report reviews the recommendations in the original report against a situational analysis paper to consider what has changed, the strengths and weaknesses of the festivals, and to offer further recommendations: a 'ten-year strategy to sustain the success of Edinburgh's Festivals'. The report contains four somewhat brief case studies of other 'festival cities': Montreal, Austin, Venice, and Manchester; each includes detail of the relationship to one or more strategic strand, but, unlike Thundering Hooves 1.0, no attempt to rank the cities is made. The authors identify six themes which emerged as the drivers of change and make 38 recommended actions, which are left to the Festivals Forum to designate. The appendices include a useful overview of the total income sources of the Edinburgh festivals from 2005/6 to 2014/15, which includes earned income, City of Edinburgh Council input, and Creative Scotland core grant funding (pp. 38-9). The report also gives a ten-year overview of additional indirect investment in Festivals Edinburgh, including cultural diplomacy and innovation (p. 42). Whilst the report recognises the current financial landscape of 'austerity', it also does not shy away from recommending that the festivals still 'need a strong public funding base and clear sense of commitment from local and national government to leverage private investment and that from other partners, such as universities' (p. 78).

Author: Bracalente, Bruno, Cecilia Chirieleison, Massimo Cossignani, Luca Ferrucci, Marina Gigliotti and M. Giovanna Ranalli

Year: 2011

Title: The economic impact of cultural events: The Umbria Jazz music festival

Reference Type: Journal article

Publisher: IP Publishing Ltd

Journal: Tourism Economics

Volume/Issue: Volume 17, number 6

Page numbers: 1235–1255

DOI: 10.5367/te.2011.0096

Keywords: cultural events; economic impact; input–output model; Umbria Jazz music festival

URL: <http://www.ingentaconnect.com/content/ip/tec/2011/00000017/00000006/art00005>

Date accessed: 18-Dec-15

Abstract: This paper assesses the economic impact of a cultural event on a local economy. The event analysed is the Umbria Jazz music festival, which is held annually in July in the city of Perugia in Italy. The relevance of this case study concerns the methodological problems involved in estimating the number of visitors attracted by an event characterized by numerous free concerts. In addition, through the choice of the components of expenditure and the impact analysis model, the proposed approach represents an advanced synthesis of the paths which have been developing in the literature.

Research Notes: An economic impact report which focuses as much on methodology as it does on the festival under study, which, as with other economic impact studies, takes a purely quantitative analysis of the impact of the festival. The input-output model used was constructed by IRPET (Tuscan Regional Institute for Economic Programming) by aggregation of a multi-regional model (Chenery–Moses approach) relating to the 20 Italian regions (p. 1240), therefore should be comparable to other studies which use it, although unfortunately none of the other jazz festival economic impact studies appear to do so. The authors highlight the importance of continued public investment in festivals and an adequate local supply of specialist services for the production of events so that money does not flow out of the locale, as well as the importance of continuing monitoring and evaluation of events. In doing so, they have produced an article which is both useful to methodologists and policy-makers, although it is suggested that the methodology could still be developed in order to analyse the less tangible benefits assessed in other economic impact assessments, including social and cultural benefits.

Author: Brand, Gail, John Sloboda, Ben Saul, and Martin Hathaway

Year: 2012

Title: The reciprocal relationship between jazz musicians and audiences in live performances

Reference Type: Journal article

Publisher: SAGE Journals

Journal: Psychology of Music

Volume/Issue: Volume 40, number 5

Page numbers: 634-651

DOI: 10.1177/0305735612448509

Keywords: audience effects, audience response, jazz, jazz musicians, live performance

URL: <http://pom.sagepub.com/content/40/5/634.short>

Date accessed: 18-Dec-15

Abstract: Despite the centrality of live musical performance to jazz, there has been little scholarly attention placed on the performer–audience relationship. This pilot study explored the factors that assisted and hindered this relationship among players and audience members attending live performances at a London jazz club. Semi-structured interviews were held with seven jazz musicians and ten audience members who had been present at one of their performances in a London jazz club. The central question was ‘what makes a successful jazz gig?’. Content analysis of responses identified that responses clustered in three major themes: the power of the audience, as experienced by both parties in positive and negative ways; the critical importance of venue size in moderating the quality of the performer-audience interaction; and the relative accuracy of each group’s beliefs about what the other group sought from this relationship. A major finding was that performers set clear limits on the degree to which they are willing to take audience views or behaviour into consideration, whilst acknowledging the very considerable power of the audience to influence events for better or for worse.

Research Notes: Albeit not directly about festivals or impact, this article is useful as it addresses the nature of the relationship between musicians and audience in relation to the venues in which the jazz performance is taking place. Because jazz festivals (such as the London Jazz Festival) may take place in a variety of venues including jazz clubs, this article is therefore relevant to understanding the social and psychological impact of festivals. The primary research question is ‘what makes a successful gig?’, from the perspective of both performers and audience members, based on a fairly small sample size (10 audience members and 7 musicians) from a jazz club in London. The authors highlight the imbalance between the amount of research into audience motivation/benefit and the relative lack of research into benefits received by performers, which this article seeks to address. They highlight the importance of the venue to how much audiences enjoy the gig, tending to prefer smaller, more intimate venues so that they are ‘with the musicians, intimately, as they performed, and having easy access to the musicians after the performance’ (p. 643), although the interviews highlight that this is not necessarily what the musicians want. The more closely the audience, and, significantly, the venue, match what suits the performers, the more successful a performance is likely to be. The findings have fed into jazz performance pedagogy via an ‘audience-awareness module’ and the authors posit the idea of educating audiences as to how much their behaviour influences the performance. It would also be useful to include perspectives from venue staff and promoters who seek to set up the ideal space for the performers/audiences to enjoy.

Author: Brookes, Fred and Charles Landry

Year: 2002

Title: Good Times: The Economic Impact of Cheltenham's Festivals

Reference Type: Report

Publisher: Unpublished - obtained directly from authors **Number of Pages:** 24

Keywords: Cheltenham Festivals, economic impact, tourism, marketing

Abstract: The study by Comedia of Cheltenham's thirteen festivals in 2002, commissioned by Cheltenham Borough Council, has revealed the extent to which the programme of festivals in Cheltenham contributes to the success of the town's economy.

Findings (pp. 4-5)

'A quarter of the year in Cheltenham is occupied by festivals. About 200,000 people account for the 370,000-odd tickets sold. Taken together, it is estimated that attenders at the thirteen festivals studied here produce a local spend of about £27m a year. Averaged out over the festival period this equates to over £340,000 for each of the 79 festival days. When induced economic effects are taken in to account the total contribution to the local economy is estimated at about £34m a year.

'Ticket purchase, food and drink, and accommodation each account for expenditure in the region of £6-7m. Festival-related expenditure on merchandising and services probably add about £5m, most of which is generated at the race meetings. Local travel spending accounts for about £1m, and a conservative estimate of the additional shopping activity not directly linked to festivals is some £600,000. Each attender is worth about £140 to the local economy, and each admission about £74.

'The scale of impact ranges very widely. The largest contributor is the Cheltenham National Hunt Festival, which provides more than half the total, is estimated to put about £15m into the local economy over three days. At the other end of the scale is the Folk Festival, in the region of £25,000.

'The four principal cultural festivals, Jazz, Literature, Music and Science, are operated by Cheltenham Arts Festivals, and can be studied as a distinct group.

'Total contribution to the local economy across the four festivals is about £3m, of which £1.8m is primary and secondary spending by attenders, with a further £0.5m of induced effects. Inward sponsorship in cash accounts for an additional £600,000, local authority expenditure £300,000 and other grants about £120,000.

'The four festivals generate a substantial amount of media coverage both broadcast and print. The broadcast exposure is valued at a minimum of £50,000 and the print media coverage at £210,000'.

Research Notes: This study is one of the earlier economic impact assessments of (jazz) festivals in the UK, and, as such, is purely economically focused and does not explore other aspects of impact such as social, cultural, educational or environmental. However, it forms a useful starting point for surveying the literature, partly as a comparison with later studies shows how economic impact studies have evolved and become more sophisticated. Treating all 13 of Cheltenham's festivals as one single entity allows the authors to conclude that the festivals as a whole are a positive force for the town, and this approach of assessing the impact of festivals on a locale is often used. However, it is clear that not all festivals have equal effects, and this makes generalisations problematic. For instance, while the authors claim that 'retailers also felt the positive effects from the feelings of prosperity and good spirits which is created' (p. 6) from the festivals, it is later suggested that, in fact, 'artistic festivals have little impact on retailing' (Charles and Landry 2002, p. 13), and, indeed, one festival (the National Hunt Festival) has a depressing effect on the town centre.

Author: Buckley, Nicola, Joanna McPhee and Eric Jensen

Year: 2011

Title: University Engagement in Festivals: Top Tips and Case Studies

Reference Type: Report

Publisher: National Co-ordinating Centre for Public Engagement

Number of Pages: 45

Keywords: public engagement, festival, practical guide

URL:

http://www.publicengagement.ac.uk/sites/default/files/Festivals%20Top%20Tips%20and%20Case%20Studies_0.pdf

Date accessed: 26-Jan-16

Abstract: University Engagement in Festivals: Top Tips and Case Studies is a practical guide to some of the different aspects of engaging with festivals. The Top Tips cover:

- Involving Student Volunteers in Festivals
- Effective Co-operations between Universities and Festivals
- Organising Stands / Drop-in Events at Festivals
- Marketing Educational Festivals to the Public
- Evaluating Educational Festivals

These are then illustrated by five case studies of university student engagement in festivals.

Research Notes: This is a practical guide produced by academics at the Universities of Bristol and Warwick which offers guidance on how to do public engagement. It includes case studies on the University of Creative Arts' participation at Glastonbury Festival in 2009-2011, and Guildhall School of Music and Drama's collaboration with The City of London Festival; these include a project description, purpose, what worked, what didn't work, resources required, and top tips.

Author: Burland, Karen & Stephanie E. Pitts

Year: 2010

Title: Understanding jazz audiences: Listening and learning at the Edinburgh Jazz and Blues Festival

Reference Type: Journal article

Publisher: Routledge

Journal: Journal of New Music Research

Volume/Issue: Volume 39, number 2

Page numbers: 125-134

DOI: 10.1080/09298215.2010.493613

Keywords: audience response, jazz, jazz musicians, live performance

URL: <http://dx.doi.org/10.1080/09298215.2010.493613>

Date accessed: 18-Dec-15

Abstract: This paper considers the ways in which jazz audiences participate in and contribute to musical events, and examines the roles that music plays in their lives and identities. Analysis of a large-scale survey and in-depth interviews, carried out at the Edinburgh Jazz and Blues Festival in 2007, reveals a sense of community and atmosphere within which audience members value the opportunity to be amongst like-minded jazz enthusiasts. The jazz festival is shown to be enhanced by the city and the context of the larger Edinburgh Festival, with the size and character of the venues also contributing significantly to the intimacy and success of each event. The findings challenge the prevailing view that jazz audiences tend to be younger than those for classical music (S. Oakes, 2003, Demographic and sponsorship considerations for jazz and classical music festivals, *The Service Industries Journal*, 23(3), 165–178), and offer points of comparison with recent studies of classical music audiences (S.E. Pitts, 2005, What makes an audience? Investigating the roles and experiences of listeners at a chamber music festival, *Music and Letters*, 86(2), 257–269; S.E. Pitts, 2005, Valuing Musical Participation. Aldershot: Ashgate; S.E. Pitts & C.P. Spencer, 2008, Loyalty and longevity in audience listening: Investigating experiences of attendance at a chamber music festival, *Music and Letters*, 89(2), 227–238), showing a stronger sense of individual taste amongst jazz listeners, expressed through loyalty to performers and genres, rather than to the festival itself.

Research Notes: This article examines the impact of the audience on the nature of the festival and the social and musical value obtained by festival-goers. One of the stated aims of this research, which took place at the Edinburgh Jazz and Blues Festival in 2009, was to understand the extent to which audience members felt involved in the festival and to find out how listeners make their decisions to attend. Interestingly, the researchers found that some older festival-goers believed that the festival had changed in character across the years, 'losing some of its intimacy and spontaneity as it became more commercialized through sponsorship and the use of larger venues' (p. 133). The authors argue that festivals create a 'tension between the tourist focused promotional strategies of the festival organizers, and the need for local involvement and identification' namely that tourists will not go where residents do not go (p. 127). 'The jazz festival was enhanced by the city and the context of the larger Edinburgh Festival, and the size and character of the venues contributed significantly to the intimacy and success of an event' (from Burland and Pitts 2012 - <http://dx.doi.org/10.1080/10350330.2012.731895>). The article is a little one-sided as it only takes into account the perspective of the audience. However, it is interesting that one of the findings indicates the relative lack of loyalty to the festival in favour of performers and genres.

Author: Calder, Bobby, Mathew Isaac, and Edward Malthouse

Year: 2013

Title: Taking the Customer's Point-of-View: Engagement or Satisfaction?

Reference Type: Report

Publisher: Marketing Science Institute

Journal: Marketing Science Institute Working Paper Series 2013

Volume/Issue: 13-102

Number of Pages/: 35

Keywords: engagement, motivation, marketing, Chicago jazz festival

URL: <http://www.msi.org/reports/taking-the-customers-point-of-view-engagement-or-satisfaction-1/>

Date accessed: 11-Jan-16

Abstract: Traditionally, marketers have used customer satisfaction as a guiding objective and metric. Increasingly, however, marketers are focusing on customer engagement as a complement or even an alternative to satisfaction, and many large, established companies have made engagement a major objective of their marketing efforts. At the same time, there is little agreement on what engagement is or how to employ it as a marketing metric. Whereas satisfaction is an integrative, usually post-hoc evaluation of a product or service, engagement is a highly personal and motivational state arising out of consumer experiences with a product or service. It is not yet clear how engagement should be conceptualized and whether it is fundamentally different from satisfaction. That is, will measures of satisfaction and engagement actually reveal different facets of the customer point-of-view that most companies seek to capture? In this report, Bobby Calder, Mathew Isaac, and Edward Malthouse clarify the concept of engagement and show that it can offer unique insights from satisfaction. Specifically, they suggest that because satisfaction is a summary concept that reflects a product's overall value, a host of product-related factors such as price and availability are likely to impact one's satisfaction. These factors are less likely to influence engagement, which arises from experiencing a product in pursuit of a larger personal goal. Engagement reflects the qualitative experience of what consuming the product means for the person. The authors develop a new model for measuring engagement, consistent with their conceptualization, and demonstrate via two large-scale surveys that engagement and satisfaction are each uniquely and incrementally predictive of different kinds of consumption behaviours.

Research Notes: The authors examine the experience of concert attenders at the Chicago Jazz Festival, particularly the attendees' intention to return the following year, thus highlighting the motivations behind attendance and hence the impact of the festival on audiences. The results are based on 490 responses to an emailed online survey. The authors found three experiences of artistic events: 'Social. This experience involves co-consuming, talking about, and sharing an arts event with others; Discovery. This experience involves learning about one's tastes, preferences, and interests, particularly as they relate to the arts; Transportation. This experience is one of perceiving the event as an active participant rather than a passive observer' (pp. 17-8). The article's main focus is not the Jazz Festival attendees, however, but rather to compare the results of the Jazz Festival study with the level of readership for a newspaper from a different study. In doing so, they highlight the differences between gauging *engagement* and measuring *satisfaction*, a distinction referenced by Carnwath and Brown in their literature review for Arts Council England on understanding the value and impacts of cultural experiences (2014, p. 103).

Author: Carnwath, John D. and Alan S. Brown

Year: 2014

Title: Understanding the Value and Impacts of Cultural Experiences

Reference Type: Report

Publisher: Arts Council England

Number of Pages: 156

Keywords: cultural value, economic value, arts, culture, Arts Council England

URL:

http://www.artscouncil.org.uk/media/uploads/pdf/Understanding_the_value_and_impacts_of_cultural_experiences.pdf

Date accessed: 11-Jan-16

Abstract: This review helps us understand how others have asked or considered the question 'what value do personal experiences of art and culture have for people?' in the past, and to contribute towards our knowledge in this area. The focus for the report was on academically-robust research and influential policy papers from the past twenty years. It provides a good overview of the commonly known frameworks and methodological approaches that have been used to investigate how individuals are affected by their experience of arts and culture. It also addresses value and quality from an organisational perspective: what do organisations that engage people in impactful experiences look like? How can the 'quality' of cultural organisations as a whole be assessed?

Research Notes: The report examines two related branches of this literature: 1) how individuals benefit from attending and participating in cultural programmes and activities; and 2) the creative capacities of arts and cultural organisations to bring forth impactful programmes (p. 7). The authors give a useful overview of terminology for terms such as 'value', 'impact', and 'cultural capital' and identify three stages of impacts that individuals realise through cultural participation defined by their temporal, namely concurrent impacts (during the event), experienced impacts (post-event hours or days later), and extended impacts (Lifelong engagement/memory — weeks or years later) (pp. 15-16). The report gives an historic overview (and references) of the development of the understanding of impact, from the economic focus of the 1980s and 1990s onwards to the present day's broader concerns with social and cultural impacts; discussion of the debates between 'intrinsic' and 'instrumental' notions of value are also under discussion. This report was written before the conclusion of the AHRC's Cultural Value project and before the publication of the Warwick Commission's future of cultural value report, and analyses about twenty pieces of research in depth from a wide variety of artforms, which means that the result is necessarily very broad-based. The report does not focus on jazz festivals or even music per se but is a useful means of understanding the broader issues at play from the perspective of Arts Council England; the report was written by John Carnwath, a consultant with American consultancy WolfBrown, who has a PhD in theatre studies and Alan Brown, another WolfBrown consultant who holds an MBA and Master of Music.

Author: Chouguley, Ulrike, Richard Naylor, and Cristina Rosemberg Montes

Year: 2011

Title: Edinburgh Festivals Impact Study.

Reference Type: Report

Publisher: BOP Consulting

Page numbers: 122

Keywords: Edinburgh Festivals, economic, social, environmental impact

URL: <http://www.eventscotland.org/resources/downloads/get/56.pdf>

Date accessed: 17-Dec-15

Abstract: "We conducted the largest programme of research ever undertaken into Edinburgh's twelve major Festivals, and helped our client to reaffirm the city's position as the world's leading Festival City." The report was written by BOP Consulting, a London-based consulting firm, specialising in culture and the economy, and which later wrote the updated Thundering Hooves 2.0 report in 2015. The report was commissioned by the Festivals Forum and in partnership with Scottish Enterprise, Festivals Edinburgh, City of Edinburgh Council, EventScotland (also representing VisitScotland), The Scottish Government and Scottish Arts Council (now Creative Scotland) (p. 7). It builds on SQW's 2004/05 Edinburgh Festivals Economic Impact Study and also addresses some of the issues identified in the 2006 Thundering Hooves report.

Research Notes: Unlike previous studies into Edinburgh's festivals which considered economic impact only, this study takes a '360 degree approach to assessing impact that considers social, cultural, environmental and media aspects, in addition to the economic effects' (Chouguley, Naylor and Montes 2011, p. 2). The main difference between 2004-5 and 2011 is that the overall economic contribution of the Festivals has 'considerably increased' since the last study, despite the cohort of Festivals being smaller in 2011 (Chouguley, Naylor and Montes 2011, p. 5). Over 2010, the Edinburgh Festivals are estimated to have generated: new output of £245m in Edinburgh and £261m in Scotland, £59m in new income in Edinburgh and £82m in Scotland, and supported 5,242 new FTE jobs in Edinburgh and 4,917 in Scotland (p. 71).

The Festivals' core and wider outcomes are defined as follows:-

Core: Cultural impact: Provide enriching world class cultural experiences and Developing the creative, cultural and events industries in Edinburgh and Scotland; Learning impact: Provide engaging, informal learning experiences.

Wider: Cultural impact: Develop audiences for culture; Placemaking and media impact; Social impact: Support cultural diversity and community cohesion and Contribute to well-being and quality of life; Economic impact: Provide routes to employment and skills and Support the wider economy in Edinburgh and Scotland; Provide a marketing platform for sponsors and stakeholders; and Environmental impact.

The report, whilst providing a more rounded sense of the impact of the Edinburgh Festivals, is still oddly one-dimensional and this is most likely due to the quantitative survey approach which allows no room for qualitative responses to questions about enjoyment or satisfaction. The authors admit that as regards social impact, 'in the short term, it is easier to demonstrate a contribution towards the formation of social networks, relationships and links to resources, than to longer term socio-economic outcomes and targets' (p. 48) suggesting that a longitudinal approach to measuring less tangible impacts is yet to be developed but would be welcomed.

Author: Crompton, John and Stacey McKay

Year: 1997

Title: Motives of visitors attending festival events

Reference Type: Journal article

Publisher: Elsevier Science

Journal: Annals of Tourism Research

Volume/Issue: Volume 24, number 2

Page numbers: 425-439

DOI: 10.1016/S0160-7383(97)80010-2

Keywords: motives, tourism, festivals, conceptualizations

URL: <http://www.sciencedirect.com/science/article/pii/S0160738397800102>

Date accessed: 17-Dec-15

Abstract: The escape-seeking dichotomy and the push-pull factors conceptual frameworks were used to identify motives which stimulated visitors to go to events at a festival. These two frameworks were used to guide development of an instrument to measure motives. The sample participated in events that were classified into one of five categories. The extent to which the perceived relevance of motives changed across different types of events was assessed. Six motive domains emerged: cultural exploration, novelty/regression, recover equilibrium, known group socialization, external interaction/socialization, and gregariousness. These were broadly consistent with the guiding push factors framework and confirmed the utility of the escape-seeking dichotomy.

Research Notes: Crompton and McKay's 1997 article, which examines a multi-arts event in Texas, is one of the first to specifically examine festival motivation to attend festivals and is born out of tourism studies – as such, it offers a managerial and rationalist approach which focuses on effectiveness and management for festival organisers, rather than social and cultural aspects of visitor motivation such as the impact on festival-goers. It is therefore concerned with how best to ensure that needs are fulfilled in order that festival-goers visit again, rather than the impact of festivals on either the temporary or permanent festival residents. The authors suggests that festivals can be an opportunity to discover new music but, as they point out, their results demonstrate the importance of considering multiple motives and that festival visitation decision is likely to be a result of multiple simultaneous motives (p. 436).

Author: Curtis, Rebecca Anne

Year: 2010

Title: Australia's Capital of Jazz? The (re)creation of place, music and community at the Wangaratta Jazz Festival

Reference Type: Journal article

Publisher: Routledge

Journal: Australian Geographer

Volume/Issue: Volume 41, number 1

Page numbers: 101-116

DOI: 10.1080/00049180903535618

Keywords: Festival; jazz; music; rural; place-based belonging; Wangaratta

URL: <http://www.tandfonline.com/doi/abs/10.1080/00049180903535618>

Date accessed: 21-Dec-15

Abstract: An otherwise little-known country town has become a 'capital' for one creative scene—jazz. The Wangaratta Festival of Jazz plays a significant role in both nourishing the local community and Australian jazz music. The festival creates a unique space for performance, listening and interaction which intimately connects Wangaratta with major cities in Australia and overseas. Despite the fact jazz has no roots in Wangaratta, the town is increasingly significant in jazz circles as the pinnacle of musical excellence and integrity for 4 days of the year. The festival's impact lives on beyond the physical boundaries of the festival through new social connections, recordings and ensembles which are born out of it. In a very real sense, Wangaratta is Australia's capital of jazz because it has built a reputation as the place where jazz belongs.

Research Notes: This article focuses on Australian jazz music and examines the Wangaratta Festival of Jazz, which is held in the country town of Wangaratta and is Australia's premier jazz event. According to the author, it is the first study of a jazz festival in Australasia (p. 102). It is an interesting study of one jazz festival which goes beyond a dry economic valuation of the festival to examine some of the more intangible benefits of festival. 'The paper draws on research conducted in 2007 and 2009 and offers insights from eminent Australian and international musicians, festival participants and others. It uses a range of research methods including: formal and informal interviews with musicians, festival organisers and local residents in Wangaratta; observations during visits to the festival in 2007 and 2009; and analysis of written material from books, journals and the media' (p. 102). Curtis argues that the significance of the Jazz Festival is not so much about its earning potential, but 'instead the role of jazz festivals in the creation and transformation of music and place ... [and in] fostering a sense of belonging' (p. 103). Interestingly, the festival was apparently born out of a feasibility study rather than any history of jazz in the area and was devised in order to give the youth of the city 'a musical and tourism-related experience, while also generating revenue for the local economy through increased tourism' (pp. 105-6). The author questions the impact of the Festival on lasting local or regional impact in relation to jazz music, suggesting that the impact has not been that significant but does claim that the Festival's social impact is significant, as is its impact on jazz musicians. The author appears to make a number of assumptions about the audience for the festival but does not appear to have interviewed any Festival tourists, which would have given a useful triangulation between the voices of the stakeholders but as such means that the article is a little weighted towards particular musicians and organisers. Also contains a useful list of Australian jazz festivals by city or rural location.

Author: Dancer, Thomas

Year: 2010

Title: South African Jazz Heritage at the Standard Bank Joy of Jazz Festival in Newtown, Johannesburg

Reference Type: Thesis

Publisher: WIReDSpace

Number of Pages: 120

Keywords: heritage, Johannesburg, jazz festival, South Africa, South African jazz

URL: <http://hdl.handle.net/10539/7803>

Date accessed: 25-Jan-16

Abstract: Jazz music is widely accepted as being almost synonymous with 'heritage'. This fact is interesting when looking at the construction of many large-scale, international jazz festivals that take place around the world each year. The majority of these popular festivals not only present jazz music, but also a wide array of other genres. In many cases, the music that is included in the festival programmes is linked to notions of local musical and cultural heritage. This research report focuses on the subject of South African jazz music as intangible heritage at the Standard Bank Joy of Jazz Festival. This event is held annually in Newtown, Johannesburg. By studying the construction and programming of this festival, this report questions the extent to which South African jazz music is considered to be intangible heritage, where the festival is positioned in relation to its commercial gains and the social responsibilities of safeguarding intangible heritage, to what extent the programming choices and positioning of local jazz music at the festival construct the music as a heritage resource, and how the festival has affected the development of jazz music in Johannesburg, with regard to smaller, less formal venues.

Research Notes: Master's thesis (University of the Witwatersrand, Johannesburg) examining the Standard Bank Joy of Jazz Festival from a heritage perspective, and the festival's impact on the development of jazz music in the city. Useful discussion of declining jazz venues and the politics of sponsorship (sponsor as pirate or protector). The author examines the placement of music and musicians that are presented in the programme, asking questions as to why certain acts are chosen and why others are not, and examines the role of the festival in promoting . More so than other literature in this study, this thesis examines the music of jazz and the musicians within the context of the changing political/economic landscape of South Africa.

Author: Darroch, Michael

Year: 2003

Title: New Orleans in Montréal: The Cradle of Jazz in the City of Festivals

Reference Type: Journal article

Publisher: Association des amis de la Revue de géographie de Lyon

Journal: Géocarrefour

Volume/Issue: Volume 78, number 2

Page numbers: 129-137

DOI: 10.4000/geocarrefour.212

Keywords: cultural authenticity, jazz festivals, Montréal, New Orleans, place-images, tourist marketing

URL: <http://geocarrefour.revues.org/212>

Date accessed: 08-Jan-16

Abstract: This paper explores representations of New Orleans and Louisiana music at the Festival International de Jazz de Montréal between 1999 and 2001. It questions how Louisiana and Québec have used these representations to construct cultural affinities between their francophone histories, drawing specifically on the tourist place-images of Montréal and New Orleans as cities of festive celebration. First, I frame narratives of New Orleans as the mythic "birthplace of jazz" and those of Montréal as a "city of festivals" to demonstrate how the cultural practice of jazz joins images of the sinful and the festive in each city's urban imaginary. Second, I examine how the origins of jazz in New Orleans merge with discourses of cultural authenticity and tradition in greater Louisiana, and how such representations are seen to be truthfully celebrated in Montréal as a creative, French city with an open nightlife. I conclude with the argument that the joint marketing of each city's festive place-image at the jazz festival has occurred within a logic of tourism that has sought to construct a Francophone diaspora in North America, despite the negligible cultural, economic, and even historical contact between the regions.

Research Notes: This article examines the impact of one city's jazz heritage (New Orleans) on the identity of another (Montreal). It gives a useful overview of the Montreal Jazz Festival and highlights the Festival's deliberate enactment of New Orleans/Louisiana historical jazz culture in order to help bolster the image of city as 'a creative city with a loose nightlife, where these authenticities and traditions find an environment in which they can be truthfully celebrated' (p. 135), and touches on fears that in doing so, the clichéd place-image of New Orleans and jazz as museum music (see Kemp and White 2013) will prevail. The author attempts to trace the discursive place-myth of New Orleans as the "cradle of jazz" and that of Montréal as a "city of festivals" in order to understand the representation of New Orleans music in the context of the Festival international de jazz de Montréal from 1999 to 2001 (p. 129). The author draws on the notion of 'place-image' from the sphere of urban geography and belongs within the sociological/anthropological literature and can be usefully read alongside the work of Regis and Walton (2008), Porter (2009), and Meadows (2014) in understanding the impact of the New Orleans Jazz Festival on the construction of place and subsequent impact on both local and tourist communities in New Orleans, and, for Montreal, can be read alongside the 'Thundering Hooves' report on Edinburgh (AEA Consulting 2006) which considers Montreal as a festival city. As a festival which celebrates Franco-Louisiana culture, the author also highlights the significance of the event for the Franco-Québécois audience within the discourses of Québec nationalism, and the tensions between Montréal's 'urban imaginary as a creative, pluralistic society and the broader francophone support for linguistic and cultural preservation that permeates Québec's national discourse' (p. 136).

Author: Deery, Margaret and Leo Jago

Year: 2010

Title: Social impacts of events and the role of anti-social behaviour

Reference Type: Journal article

Publisher: Emerald Insight

Journal: International Journal of Event and Festival Management

Volume/Issue: Volume 1, number 1

Page numbers: 8-28

DOI: 10.1108/17852951011029289

Keywords: Communities, Festivals, Social problems, Social behaviour, Tourism management

URL: <http://dx.doi.org/10.1108/17852951011029289>

Date accessed: 25-Jan-16

Abstract: *Purpose:* The research focusing on the social impacts of events on communities has reached a level of critical mass and this paper aims to synthesise the literature, including the research methods used and analytical techniques that have been employed in order to provide a platform for future research in this important area.

Design/methodology/approach: The key method used is a literature review of all the available academic research into the social impacts of events on communities and the development of a model for future research.

Findings: After reviewing the social impact literature, the paper finds that one negative social impact, in particular, has the potential to undermine the key positive impacts that events can deliver for a host community. This impact, which is collectively known as anti-social behaviour (ASB) incorporates behaviour such as drunken, rowdy and potentially life and property threatening behaviour.

Research limitations/implications: The consequences of the impact of ASB are so serious, partly because it is an impact which the media often highlight, can seriously tarnish the image of an event in the eyes of the local community and reduce their pride in the destination. Community tourism leaders need to manage this impact in order to maintain resident support. The paper concludes with a model for future research into the social impacts of events on communities, focusing on the role that ASB plays in residents' perceptions of events.

Originality/value: This paper provides a review of the literature on social impacts to date and is a resource for researchers in the area. In addition, the paper highlights the role that ASB plays in aggravating negative perceptions of tourism in communities and the need for a more in-depth understanding of ASB.

Research Notes: This review of the literature on the social impacts of events focuses on tourism literature and includes festivals. The authors helpfully group together the positive (social/economic benefits and longer term impacts) and negative impacts of events (anti-social behaviour and injustice/inconvenience) on communities, but the main focus of the article is anti-social behaviour. The article does not focus on jazz or music festivals but is useful for considering negative social impacts of festivals.

Author: Denson, Louise

Year: 2014

Title: Perspectives on the Melbourne International Women's Jazz Festival

Reference Type: Journal article

Publisher: Equinox

Journal: Jazz Research Journal

Volume/Issue: Volume 8, number 1-2

Page numbers: 163-181

DOI: 10.1558/jazz.v8i1-2.26774

Keywords: Melbourne Women's International jazz, gender, career development, Melbourne

URL: <https://journals.equinoxpub.com/index.php/JAZZ/article/view/26774>

Date accessed: 25-Jan-16

Abstract: This paper examines the significance of the Melbourne Women's International Jazz Festival as a long-established annual event highlighting the contributions of women jazz musicians to Australian music culture. Nine women were interviewed about their experiences with MWIJF as performers, composers and/or organizers, as were the founder of the festival and current CEO. The importance of the festival to the participating artists' creative and career development and its role in supporting emerging women artists are revealed through their comments. The festival is contextualized with reference to the historical experiences of women jazz musicians both in Australia and internationally.

Research notes: This article highlights the impact of particular festivals on musicians' careers. The article offers a useful historical overview of women's participation in jazz in Australia, illustrating that women played a central role in the early development of the genre, but were marginalised professionally, hence the establishment of the Melbourne Women's International Jazz Festival (MWIJF) in 1983. The article contains illustrative quotes from interviews with women jazz musicians about the significance of the festival in their musical lives, and there are in-depth overviews of three musicians; the interviewees were also asked about how they felt about participating in an all-female event. Although the author briefly describes the role of the festival in acting as a stepping stone to other gigs, this is not engaged with in any great depth - indeed, the author does not question whether a separatist festival is desirable or whether in the future, a women only festival will be obsolete, or what steps are being taken to make it so. The fact that the festival was initially set up by a man is not discussed and the political aspects of the festival are somewhat skirted over. This article is useful to read in conjunction with Keogh (2015) which includes data on gender.

Author: Deschênes, Bruno

Year: 2000

Title: The Montreal International Jazz Festival

Reference Type: Journal article

Publisher: Cambridge University Press

Journal: Popular Music

Volume/Issue: Volume 19, number 2

Page numbers: 253-255

DOI: 10.1017/S0261143000000155

Keywords: Montreal, Jazz, Festival,

URL: http://journals.cambridge.org/abstract_S0261143000000155

Date accessed: 18-Dec-15

Abstract: The Festival International de Jazz de Montréal (Montreal International Jazz Festival), which celebrated its twentieth anniversary in 1999, has become one of the most popular music festivals in the world, attracting in just twelve days more than a million and a half people. Most visitors are Canadians and Americans, but Europeans are attending in greater numbers each year. The first Festival, held in the summer of 1979, lasted less than a week. Since then, it has progressively expanded and has moved from one site to another several times to accommodate the growing number of visitors. At its current site in downtown Montreal, in the neighbourhood of the Place des Arts, it now lasts a full twelve days. In 1998, thirty-six concert series and two film series were offered for a total of 411 events. Of these, 103 were paying concerts, and 298 were free concerts held for the most part out of doors. Jazz presented in more than twelve bars all over the city also forms part of the event. From noon to 6 pm, a free outdoor concert is held every hour. From 6 pm to midnight, two more free concerts are performed simultaneously. During the day, street bands give strollers a taste of a wide range of musical styles. For more than twelve hours the public can hear music nonstop by moving from one venue to the other. The downtown site is big enough to avoid the overlapping of music from simultaneous performances. At the end of the afternoon and in the evening, Festival-goers can enjoy the indoor paying concerts.

Research Notes: This brief uses a case study of the Montreal Jazz Festival to explore the notion of place and audience-performer interaction. The author has an inside perspective, having worked for the Montreal Jazz Festival for eight years, and comments on both how the 'sense of place' is expressed in the context of an international festival and also the dynamics between musicians and audiences. For the latter, he offers the notion of 'rooted' and 'uprooted' musicians - those performing in their native cultural background and those who perform music from a non-native background - and how both sets will display different body movements and attitudes, the rooted musicians being more 'free'. Deschênes suggests that 'seeing a native perform and behave as such may give audiences impressions and feelings of 'rootedness' that intensify their enjoyment whereas an unrooted musician will always be somehow inauthentic'. This is a short piece which is included because it is about a jazz festival but also because it does offer an interesting binary for understanding audience-performer interaction.

Author: Doctor, Jenny, David Wright, and Nicholas Kenyon

Year: 2007

Title: The Proms: A New History

Reference Type: Book

Location: **Publisher:** London: Thames and Hudson

Number of Pages: 320

ISBN: 978-0-500-51352-1

Keywords: The Proms, London, Royal Albert Hall, BBC, Henry Wood

Abstract: Here is the complete story of one of the most high-profile and enduring institutions in British cultural life: the Proms. This lavishly illustrated book describes the Proms' history by focusing on how changes in society have influenced its development, at the same time as revealing how the Proms itself has been responsible for shaping the tastes and listening habits of a whole nation.

Research Notes: This is currently the most up-to-date history of The Proms which includes a variety of chapters by different scholars, therefore giving a wider perspective on the event than a single-authored account (of which there are a number). The common thread is how the Proms has managed to survive - 'as an institution, as a brand, and as a vibrant, relevant part of British culture' (p. 8). The book is chronologically structured and addresses each of the 'eras' of the Proms, including the early years, the BBC's stewardship, the Glock and Ponsonby eras, and the Proms up till 2007. Of particular relevance to considering the impact of festivals are Hewett's chapter on The Proms audiences and Tom Service's chapter on contemporary developments within the festival - see separate entries in this bibliography. The book also contains a number of illustrations and photographs, as well as a useful chronology, biographical sketches of key figures, and some information about capacities in the relevant venues.

Author: Dvinge, Anne

Year: 2015

Title: Musicking in motor city: Reconfiguring urban space at the Detroit Jazz Festival'.

Reference Type: Book section

Location: **Publisher:** London: Bloomsbury

Book/Editor: The Pop Festival. Ed. George McKay

Page numbers: 183-197

ISBN 978-1-62356-959-4

Keywords: pop festival, jazz festival, history, music, media, culture

URL: <http://www.bloomsbury.com/uk/the-pop-festival-9781628921984/>

Date accessed: 17-Dec-15

Abstract: This chapter explores 'ways in which African American musical and cultural traditions have been at the heart of, as well as excluded from, festival practice ... in a discussion of festival as a key item in the cultural repertoire of regeneration and urban cultural policy' (pp. 5-9).

Research Notes: Dvinge draws on Christopher Small's concept of musicking to examine the Detroit Jazz Festival from a cultural perspective and to show how the event has a positive social and cultural impact on the city. Through consideration of the spaces used by the jazz festival, Dvinge links the cultural and economic history and geography of Detroit to show how the festival is intrinsically a part of the city to give a very useful - if perhaps overly celebratory - account of how a festival can impact on and transform a city. She shows that even though Detroit is currently experiencing a severe economic crisis, with de-population and decline ever present, the role of the Jazz Festival is to transform the city once a year, and to allow for a 'celebration of a black art form in a black city' (p. 191), a time in which 'joy takes root annually in Detroit' (p. 185) because the interactions of the jazz festival - the musicians, the people - allow 'musicking as a ritual that reflects the ideas of ought-to-be-relationships in the world' (p. 195).

Author: Eales, Alison

Year: 2013

Title: 'They've really gone to town with all that bunting': The influence and (in)visibility of Glasgow's Jazz Festival

Reference Type: Journal article

Publisher: Equinox

Journal: Jazz Research Journal

Volume/Issue: Volume 7, Number 1

Page numbers: 9-21

DOI: 10.1558/jazz.v7i1.9

Keywords: cultural policy; live music; music festivals

URL: <https://journals.equinoxpub.com/index.php/JAZZ/article/view/17885>

Date accessed: 17-Dec-15

Abstract: Glasgow International Jazz Festival has run every year since 1987, making it the city's longest-running music festival. This article, part of an ongoing study into the Festival's history, identifies the circumstances in which the Festival emerged and some of the organizations and individuals involved with bringing it into existence. Drawing on company records, publicity materials and press coverage, the article then argues that the Festival's existence is dependent on an unpredictable relationship with the city of Glasgow (in terms of both its physical environment and its authorities). Glasgow's post-industrial regeneration has been based in part on investment in cultural tourism and the infrastructure necessary to accommodate it, a strategy which the Festival has both benefited from and contributed to. In more recent years, however, weakening commitment from local authorities has seen the Festival's influence in the city diminish and its role in the cultural life of the city become less secure.

Research Notes: This article charts the history of a jazz festival developed as part of a wider city regeneration strategy, including the development of a new venue within the city, and is an illuminating and relevant article, particularly because there are relatively few academic histories of jazz festivals. The article charts the history of a jazz festival developed as part of a wider city regeneration strategy, including the development of a new venue within the city. The author shows how when the initial aims have been achieved, so too the initial commitment and investment from local authorities for a long-running festival can decline. The author also highlights how an 'urban concert-format festival' attempts to tie together the spaces between venues through the use of bunting and other devices, in order to create coherence and meaning between the different festival spaces.

Author: Formica, Sandro and Muzaffer Uysal

Year: 1996

Title: A market segmentation of festival visitors: Umbria Jazz Festival in Italy

Reference Type: Journal article

Publisher: Cognizant Communication Corporation

Journal: Festival Management & Event Tourism

Volume/Issue: Volume 3

Page numbers: 175-182

ISSN: 1065-2701

Keywords: jazz, Umbria, Italy, market, tourism

URL:

https://www.researchgate.net/publication/233586777_A_Market_Segmentation_of_Festival_Visitors_Umbria_Jazz_Festival_in_Italy

Date accessed: 22-Dec-15

Abstract: This study examines and profiles the existing market(s) of Umbria Jazz festival visitors in Italy. By using a priori market segmentation, segments are characterized based on differentiating motivations, demographic, and event behaviour characteristics. The study concludes with appropriate marketing implications. It is hoped that the information generated from this study would complement and enhance the economic impact and general visitor data base that were generated by the Chamber of Commerce of Perugia for Umbria Jazz Festival.

Research Notes: According to Pegg and Patterson (2010), the first research studies that examined the motivations to visit a music festival were documented in 1996 (although also see Saleh and Ryan 1993), and this article is therefore most likely the first academic journal article specifically dealing with motivations to attend a jazz festival, and, more broadly, a music festival. Formica and Uysal (1996) compared festival motivations of residents and non-residents attending the Umbria Jazz Festival in Italy. Motivation items were analysed into five motivation factors: 'excitement and thrills', 'socialisation', 'entertainment', 'event novelty' and 'family togetherness' (cited in Lee, Lee and Wicks 2004, p. 62). Statistically significant differences were found between the Umbria region and out-of-the-region visitors with respect to two of the five motivation factors, namely 'socialisation' and 'entertainment', and suggested that residents tended to be more motivated by 'socialisation'. Unsurprisingly, perhaps, the opportunity to catch up with existing acquaintances scored more highly for residents, while non-residents appeared to be more motivated by the 'entertainment' factor.

Author: Frith, Simon

Year: 2007

Title: Live music matters

Reference Type: Journal article

Publisher: Scottish Music Review

Journal: Scottish Music Review

Volume/Issue: Volume 1, number 1

Page numbers: 1-17

ISSN: 1755-4934

Keywords: music industry, festivals, economics, Baumol, Bowen, performance, cultural value

URL: <http://www.scottishmusicreview.org/index.php/SMR/article/view/9>

Date accessed: 17-Dec-15

Abstract: Economists and sociologists of music have long argued that the live music sector must lose out in the competition for leisure expenditure with the ever increasing variety of mediated musical goods and experiences. In the last decade, though, there is evidence that live music in the UK is one of the most buoyant parts of the music economy. In examining why this should be so this paper is divided into two parts. In the first I describe why and how live music remains an essential part of the music industry's money making strategies. In the second I speculate about the social functions of performance by examining three examples of performance as entertainment: karaoke, tribute bands and the Pop Idol phenomenon. These are, I suggest, examples of secondary performance, which illuminate the social role of the musical performer in contemporary society.

Research Notes: An important article which shows how for British promoters the most significant means of expanding the size of the live audience has undoubtedly been the festival, and how the 'British rock industry is now organised around the summer festival season—Glastonbury, T in the Park, Reading and Leeds—and, of course, festivals are equally essential in other music worlds—folk (Cambridge), jazz (Brecon), classical (Edinburgh), world (WOMAD), etc.' (p. 4). The author examines the central role of performance in the music industries and how 'the digital revolution in the storage and distribution of music has only served to underline the continued cultural—and therefore economic—importance of live music' (p. 7).

Author: Frith, Simon Matt Brennan, Martin Cloonan and Emma Webster

Year: 2011

Title: The History of Live Music in Britain, Volume I: 1950-1967: From Dance Hall to the 100 Club

Reference Type: Book

Publisher: Aldershot: Ashgate Publishing Ltd

Number of Pages: 236

ISBN/ 978-1-4094-2280-8

Keywords: live music, promotion, social history, 1950s, 1960s

URL: <http://www.ashgate.com/isbn/9781409422808>

Date accessed: 22-Dec-15

Abstract: The social history of music in Britain since 1950 has long been the subject of nostalgic articles in newspapers and magazines, nostalgic programmes on radio and television and collective memories on music websites, but to date there has been no proper scholarly study. The three volumes of The History of Live Music in Britain address this gap, and do so from the unique perspective of the music promoter: the key theme is the changing nature of the live music industry. The books are focused upon popular music but cover all musical genres and the authors offer new insights into a variety of issues, including changes in musical fashions and tastes; the impact of developing technologies; the balance of power between live and recorded music businesses; the role of the state as regulator and promoter; the effects of demographic and other social changes on music culture; and the continuing importance of do-it-yourself enthusiasts. Drawing on archival research, a wide range of academic and non-academic secondary sources, participant observation and industry interviews, the books are likely to become landmark works within Popular Music Studies and broader cultural history.

Contents: Preface; Getting back to business; Live music and the state; A snapshot of Bristol in October-November 1962; Being a musician; Do-it-yourself!; A snapshot of Glasgow in October-November 1962; Youth; The recording industry; A snapshot of Sheffield in October-November 1962; Venues, audience and promoters; The Rolling Stones, Richmond 1963; Bibliography; Index.

Research Notes: This first volume of a social history of live music in Britain is a significant addition to the literature on musical life, covering the years from 1950 to 1967. The book charts the shift from jazz as the dominant musical force to rock and roll, and the subsequent impact on the venues used for both. The book examines the era from the perspective of the promoter and therefore challenges other record industry accounts of the period, and in its focus on live music, draws attention to the importance of place. The book suggests three kinds of promoter: the state-funded, the commercial and the enthusiast - and how they are linked to Frith's work on folk, art and pop discourse in 'Performing Rites' (1996); such distinctions are useful starting points when considering who is promoting a festival and where it fits within the wider ecology. Topics include live music and the state, being a musicians, and the development of DIY culture. Chapter 7 on venues, audiences and promoters is particularly significant for this report as it charts the development of the modern pop festival, including reference to the Beaulieu Jazz Festival and its promoter, Harold Pendleton.

Author: Getz, Donald

Year: 2008

Title: Event tourism: Definition, evolution, and research

Reference Type: Journal article

Publisher: Elsevier

Journal: Tourism Management

Volume/Issue: 29

Page numbers: 403-428

DOI: 10.1016/j.tourman.2007.07.017

Keywords: Event tourism; Definitions; Theory; Research

URL: <http://www.sciencedirect.com/science/article/pii/S0261517707001719>

Date accessed: 22-Jan-16

Abstract: This article reviews 'event tourism' as both professional practice and a field of academic study. The origins and evolution of research on event tourism are pinpointed through both chronological and thematic literature reviews. A conceptual model of the core phenomenon and key themes in event tourism studies is provided as a framework for spurring theoretical advancement, identifying research gaps, and assisting professional practice. Conclusions are in two parts: a discussion of implications for the practice of event management and tourism, and implications are drawn for advancing theory in event tourism.

Research Notes: Donald Getz is one of the leading theorists in the event/tourism management field and has written extensively on festivals. In this article, he gives an overview of the festival studies from the event perspective, the tourist perspective, event tourism in the research literature, a framework for knowledge creation and theory development in event tourism, and then conclusions. It also contains a useful portfolio approach to event tourism strategy-making and evaluation which is shown as a pyramid showing local, regional, periodic hallmark, and occasional mega-events. The author takes a very broad view of festivals, therefore the article is not music or jazz festival-related per se but does include literature on those events. The article also includes an extensive and very useful reference list covering all types of festival.

Author: Getz, Donald

Year: 2010

Title: The nature and scope of festival studies

Reference Type: Journal article

Publisher: International Journal of Event Management Research

Journal: International Journal of Event Management Research

Volume/Issue: Volume 5, number 1

Page numbers: 1-47

Keywords: Festivals, management, event tourism, event research

URL: <http://www.ijemr.org/wp-content/uploads/2014/10/Getz.pdf>

Date accessed: 25-Jan-16

Abstract: The nature and scope of festival studies is examined by compiling and analyzing a large-scale literature review of 423 research articles published in the English-language scholarly press. These have been annotated and their themes classified by reference to a pre-determined framework. Identification and discussion of three major discourses was enabled by this method, namely the roles, meanings and impacts of festivals in society and culture, festival tourism, and festival management. Conclusions focus on revealed research gaps and the need for greater interdisciplinarity to advance the field of festival studies.

Research Notes: Similar to Getz (2008) in its discussion of a wide range of literature and approaches to festival research therefore contains a very useful list of references - takes a broad definition of festival therefore is not focused on music/jazz per se. Lists core journals and a structured literature review which assigns literature into the following themes:-

- The Core Phenomenon: Experiences and Meanings: Political and social/cultural meanings and discourse; social change; Authenticity (identity, commercialization, commodification); Community, cultural, place identity and attachment; Communitas, social cohesion, sociability; Festivity, liminality, the carnivalesque; Rites and rituals; religion; Pilgrimage; Myths and symbols; Spectacle
- Antecedents: Motivations to attend festivals; Constraints on attendance (non attendance).
- Outcomes and the Impacted: Economic impacts, Social and cultural impacts; Personal impacts; Image and place marketing, efforts and effects; Urban development and renewal; Environmental impacts.
- Planning and managing events: Marketing, Planning, Evaluation, Stakeholders, Risk, health, safety, law, crowding and security, Economics and financing, Human resources, Sponsorship, Programming (content; interpretation), Organizing and coordinating, Attendance, Ownership, Catering, food/beverages, (Cultural) Entrepreneurship.
- Festival Experience Design Themes: Settings (festival places), Themes and programming, creativity; staging, choreography, scripting, performance, Service provision and quality, Consumables (food, souvenirs, merchandise)

Author: Gibson, Chris and John Connell

Year: 2005

Title: Music and Tourism: On the Road Again

Reference Type: Book

Location: **Publisher:** Clevedon: Channel View Publications

Number of Pages: 302

ISBN: 1-873150-92-X

Keywords: music, tourism,

URL: <http://ro.uow.edu.au/era/374/>

Date accessed: 25-Jan-16

Abstract: Certain places are so strongly identified with music that they have become tourist sites. Some places, such as Nashville, Salzburg and Memphis, have linked much of their economy to music and tourism. Others, such as the modest Roy Orbison museum in Wink, Texas, merely hope to attract rare passers-by. From glitzy to bizarre, from commercial to obscure, "Music and Tourism" is the first book on this subject. Music tourist evokes nostalgia and meaning, celebrates both heritage and hedonism. It is a product of commercialisation that can create community, but that also often demands artistic compromise. Combining an analysis of the economic impact of tourism with discussions of its social impact and the cultural politics of authenticity and identity, "Music and Tourism" is an essential for music fans, travellers, students and researchers of contemporary tourism issues.

Research Notes: The book contains chapters on virtual tourism, musical landscapes, music in the market, music, tourism and culture, nostalgia and pleasure. Of particular relevance to festival is a chapter about festivals: community and capital, which examines festivals as local economic strategy, their role within musical employment, politics, environment, carnival (inversion and regulation), and globalisation. There are some case studies, e.g. Byron Bay, and while the book is based in Australia, there are case studies from all over the (mostly Western) world. The book also contains a very comprehensive index. The authors are from within the field of geography - this book appears in the 'Aspects of Tourism' series and is an overview of the issues, with some case studies, e.g. Byron Bay, although none on jazz festivals per se; while the book is based in Australia, there are case studies from all over the (mostly Western) world. The book also contains a very comprehensive index.

Author: Goh, Fiona

Year: 2004

Title: Irish Festivals, 'Irish Life'

Reference Type: Report

Publisher: AOIFE

Number of Pages: 50

Keywords: Ireland, festivals, economic impact

URL: http://www.efa-aeu.eu/newpublic/upload/efadoc/11/Goh_Final_Report%20irish%20festivals.pdf?session=s:92C62D8B1d78b2CA28KHFE4407C6

Date accessed: 17-Dec-15

Abstract: This independent report was commissioned from Fiona Goh Consulting by AOIFE, the Association of Irish Festival Events, to provide an overview and analysis of the Irish festivals movement. As the first study of its kind, the research process was designed to provide a baseline study of the scale and activities of festivals in the Republic of Ireland in 2002, with specific emphasis on core issues including finances, volunteering, external relations, development and health & safety. In addition to the findings of the postal questionnaire, which were mainly quantitative, a number of festivals participated in research interviews to explore key issues in more depth as case studies. The research provides a unique snapshot of the country's festivals and illustrates a vibrant and evolving sector run by committed and professional individuals, many of whom work voluntarily.

Research Notes: As the first large-scale economic impact survey of its kind, this report into Irish Festivals provides a starting point for future research and contains a wealth of data on many aspects of festival management, including recommendations for the Irish festival sector as a whole (p. 30). Festivals in Ireland under study include the Cork Jazz Festival and Kinsale Fringe Jazz Festival, but also pony festivals and ploughing championships, and including rural and urban festivals. It is debatable as to how useful it is to consider all festivals together in this way, particularly across an entire country, although it is also worth noting that Fiona Goh also wrote the Europe Jazz Network report in 2012.

Author: Goh, Fiona

Year: 2012

Title: Strength in Numbers: A Study of the Europe Jazz Network

Reference Type: Report

Publisher: Europe Jazz Network

Number of Pages: 112

Keywords: Europe Jazz Network, economic impact, case study, Take Five

URL: http://heranet.info/system/files/ejn_report_webres_final_0.pdf

Date accessed: 18-Dec-15

Abstract: EJN exists to support the development of creative improvised musics in Europe, and to create opportunities for artists, organisers and audiences to meet and communicate ... Strength in Numbers provides a wide range of information about the quantitative and qualitative effects of our member organisations' activities both in their own countries and internationally. ... [The report confirms what we have all understood anecdotally but have struggled to articulate factually: that we are the backbone of live performance, that we are a significant employer, that we are a substantial driver of cultural economic activity at local, national and EU level and that our network is of systemic importance to one of Europe's most potent cultural assets ... The findings of this research will play a critical role in the advocacy space in which we must all be active' (p. v).

Research Notes: This economic impact report includes data from 84% of the 74 Europe Jazz Network (EJN) members and gives national and overall figures for 2009 on staffing (FTE and volunteers), finances (total income, ticket income, funding/sponsorship), and events and audiences (attendance figures and numbers of events), based on an online questionnaire (helpfully included in the appendices) and in-depth interviews leading to case studies. The report is titled 'strength in numbers' and the aggregation of large organisations with smaller ones begs the question as to how meaningful the total income numbers can be, but as an advocacy document, such large figures will no doubt be useful. Chapter 6 usefully examines the impacts of members' activities, broken down into national, non-national, and festival/venue organisations, by aggregating the three main reasons why organisations received funding from national, regional or local government; for festivals/venues, the most significant reason was the quality of the programme on offer, with benefits to business further down the list. Chapter 6 also highlights the discrepancies between members and member countries in access to and compilation of research, and the report suggests that national agencies take more responsibility for disseminating data to relevant stakeholders (p. 51). One point worth mentioning is the time lag between the financial data provided (2009) and the date the report was published (2012), highlighting that such reports are time-consuming.

Author: Goodall, Mark

Year: 2015

Title: Out of sight: The mediation of a music festival

Reference Type: Book section

Location: **Publisher:** London: Bloomsbury

Book/Editor: The Pop Festival. Ed. George McKay

Page numbers: 33-48

ISBN: 978-1-6235-6959-4

Keywords: film, Newport Jazz Festival, Jazz on a Summer's Day, mediation

URL: <http://www.bloomsbury.com/uk/the-pop-festival-9781623569594/>

Date accessed: 05-Jan-16

Abstract: [From chapter introduction, p. 33] This chapter explores how the pop festival has been mediated over time, from the early pioneering films of music festivals to the modern festival. I wish to discuss how the pop festival was mediated, with an examination of the techniques and methods used by media producers.

Research Notes: The author focuses on the 1959 film of the Newport Jazz Festival, 'Jazz on a Summer's Day', which he argues created a 'blueprint for all subsequent representations of pop festival films' in its use of tropes such as the face in the crowd, the focus on the awe-inspiring performer, and the inclusion of sequences which reveal the film as a photographic and photographic creation (pp. 36-9), , hence the mediation of festivals can have lasting impact. The chapter shows how the techniques of the 'Direct Cinema' movement can be seen at play in other festival films such as 'Gimme Shelter' and 'Woodstock'. The chapter ends with a brief discussion of contemporary mediated festivals and focuses on an EDM festival film 'Under the Electric Sky'.

Author: Gotham, Kevin Fox

Year: 2005

Title: Theorizing urban spectacles: Festivals, tourism and the transformation of urban space

Reference Type: Journal article

Publisher: Routledge

Journal: City: analysis of urban trends, culture, theory, policy, action

Volume/Issue: Volume 9, number 2

Page numbers: 225-246

DOI: 10.1080/13604810500197020

Keywords: urban studies, urban trends, culture, theory, policy, Debord, spectacle, Lefebvre

URL: <http://www.tandfonline.com/doi/abs/10.1080/13604810500197020>

Date accessed: 08-Jan-16

Abstract: In this paper Kevin Fox Gotham critically explores a number of urban festivals in the US city of New Orleans, namely Mardi Gras, the Jazz and Heritage Festival, and the Essence Festival (previous articles in City have looked at similar topics—see for example Tony Harcup (Vol. 4, No. 2) in relation to Leeds, and Kim Dovey and Leonie Sandercock (Vol. 6, No. 1) in relation to Melbourne. Gotham's central concern is to develop a critical theory of urban spectacles, using the ideas of Guy Debord and Henri Lefebvre, to highlight the conflicts and struggles over meanings of local celebrations, highlight the irrationalities and contradictions of converting cities into tourist spectacles, and wider concerns about the relationship between tourism and local culture. Rather than seeing this spectacularisation of local cultures as simply negative or positive, Gotham discusses how tourism is a conflictual and contradictory process that simultaneously disempowers localities and creates new pressures for local autonomy and resistance. Detailed ethnographic material is used to show how local festivals have become 'battlefields of contention', with different groups and interests attempting to produce them for their own ends. In the face of globalised forms of cultural production and consumption that limit creativity, we hear voices from local actors who use urban spectacles to sow seeds of dissent, create breeding grounds for reflexive action and launch radical critiques of inequality.

Research Notes: This article offers a useful overview of urban studies literature and attempts to combine celebratory and critical notions of festival in a 'multi-dimensional critical theory that locates the production and consumption of spectacles within the larger political economy of consumer capitalism' (p. 226). Indeed, as Gotham posits, spectacles must be understood as 'multi-dimensional and embody contradictory tendencies' (p. 226) rather than as simplistic accounts of positive or negative impacts on the locale. The article in general appears to be more critical than celebratory and tends towards the monolithic, however, although the author does attempt to bring balance, for example, noting that the Jazz Festival 'provides grants to foster local economic development and bring jazz artists to the city to perform' (p. 236), whilst also stating that 'The intent of most spectacles is to pacify people, ferment political indifference and stimulate consumption' (p. 242). Gotham also argues that that 'urban spectacle restructuring is toward increased standardization and rationalization' and has moved away from locally unique gatherings (p. 242), although this is perhaps to downplay the importance of place for some festivals and spectacles. The article was written before 2008's Hurricane Katrina and it would be interesting for Gotham to revisit the city to see how the city and its festivals have changed.

Author: Hamlyn, Becky, Martin Shanahan, Hannah Lewis, Ellen O'Donoghue, and Tim Hanson

Year: 2015

Title: Factors Affecting Public Engagement by Researchers: A Study On Behalf of a Consortium of UK Public Research Funders

Reference Type: Report

Publisher: TNS BMRB

Number of Pages: 69

Keywords: public engagement, barriers, researcher

URL:

http://www.wellcome.ac.uk/stellent/groups/corporatesite/@msh_grants/documents/web_document/wtp060033.pdf

Date accessed: 25-Jan-16

Abstract: This Executive Summary presents the key findings from the Factors affecting public engagement by researchers project that was conducted in 2015. The project consisted of a number of stages: a quantitative survey of UK researchers; a quantitative survey of public engagement support professionals within UK higher education institutes (referred to as enablers); qualitative interviews with a selection from these groups; and a comprehensive literature review. The objective of the project was to provide independent insight and evidence to support future UK planning and strategy for supporting researchers to engage with the public. The research was funded by a Consortium of 15 funders of UK public research. The Wellcome Trust managed the research on behalf of the Consortium, supported by a Steering Group drawn from the Consortium. Three reports have been published from this research: a main report, a technical report, and a literature review; these additional reports are available at: www.wellcome.ac.uk/PERSurvey. To a considerable extent, the 2015 research is understood as an update of the work that was led by the Royal Society ten years ago.

Research Notes: A wide-ranging study on public engagement of academic research including chapters on extent and nature of public engagement in 2015; what is public engagement and why do it?; how well equipped are researchers in public engagement?; institutional support and policy; and barriers and incentives for public engagement, Participating in festivals is perceived as a public engagement activity; festivals are broken down into science, literary, and arts but not broken down any further than this or any commentary on what form the public engagement at the festival took.

Author: Hughes, Howard

Year: 2000

Title: Arts, Entertainment and Tourism

Reference Type: Book

Location: **Publisher:** Oxford: Butterworth-Heinemann

Number of Pages: 246

ISBN: 0-7506-4533-4

Keywords: arts, tourism

URL: <https://www.elsevier.com/books/arts-entertainment-and-tourism/hughes/978-0-7506-4533-1>

Date accessed: 26-Jan-16

Abstract: Arts, Entertainment and Tourism' is a pioneering text that, by focusing on the consumer, investigates the relationship between these 3 industries and how this relationship can be developed to its best competitive advantage. Issue-led, this text draws on appropriate disciplines rather than using one single approach, to examine issues in arts and entertainment within the framework of cultural tourism. Written to meet the needs of students studying on management courses in the arts, tourism and leisure, 'Arts, Entertainment and Tourism':* Describes the general arts and tourism background* Identifies a framework for analysis that acknowledges differing levels of interest in the arts and entertainment* Discusses the arts and entertainment that feature (past and present) in tourism * Examines the reasons why the arts, entertainment and tourism have an interest in each other and how they go about developing the relationship* Examines the relationship: are there tourists in audiences and do the arts and entertainment attract tourists to a destination?* Evaluates the wider effects (good and bad) on both the arts and tourism* Discusses the direction of future developments by arts and tourism organizations and for future research.

Research Notes: Giving a useful overview of the arts/tourism literature, the chapters are: the arts context, the tourism context, the arts-related tourism product, the arts perspective, the tourism perspective, and impact. The chapter of most interest to this project is that on impact, which considers the effects of tourism on the arts, the effects of the arts on tourism, some of the more undesirable effects, the significance of the two for regeneration of cities, the effects of this joint promotion, and the economic aspect of arts-related tourism with special reference to multiplier analysis. The book contains a number of case studies including Glastonbury and Buxton Festivals, but both show how quickly such studies can go out of date as the research was carried out before 2000. Undesirable effects of festivals include restricted benefit (emphasis on prestige projects), new facilities (requiring long-term financing), and limited impact (on regeneration strategies).

Author: Ilczuk, Dorota and Magdalena Kulikowska

Year: 2007

Title: Festival Jungle, Policy Desert? Festival Policies of Public Authorities in Europe

Reference Type: Report

Publisher: CIRCLE (Cultural Information and Research Centres Liaison in Europe)

Number of Pages: 308

Keywords: cultural policy, festival policy, Europe,

URL: <http://www.efa-aef.eu/newpublic/upload/efadoc/11/interarts14.pdf>

Date accessed: 26-Jan-16

Abstract: Festivals are rapidly becoming one of the most important cultural phenomena on the European cultural scene. Such events generate a variety of cultural expressions and illustrate many social practices. As most festivals aim to present varied artistic and cultural practices, they constitute an invaluable source of information on specific communities of different origins, beliefs, opinions and traditions. Modern festivals very often provide the arena for intercultural interactions, as well as an important factor in the re-organisation of public space. The complex character of festivals, the multitude of their functions (social, artistic, cultural, economic) and the broad spectrum of their impact cannot be ignored. The impact that festivals have on the overall shape of culture within specific territory has also been noticed by public authorities in European countries which have already, or are starting to, include festivals in their agendas. Even so, the approaches of public authorities to festivals have not yet been analysed and it has become clear that there is a serious lack of dependable information in this field. Anthropological, sociological and economic approaches have already been presented within the framework of the European Festival Research Project, but making the picture complete requires an analysis and evaluation of public policies towards festivals. This research project therefore aims to make a significant contribution to the process of creating a consistent and rational information base on the subject. In order to achieve this, CIRCLE decided to join forces with EFRP and to carry out, in cooperation with Interarts, a research project entitled „Festival Policies of Public Authorities in Europe”. The project was realised between May 2007 and February 2008.

Research Notes: This is a wide-ranging significant report on festival policy in Europe, covering Austria, Bulgaria, Croatia, England, Estonia, Finland, Flandres, France, Germany, Hungary, Greece, Italy, Poland, Portugal, Russia, Serbia, Slovakia, Spain, Sweden, and Turkey. It includes information about public authorities' support for festivals, festival policies of public authorities, conclusions/recommendations, as well as sample questionnaire and list of participants. Festivals are grouped as multidisciplinary, music, performing arts, art, and film. None case studies relate to jazz festivals or British music festivals but does give a useful overview of festival policy in each of the countries under study. While the research covers national policy for festivals, it does not go into great depth about 'supra-national' level - the European Union/Commission - and so does not discuss the implications of policies for musicians and festival producers like the Schengen Treaty.

Author: Jazz à Vienne

Year: 2016

Title: Press release

Reference Type: Press release

Publisher: Jazz à Vienne

Number of Pages: 79

Keywords: Jazz à Vienne, projects, programme, public relations, economic impact, artistic team, partners, networks

URL:

http://newsroom.onlylyon.com/files/e4a81d22/dossier_de_presse_jazzavienne_en_160422_bd.pdf

Date accessed: 22-Jul-16

Abstract: [In lieu of abstract] 2015 was the first time in the festival's history that over 200,000 people attended making Jazz à Vienne the top music festival in the Auvergne-Rhône-Alpes area and the 4th biggest music festival in France.

Not only does Jazz à Vienne attract the biggest names in jazz to the Roman Theatre stage but it also showcases the new generation of up-and-coming talent.

Jazz à Vienne's free concerts attracted over 130,000 festivalgoers in 2015 with live performances on bar and restaurant terraces and in local towns with Caravan'Jazz; music lovers also attended myriad events during the fortnight-long festival: conferences, exhibitions, lectures, workshops and more

Research Notes: Included in this annotated bibliography because it contains economic impact data. Although this is a press release, it is a useful document for understanding how a jazz festival positions itself and for useful information about the festival itself.

Author: Jazz Development Trust and Morris Hargreaves McIntyre

Year: 2001

Title: How to Develop Audiences for Jazz

Reference Type: Report

Publisher: Arts Council England

Number of Pages: 84

Keywords: Jazz, audience development, audience

URL: www.takingpartinthearts.com/download.php?document=9

Date accessed: 22-Dec-15

Abstract: This report summarises the outcomes of a major audience development initiative supported by the Arts Council of England's New Audiences Fund. The project, entitled A Tale of Four Cities, had a specific, non-London, geographical focus. The four cities selected were Liverpool, Manchester, Leeds and Birmingham. All are metropolitan centres with lively arts and cultural sectors, but with different provision and support for jazz. The project involved venues, promoters, audiences and potential audiences from these cities. It was devised and led by the Jazz Development Trust (JazzDev) and carried out by Morris Hargreaves McIntyre, a leading audience and organisational developments practice. The impetus for the project was JazzDev's analysis that the infrastructure of the jazz industry, and particularly that of the funded sector, was so fragmented that it prevented jazz from attracting and retaining audiences. In particular, not only did jazz lack marketing staff, skills, budgets and resources, but crucially, it lacked an understanding of its audiences and potential audiences. The impetus for the project was JazzDev's analysis that the infrastructure of the jazz industry, and particularly that of the funded sector, was so fragmented that it prevented jazz from attracting and retaining audiences. In particular, not only did jazz lack marketing staff, skills, budgets and resources, but crucially, it lacked an understanding of its audiences and potential audiences. The objectives of the project were to:-

- Identify the characteristics of the existing audience for Jazz
- Identify the motivations for and benefits derived from attending Jazz events
- identify whether there is a potentially larger audience for Jazz

The aim was to make recommendations on how the audience for Jazz might be developed.

- Identify what the obstacles to attendance are for potential attenders
- Explore the approaches taken to promoting and marketing Jazz z

Research Notes: This report gives a good overview of the state of jazz at the turn of the 21st-century and draws on an impressive range of individuals and organisations consulted, but as it does not include much information on festivals or their impact. It is based on quantitative and qualitative research on current and potential jazz attenders, interviews with stakeholders from the jazz sector, and a literature review. The report covers festivals such as Cheltenham, Birmingham, Wigan, and Manchester and includes a section on festivals in which the authors suggest that festivals are a 'key tool' for developing audiences, particularly where jazz/other music is incorporated into mainstream festivals (p. 67).

Author: Jenkins, Ian, Ruth Rios-Morales, and Ralph Cervera

Year: 2011

Title: Music festivals: sustainable futures? The case study of two Swiss events

Reference Type: Conference paper / proceedings

Publisher: Euromed

Conference: 4th Annual EuroMed Conference of the EuroMed Academy of Business: Business Research Challenges in a Turbulent Era

Page numbers: 872-882

ISBN: 978-9963-711-01-7

Keywords: Switzerland Music Festivals, Sustainability, Tourism, Responsibility, Benchmarking

URL:

http://s3.amazonaws.com/academia.edu.documents/38632325/proceedings_of_the_4th_annual_EuroMed_Conference_final_version.pdf

Date accessed: 05-Jul-16

Abstract: This article explores perceived and real sustainability measures that are exhibited by two prominent, international Swiss music festivals: Montreux and Paleo. Festivals and events are important generators of income and hence their image and the products they deliver are very important to a locale, community and also the international profile. It would seem incumbent upon certain festivals, especially those with a hallmark status, to assure their audiences and communities that their provision, management and delivery are sustainable.

Montreux and Paleo attract large audiences (230,000) and tourists; in addition they both have different event time-frames and locales, but each affects the community within which they are located. The current research was completed during the summer of 2011. The Montreux Jazz Festival is internationally renowned and has been running for 45 years; Paleo is a festival similar to that of Glastonbury in the UK, having been running for 35 years. The evidence suggests that each Festival has approached sustainability in different ways. Paleo has clear policies and displays obvious evidence of sustainable management: including waste management, carbon foot print calculators and transport management. Montreux, however, displays little visible evidence of environmental sustainability, which is surprising given the international status of this Festival and also the attraction of musicians who have clearly supported the environmental movement, for example, Sting and Bono. This research raises questions of management and image development, especially as the Montreux Festival advocates that there may be adverse financial effects on attendance if visible sustainable policies were introduced. Therefore, we have two similar festivals with very different approaches to sustainable development.

Research Notes: This article compares two Swiss festivals to examine different attitudes towards sustainability. The research is based on an experiential visit to the two Festivals and collection of data questioning the visitors and employees, as well as a semi-structured interview schedule with selective tourism actors linked with the two Festivals. As such, this qualitative methodology does not examine environmental impact per se but is a useful means of showing how the organisers' attitudes influence the sustainability of festivals.

Author: Jones, Calvin and Max Munday

Year: 2001

Title: Tourism and local economic development: three case studies

Reference Type: Conference Paper

Publisher: European Regional Science Association

Conference: European Regional Science Association 41st Annual Meeting "European Regional Development Issues in the New Millennium and their Impact on Economic Policy", Zagreb, Chamber of Economy, Croatia, August 2001

Number of Pages: 16

Keywords: Brecon Jazz, tourism, economic impact

URL:

https://www.researchgate.net/publication/228469591_Tourism_and_local_economic_development_three_case_studies

Date accessed: 08-Jan-16

Abstract: Fast growing tourism industries have provided a focus for policymakers and academics concerned with regional and national economic development in periphery areas. General and, in the context of this paper, event tourism, comprise an important development platform for both periphery rural areas facing a bleak future due to depressed agriculture conditions, and for post-industrial and urban areas seeking new industries to replace traditional employment in manufacturing and slow growth service industries. The promotion of tourism and leisure service industries as a regional growth driver, particularly in peripheral regions, may ignore certain underlying industry characteristics. Often tourism features low wages and unskilled labour, lessening income-related demand effects, and, further, militating against the development of a highly skilled workforce. Moreover, external ownership of large tourism concerns, together with an underdeveloped local tourism infrastructure can limit the contribution of new tourism activity to regional growth prospects. This paper compares and contrasts the impacts of three very different cases of tourism development in Wales. The first case examines the sustainable visitor related impacts of Blaenavon Industrial Landscape, an exceptionally well-preserved industrial heritage site in the South Wales coalfield. The area has recently received World Heritage Site status, and is to undergo significant preservation works and development of visitor facilities in the next few years. The second case is the now well-established annual Brecon Jazz festival in mid-Wales. This internationally renowned event attracts 50,000 visitors per annum to a rural setting which faces increasing difficulties in traditional agricultural activities, and is searching for diversification opportunities. The third case examines the 1999 Rugby World Cup. The event was hailed as the world's fourth biggest sporting event and was hosted by Cardiff, the capital of Wales in the autumn of 1999. The local economic effects (forecast in the case of Blaenavon) of each development are examined and compared within the framework of Input-Output tables for Wales, augmented by tourism sector data. The paper examines the very different patterns of visitor spend associated with each case activity, and how far the effects of the activities being promoted square with local economic development needs. Implications for tourism development policy are examined in the context of the research findings.

Research Notes: This paper offers an economic impact analysis of the Brecon Jazz Festival to highlight the significant employment and other benefits that tourism activity can bring to a host locality, but also briefly discusses the social costs to a small town such as Brecon such as anti-social behaviour. This paper can be read in conjunction with Jones and Munday's 2004 paper which also draws on the Brecon Jazz Festival to discuss the impact of visitor influx into a small town.

Author: Jones, Calvin and Max Munday

Year: 2004

Title: Evaluating the economic benefits from tourism spending through input-output frameworks: Issues and cases

Reference Type: Journal article

Publisher: SAGE Journals

Journal: Local Economy

Volume/Issue: Volume 19, number 2

Page numbers: 117-133

DOI: 10.1080/0269094042000203063

Keywords: Regional economic development, tourism, Input-Output tables, Wales, Tourism Satellite Accounts

URL: <http://lec.sagepub.com/content/19/2/117.abstract>

Date accessed: 23-Dec-15

Abstract: The paper examines the economic effects of tourism spending within the framework of a regional Input-Output table augmented with a tourism satellite account. Two case studies from the Welsh economy illustrate the use of Input-Output tables to analyse the effects of tourism spending. The cases examined are the 2000 Brecon Jazz Festival, and the 1999 Rugby World Cup. In each case the effects of tourism spending are analysed in the context of varying regional economic conditions and constraints. Conclusions highlight the value of tourism satellite accounts as an aid to economic and policy planning at a time when tourism-led initiatives gain importance in regional economic development strategies. This paper can be read in conjunction with Jones and Munday's earlier work from 2001 which also includes the Brecon Jazz Festival as a case study.

Research Notes: This article reports on a programme of research in Wales which sought to examine the economic effects of tourism activity. As stated by the authors, 'In Wales, and more generally, public resources devoted to encouraging tourism must increasingly be justified vis-a-vis competing policy options such as the attraction of inward investment, or more general business support for indigenous firms' (p. 118) hence the need for economic valuations of tourist activity (as the Brecon Jazz Festival is classed). The research is based on a questionnaire with tourism providers, 30 face-to-face interviews regarding the spatial purchasing patterns for specific products, and audience surveys at the case study events about expenditure. The latter gives economic impact data for Brecon Jazz Festival in terms of gross output and person years of employment. The authors dwell briefly on the social costs of tourism in that the small town of Brecon is ill-suited to tens of thousands of visitors and a minority of visitors engage in antisocial behaviour. The authors admit that economic approaches to valuing tourist activity 'only provide policymakers with a partial view of the full significance of tourism activity' as they do not include the significance of social ties and 'knowledge spillovers' which occur as a result of such events (p. 129).

Author: Kemp, Elyria and Michael G. White

Year: 2013

Title: Embracing jazz: Exploring audience participation in jazz music in its birthplace

Reference Type: Journal article

Publisher: Carmelle and Rémi Marcoux Chair in Arts Management

Journal: International Journal of Arts Management

Volume/Issue: Volume 16, number 1

Page numbers: 35-48

ISSN: 1480-8986

Keywords: Jazz, audience development, New Orleans, marketing

URL: <https://www.gestiondesarts.com/en/embracing-jazz-exploring-audience-participation-in-jazz-music-in-its-birthplace/#.VovNr0-AnHA>

Date accessed: 05-Jan-16

Abstract: Jazz is an American art form that has become a reflection of universal passions, emotions and the human experience. However, American audience participation for the art form is declining. New Orleans has long been heralded as the birthplace of jazz, and although jazz music can be heard at various venues as well as music festivals throughout the city, local audiences do not make up the majority at venues dedicated to jazz performance. This study examines barriers to audience participation for jazz music. Specifically, audience participation in New Orleans is explored using the Motivation, Ability, Opportunity model as a guiding framework. Empirical evidence, consisting of residents' insights concerning jazz and possible barriers to participation, was gathered via in-depth interviews. Further, drawing from the literature on consumer engagement and brand experience, a model is proposed to address how such barriers might be overcome through strategic marketing efforts that create meaningful and engaging jazz consumption experiences.

Research Notes: The qualitative data gathered by the authors offers some rich insights into audience motivation for jazz music; for example, one interviewee admits that some of her friends were not interested in going to performances because they felt that 'understanding and enjoying the music required too much effort' (p. 41) and others who believe that jazz is 'museum music' which is for tourists rather than locals (p. 42). In this way, the article sheds light on how using musical heritage for tourism purposes can have the unintended consequences of putting it out of the reach of the locals. The research is somewhat one-sided in that it does not appear to include the views of the musicians or other live music practitioners, or to bring in the voices of the city authorities; it is also unclear as to whether the findings are generalisable to cities without the rich jazz/music history of New Orleans. Although the article does not focus on jazz festivals per se, it does make mention of them within the context of jazz audience development in general, and highlights how festivals can be the only time in a year where an artform is celebrated. In contrast to much of the event management literature on festivals, which often advocates targeting particular markets (usually tourists), the authors here instead advocate developing a local audience for jazz all year round. However, there is little or no discussion as to why jazz needs to be protected or why locals should attend jazz other than in the concluding paragraph: 'perhaps Americans should re-assess their perspective on jazz music, which was one of the country's first indigenous art forms' (p. 46). Surprisingly, unlike other work on New Orleans jazz (Porter 2009; Regis and Walton 2008), this article does not mention the impact of Hurricane Katrina or the social divisions exposed by the disaster.

Author: Keogh, Brent

Year: 2014

Title: 'A tale of five festivals': Exploring the cultural intermediary function of Australian jazz festivals

Reference Type: Journal article

Publisher: Equinox

Journal: Jazz Research Journal

Volume/Issue: Volume 8, number 1-2

Page numbers: 182-201

DOI: 10.1558/jazz.v8i1-2.26878

Keywords: Australian jazz festival, Manly Jazz Festival, Wangaratta Festival of Jazz and Blues, Melbourne International Jazz Festival, Brisbane International Jazz Festival, Bellingen Jazz Festival, gender, scenes, producers, cultural intermediaries

URL: <https://journals.equinoxpub.com/index.php/JAZZ/article/view/26878>

Date accessed: 25-Jan-16

Abstract: This paper considers the cultural intermediary function of Australian jazz festivals. It presents a detailed analysis of programming patterns across five Australian Jazz music festivals – namely, the Manly Jazz Festival, Wangaratta Festival of Jazz and Blues, Melbourne International Jazz Festival, Brisbane International Jazz Festival, and Bellingen Jazz Festival – in the ten year period, 2004-2014. Using this data, this paper draws attention to the 'search and select' function of cultural intermediaries speaking to the broader significance of festivals as sites of popular music study. This paper considers a number of programming trends, including a comparison between local and international musicians; the frequency with which musicians performed at each festival and across festivals; issues of gender in programming; and identify musicians who could be placed into a number of genre categories, with a particular focus on those musicians who identify in some way with the category of World Music. This study presents an insight into current trends in jazz scenes in Australia and the roles that festivals play as cultural intermediaries in contributing to this aspect of Australian cultural life.

Research notes: The author draws on Bourdieu's concept of a 'cultural intermediary' to examine the central role of the festival producer/promoter in studying Australian jazz festivals; he uses data analysis of acts performing between 2004 and 2014. The article explores the following areas in order to understand the cultural intermediary role and presents useful data about each area: origins (local/international artists); frequency of artists' performances; gender of performers (cf Denson 2015) and jazz/world music crossovers. The research finds a preference towards programming Australian artists, but also the continuing significance of American artists in jazz festival line-ups; the author also finds a significant gender imbalance across all five festivals and suggests that the perception of jazz has shifted from something dangerous and effeminate to cerebral and masculine (p. 197). While the data analysis yields some interesting results, it would also be interesting to feed in qualitative data from artists and festival directors to further interrogate the findings. Overall, in foregrounding the festival producer's role in programming, the article adds to the growing literature on the live music industry and can be read in conjunction with the work in Britain of Webster (2011) and Frith *et al* (2013), albeit utilising a very different methodological approach.

Author: Knowles, Nod

Year: 2011

Title: Reflections on the festival business

Reference Type: Conference Paper

Publisher: Live Music Exchange

Conference: The Business of Live Music, Edinburgh, 2011

Number of Pages: 5

Keywords: Bath, festival, history, organisation, culture, promoter

URL: <http://livemusicexchange.org/wp-content/uploads/REFLECTIONS-ON-THE-FESTIVAL-BUSINESS-for-Edinburgh-March-2011.pdf>

Date accessed: 22-Dec-15

Abstract: "At the outset of this set of general reflections on music festivals, I should at once declare that I am neither a historian, nor an academic nor a cultural theorist. I am a long-time arts worker, much of whose professional life has been spent in and around live music promotion – and a lot of that time has been around live music festivals. So my comments here are simply a few notions that have occurred to me as a result of my experience running or engaging with festivals – and predominantly festivals that are within, or are supported by, the public or not-for-profit sector."

Research Notes: This brief paper offers general reflections on music festivals from a live music promotion practitioner, focusing on his experiences of Bath Festival. The paper gives a brief overview of the history of arts/music festivals in the UK within the context of the wider changes in social and cultural history, highlighting how festival-goers have gravitated towards events that best suited their social attitudes and aspirations.

Author: Kronenburg, Robert

Year: 2011

Title: Typological trends in contemporary popular music performance venues

Reference Type: Journal article

Publisher: Emerald Insight

Journal: Arts Marketing: An International Journal

Volume/Issue: Volume 1, number 2

Page numbers: 136-144

DOI: 10.1108/20442081111180359

Keywords: Popular music, Performance, Architecture, Venues, Typology, Design

URL: <http://dx.doi.org/10.1108/20442081111180359>

Date accessed: 27-Jan-16

Abstract: *Purpose:* This paper seeks to explore the design of popular music performance space, focusing particularly on recent developments that are changing the form and operation of permanent venues and travelling stages. Its objective is to analyse the typology of existing venues but also to chart the emergence of new and distinct building forms in response to changing artist, promoter and audience demands.

Design/methodology/approach: The paper investigates the factors that determine the architecture of live performance space, based on the research project's detailed examination of specific examples that range from small music clubs to large and complex stadium-sized buildings. The paper introduces the research themes that have shaped the author's book *Live Architecture: Popular Music Venues, Stages and Arenas*, which will be published in 2011.

Findings: The paper proposes a new categorisation of buildings as; adopted, adapted and dedicated music performance environments, and explores the significance of mobile facilities as architecture in their own right, but also as a modifier of place and space. It identifies factors that are changing the scale and operation of performance venues and articulates the implications for new venues.

Originality/value: This paper presents a continuing research project that is examining for the first time popular music performance building design as a distinct architectural genre. It proposes for the first time a building typology in order to increase our understanding of how the most successful spaces have been created, and how future ones might safeguard live music's power and immediacy for its audiences.

Research Notes: This article offers a useful typology for considering the venues used by jazz festivals from an architectural perspective, from those purpose-built for music, to those which are adapted for usage but were not built for the purpose of music. While it is focused on popular music venues, the typology developed by the author is useful for other genres of music, including jazz, and is useful for examining both urban and rural festivals which make use of the different types and hence the impact of the architectural structures on what is possible therein.

Author: Leenders, Mark A. A. M., Frank M. Go & Pawan V. Bhansing **Year:** 2015

Title: The importance of the location in hosting a festival: A mapping approach

Reference Type: Journal article

Publisher: Routledge

Journal: Journal of Hospitality Marketing & Management

Volume/Issue: Volume 24, number 7

Page numbers: 754-769

DOI: 10.1080/19368623.2014.934981

Keywords: event management, event design, hospitality, festivals, configuration theory, destination competitiveness

URL: <http://www.tandfonline.com/doi/full/10.1080/19368623.2014.934981>

Date accessed: 23-Dec-15

Abstract: As consumers simultaneously consider a broader range of festivals in a crowded market, festivals often face higher competitive pressures. Configuration theory suggests that these pressures lead to specific groups of festival configurations that best fit their competitive environment. In this study, data on the competitive pressures of 139 Dutch music festivals are used to explore design features that organizations use to adapt to their competitive pressures. The empirical results show that there are three distinctive groups of music festival configurations in The Netherlands. One group of typically larger festivals is orientated towards the music industry at large and involves industry participants, music fans, and other festival visitors that come together on a festival site. For this particular group of festivals, the location, per se, plays a minor role in the competition for visitors. In contrast, the location plays a key role for visitors in the midrange and smaller festival groups: urban music festivals and countryside pop and rock festivals. The results explain why certain festivals seem to be able to move to another location without losing too many visitors (or even grow as a result). From a hospitality management perspective, the results show that some festivals have a lower location dependency than others.

Research Notes: This article considers the importance of location in festivals' success and is based on festivals in The Netherlands, and includes North Sea Jazz. As the authors state, research on location is currently scarce: 'as research addresses what a festival can do for a location, not much research is done on the importance of a location for the festival' (p. 756), similar to Van Aalst and van Melik (2011). The article uses a social network approach to map audience responses on which festivals they attended or considered attending to form clusters of festivals in competition with each other. The authors argue that this study theorizes on, and empirically shows, that festivals differ in terms of location dependency and suggest that this 'provides clues as to why larger festivals, such as the North Sea Jazz Festival, did not encounter negative visitor repercussions from their move from the city of The Hague to the city of Rotterdam (p. 766). The social network analysis mapping approach taken appears to be novel in this field and provides a different way of analysing relationships between large numbers of festivals, although, as the authors point out themselves (p. 766), there are many limitations to the study, not least because it does not touch on historical, media, socio-cultural, and industrial factors which impact on the competition between festivals, such as touring schedules and interrelationships between promoters and agents. However, it would be useful to see such an approach taken for other countries such as the UK, albeit to include a qualitative element which asks audiences about the importance of location to their choice. One point of particular interest is the highlighting of one role of festivals as 'field configuring events', namely those events which draw together key industry figures and notes their importance for the industry as a whole as they 'encompass social interaction between and within industry groups and ceremonial activities [such as award giving]' (p. 758).

Author: Lemmetyinen, Arja, Frank Go and Mervi Luonila

Year: 2013

Title: The relevance of cultural production – Pori Jazz – in boosting place brand equity

Reference Type: Journal article

Publisher: Palgrave Macmillan

Journal: Place Branding and Public Diplomacy

Volume/Issue: Volume 9, number 3

Page numbers: 164-181

DOI: 10.1057/pb.2013.19

Keywords: brand equity; cultural production; destination; image transfer; place brand; festivals

URL: <http://www.palgrave-journals.com/pb/journal/v9/n3/abs/pb201319a.html>

Date accessed: 18-Jan-16

Abstract: This article uses the case study design to unpack the cultural production that occurs in relation to the Pori Jazz Festival in Finland. The research on this topic lies in the overlap between three knowledge domains – brand identity formation, marketing and media content analysis. Although closely related these fields have developed separately, resulting in equivocality, a core problem in sense making, which in turn constrains efforts to reduce uncertainty. This case provides insight into what happens when the aspirations embedded within the identity of Pori, a relatively small community, interact with the realities of international marketing decisions. Although appropriate for assessing consumer purchase behaviour, marketing is outside-in-oriented and overlooks the role of the cultural context, particularly the community identity embedded in social networks. The purpose of this article is to examine, from a brand equity perspective, the impact of the context on the content of the Pori Jazz Festival in relation to the city and the audiences on three distinct levels. Re-creating the 'global city' builds on the fact that the Pori Jazz Festival has existed for nearly 50 years. It has created brand equity at the local, national and international levels, thereby boosting the place brand equity of the host city. The methodologically multi-layered content analysis supported the image transfer between the event and the host city. We also found that the event contributed to destination awareness, perceived quality, brand associations, and destination loyalty and positioning. Furthermore, our results suggest that cultural producers can leverage the distinct reputation of an event as a magnet attracting resources to the host city. Hence, more research is needed in order to identify the networks the festival organization is managing.

Research Notes: This article highlights the ways in which festivals contribute to a positive image of a locale, both internally to its residents and externally to visitors, and enable the place to expand its political, economic, environmental and social influence. It forms part of the marketing studies literature on festivals and branding and is based on content analysis of articles in local and national newspapers which will inevitably have their own agendas in reporting on the festival (positively?). The authors highlight the symbiosis of festival and place, showing how 'what is done to enhance the success of the festival is connected to the business life of the city in general' (p. 171). This article also gives an historical overview of Pori Jazz's development and the tensions between maintaining a local character whilst also trying to attract an international markets: the article discusses the festival's reputation as a 'flagship city for Finland Festivals', highlighting how a local festival may play a part in national marketing strategies. However, the authors highlight criticism of the festival for its blatant commercialism and deference to the instrument of sponsors and political decision-makers'. Article accessed at the British Library.

Author: Li, Jiayi and Zhouji Chen

Year: 2013

Title: Economic Impact Assessment for Manchester Jazz Festival 2013

Reference Type: Report

Publisher: University of Manchester

Number of Pages: 88

Keywords: Manchester, jazz festival, economic impact, visitor spend

URL: Via email from MJF

Abstract: [From executive summary] The report estimates that Manchester Jazz Festival 2013 has generated the following new money:-

Audience expenditure: £985,126.58

Attendee expenditure: £13,175.64

Direct economic impact: £1,000,428.22

Together, MJF reported receiving total funding of £145,595, including £29,100 of local funding and £90,146 from Arts Council England. For the public sector investment, this suggests that each £1 of support of generated £6.87 of new income into Manchester City.

On the local side, £1 of local funding could contribute £3.68 of new income to the organisation. All of these figures represent a good return for the public sector investment ...

According to statistics, 31.3% of the audiences were local residents, whilst the rest (68.7%) came from outside Manchester City. As for artists, 21.5% of the artists were local performers while the rest came from outside the region (pp. 3-4).

Research Notes: To estimate the economic impact of the Manchester Jazz Festival, the authors followed a step-by-step toolkit provided by the West Midlands Cultural Observatory, which provides a guide to designing questionnaire and an online calculator; unlike other economic impact reports, the authors helpfully show their workings. The research involved five questionnaires: audience, artist, volunteer, crew, and trader; the authors combined their questions with a survey about the quality of the musical offering and so the final questionnaire was attempting to do two jobs at once. Unlike many of the other economic impact studies of festivals which employ multipliers to estimate secondary economic impacts (indirect and induced spending) to estimate the total economic impact on the local economy, MJF's study takes a direct expenditure approach which does not use multipliers as multipliers can be problematic ('erroneous, inflated and out-of-date' (p. 9). The authors offer two reasons why MJF should continue to receive investment, the first because of the economic impact (6x what is put in) and because of high positive feedback from audiences about the festival.

Author: Lyck, Lisa, Phil Long, and Allan Xenius Grige

Year: 2012

Title: Tourism, Festivals and Cultural Events in Times of Crisis

Reference Type: Edited Book

Publisher: Copenhagen Business School Press

Number of Pages: 190

ISBN: 978-8-7920-1916-5

Keywords: tourism, tourism economy, economic crisis, events

URL: <http://research.cbs.dk/en/publications/tourism-festivals-and-cultural-events-in-times-of-crisis%28315d36cf-b9d2-43e5-a303-f7341017a9ed%29.html>

Date accessed: 22-Jan-16

Abstract: [From introduction, pp. 4-5] The research papers presented in this book discuss a cross-section of the efforts that cities, individuals, and passionate community groups are undertaking to revitalize their cities through cultural events. In the first section of the book, Lise Lyck discusses the general nature of economic crisis and offers a general framework for understanding and reaching different types of consumers in times of recession ... In the second section of the book, Ines Milohinic and Harald Pechlaner analyze, respectively, the nature of the motivation of visitors to attend events, and provide samples of the relationship between the destination image and the visitors' prior perception of an event and destination relative to the perceived event quality and the experience of satisfaction ... The importance of artistic expression and the preservation of cultural heritage are the main themes of the 3rd section of the book ... Collectively, the research presented in this publication carries evidence that festivals and events, if carefully planned and executed, provide exciting avenues for communities, regions and countries to counteract the economic crisis.

Research Notes: This collection of papers is not focused on music or jazz specifically but does offer an overview of festivals in times of crisis. The first chapter on festival management in times of crisis gives a useful overview of the field and the main issues, with a focus on Danish festivals. The papers were presented at the 'Journeys of Expressions VIII: Celebrate through Times of Crisis' conference in September 2010 and attended by tourism and culture management researchers at the Copenhagen Business School, therefore the authors are approaching the topic with a rationalist perspective.

Author: Lynn Jones Research

Year: 2006

Title: HSBC Brecon Jazz Festival 2006: Final Report

Reference Type: Report

Publisher: Lynn Jones Research

Number of Pages: 70

Keywords: jazz, Brecon, economic impact

URL: Via email from Lynn Jones Research

Abstract: [From introduction, p. 1] The HSBC Brecon Jazz Festival is one several major festivals taking place within the annual calendar of events in Wales ... Some challenges will continue to be the main focus for the Festival office itself. Rightly, it is the jazz that counts and delivering a high quality programme appealing to new audiences whilst retaining the interest of the committed Brecon jazz fan remains critical to the Festival's success. Similarly, advertising and the promotion of the event and the practicalities of co-ordination and staging all the events are also integral parts of staging a successful and well received Festival. However, there are other challenges that impinge on the success of the festival, and remain to a large extent outside the direct control of Brecon Jazz Festival, but are critical to get right if jazz fans' expectations are to be met. Such issues as quality and choice of accommodation, good eating out establishments, shops and information may encourage visitors to stay longer and enjoy the Brecon National Park. Additionally, a 'festively' dressed town all add to the enjoyment and visitor experience ... The four main objectives of the report were: To measure the current level of visitor satisfaction with all aspects of the Festival; To build up a profile of the visitors in Brecon at that time; Quantify the effect of the Festival on the wider area; Calculate the economic impact of the Festival on the area and wider Welsh economy.

Research Notes: This report is based on an on-line survey which had 616 responses and includes data on both economic impact and negative social impacts on the town. The survey is mostly quantitative and focuses on key success factors such as the quality of accommodation. However, it also contains a small number of open-ended questions, which allows for some more in-depth analysis of the findings, e.g. that 52% of respondents thought that street atmosphere could have been improved; comments were that there was little or no street music, decorations, or other street activities and that Brecon is not fully pedestrianised for the event (p. 4). The four best/most enjoyable aspects of the festival were: 'The music in general 44%; Atmosphere/ambience 20%; Social aspects (meeting friends & family/eating/drinking) 17%; The venue(s) 15% (p. 27). Aspects that could be improved were: The atmosphere (no street music/decorations/activities) 52%; Misc. complaints about venues 15%; Close centre of Brecon to traffic 14%; Security/stewards at event 11% (p. 28). The festival generated between £1.86 million and £2.2 million of direct expenditure in the town and the overall gross value is estimated to be between £2.9 million and £3.37 million in the Welsh economy; the festival creates or safeguards between 63 and 73 FTE jobs. (p. 34). HSBC was unavailable for discussion and so the views of sponsors section is incomplete, and the views of major sponsors section is also somewhat brief. A section of the report includes comments about drunken and intimidating behaviour (p. 65) from the visitor perspective, highlighting the negative impact of a festival on a small town. A similar study on the Brecon Jazz Festival was undertaken in 2000 by the Welsh Economy Research Unit.

Author: MacLeod, Nicola E.

Year: 2006

Title: The placeless festival: Identity and place in the post-modern festival

Reference Type: Book section

Location: **Publisher:** Clevedon: Channel View Publications

Book/Editor: Festivals, Tourism and Social Change: Remaking Worlds, edited by David Picard and Mike Robinson

Page numbers: 222-237

ISBN: 978-1-8454-1047-6

Keywords: placelessness, postmodern, place, history, festival, Edinburgh, Wexford

URL: <http://www.multilingual-matters.com/display.asp?K=9781845410476>

Date accessed: 14-Jan-16

Abstract: [From introduction, p. 25] Nicola MacLeod (Chapter 13) analyses the problem of 'placelessness' by focusing in particular on city festivals in the United Kingdom. According to the author, the problem of 'placelessness' is a result of the divorce between festival and 'local community'. Through tourism marketing and the adaptation of festivals according to international standards and formats, MacLeod claims that festivals are transformed into largely meaningless tourist spectacles. The author relates the 'lack of authenticity' of many festivals to the dislocation of people from their original spatial identities. In this context ... globalisation and massive migration can lead to the dissolution of the category of place as a very generator of feelings of belonging'.

Research Notes: This chapter offers a useful critique of festivals as authentic space; festivals are viewed as a postmodern spectacle in which people's relationship to place and history is dislocated. The author draws on Relph's work (1976) on 'placelessness' and Wang's (1999) notion of 'touristic communitas': the sense of 'inter-personal authenticity' shared by groups of tourists. 'Tourism destinations are no longer simply regions favoured for their natural beauty (for example, the traditional resorts such as the Alps, the French Riviera, and the Lake District) but are places marketed in terms of their connections with events, people and contemporary themes (p. 227). Cities, then, are not places of manufacture but rather places to display culture - although the culture on display is often removed from its social context and is standardised and aestheticised, leading to homogenised capital cities. The author briefly discusses the Edinburgh Pleasance venue and the Wexford Festival in this context, then discusses 'global parties appealing to an international audience' such as Edinburgh's Hogmanay (p. 233). She concludes by analogising festivals to airport lounges, wherein 'festival formats may now be replicated in a series of international venues around the world' (p. 235). The chapter does not appear to draw on a particular type of festival (arts, music, etc.) and appears to disregard somewhat some festivals which have do have a historical link with particular place, e.g. Glastonbury. Overall, it highlights that more research on the significance of place is required.

Author: Mann Weaver Drew & De Montfort University

Year: 2003

Title: The Economic Impact of the Notting Hill Carnival

Reference Type: Report

Publisher: London Development Agency

Number of Pages: 66

Keywords: Notting Hill Carnival, London, economic impact

URL: <http://tfconsultancy.co.uk/reports/nottinghillcarnival.pdf>

Date accessed: 17-Dec-15

Abstract: In June 2002, the London Development Agency (LDA) commissioned a review of the economic contribution of the Notting Hill Carnival to the local and regional economy. The review was aimed at understanding the economic value of the Carnival and other associated activities; the potential for forward linkages, such as transfer of the skills within the London economy and possibilities for enabling businesses involved in the Carnival to move from a seasonal trading base towards long-term sustainability; key infrastructure and operational processes needed to improve the broad management capacity of the Carnival; and development of a distinctive Notting Hill Carnival brand.

Research Notes: A very useful report - both in terms of its content and its methodology - and which examines the Notting Hill Carnival's impact on visitor spend; on local businesses & traders; on the social impact on 'creatives'; the economic impact of the Carnival; and how media representations of the event impact on the locality and on broader notions of multiculturalism. The report is more nuanced than many of the other economic impact reports in the grey literature, and the academic partnership gives a more thoughtful sense of the context and history of the Carnival and its place in contemporary society. The report is cautiously celebratory, however, perhaps inevitably since it was commissioned by the London Development Agency and displays the Mayor of London's logo on the cover page. Ultimately, it offers both the kind of quantitative analysis required in such reports but gives it a context and interpretation which makes for a much more holistic and satisfying document, and based on a thorough (albeit undoubtedly expensive) mixed methods approach (including interviews) which allows for an understanding of the impact of the festival on multiple stakeholders.

Author: McKay, George

Year: 2003

Title: Just a closer walk with thee: New Orleans-style jazz and the campaign for nuclear disarmament in 1950s Britain

Reference Type: Journal article

Publisher: **Location:** Cambridge University Press: Cambridge

Journal: Popular Music

Volume/Issue: Volume 22, number 3

Page numbers: 261-281

DOI: 10.1017/S0261143003003180

Keywords: jazz, CND, social protest, Aldermaston, Beaulieu

URL: <http://dx.doi.org/10.1017/S0261143003003180>

Date accessed: 04-Jan-16

Abstract: This article looks at a particular moment in the relation between popular music and social protest, focusing on the traditional (trad) jazz scene of the 1950s in Britain. The research has a number of aims. One is to reconsider a cultural form dismissed, even despised by critics. Another is to contribute to the political project of cultural studies, via the uncomplicated strategy of focusing on music that accompanies political activism. Here the article employs material from a number of personal interviews with activists, musicians, fans from the time, focusing on the political development of the New Orleans-style parade band in Britain, which is presented as a leftist marching music of the streets. The article also seeks to shift the balance slightly in the study of a social movement organisation (the Campaign for Nuclear Disarmament, CND), from considering it in terms of its 'official' history towards its cultural contribution, even innovation. Finally, the article looks at neglected questions around Americanisation and jazz music, with particular reference to power and the past.

Research Notes: While not focused directly on jazz festivals, Beaulieu Jazz Festival does warrant a mention, highlighting the role of festivals as sites for social and political debate, and sometimes action. The article attempts to reposition trad jazz not as a 'safe' conservative musical form but instead as playing a significant role in the CND marches of the 1950s, particularly at Aldermaston, although it is inconclusive as to whether jazz itself lends itself to political causes (of the left) or whether the marches provided a platform at which jazz could be performed. The article paves the way for a later chapter specifically on festivals and activism in McKay's 2015 'The Pop Festival' edited collection.

Author: McKay, George

Year: 2005

Title: Circular Breathing: The Cultural Politics of Jazz in Britain

Reference Type: Book

Location: **Publisher:** Durham: Duke University Press Books

Number of Pages: 376

ISBN/ISSN/DOI: 978-0-8223-3560-3

Keywords: jazz, cultural studies, history, Great Britain, politics, race relations, Left

URL: <https://www.dukeupress.edu/Circular-Breathing/>

Date accessed: 18-Jan-16

Abstract: In *Circular Breathing*, George McKay, a leading chronicler of British countercultures, uncovers the often surprising ways that jazz has accompanied social change during a period of rapid transformation in Great Britain. Examining jazz from the founding of George Webb's Dixielanders in 1943 through the burgeoning British bebop scene of the early 1950s, the Beaulieu Jazz Festivals of 1956–61, and the improvisational music making of the 1960s and 1970s, McKay reveals the connections of the music, its players, and its subcultures to black and antiracist activism, the Campaign for Nuclear Disarmament, feminism, and the New Left. In the process, he provides the first detailed cultural history of jazz in Britain.

McKay explores the music in relation to issues of whiteness, blackness, and masculinity—all against a backdrop of shifting imperial identities, postcolonialism, and the Cold War. He considers objections to the music's spread by the "anti-jazzers" alongside the ambivalence felt by many leftist musicians about playing an "all-American" musical form. At the same time, McKay highlights the extraordinary cultural mixing that has defined British jazz since the 1950s, as musicians from Britain's former colonies—particularly from the Caribbean and South Africa—have transformed the genre. *Circular Breathing* is enriched by McKay's original interviews with activists, musicians, and fans and by fascinating images, including works by the renowned English jazz photographer Val Wilmer. It is an invaluable look at not only the history of jazz but also the Left and race relations in Great Britain.

Research Notes: This book contains chapters on Jazz, Europe, Americanization; New Orleans Jazz, Protest (Aldermaston), and Carnival (Beaulieu), Whiteness and (British) Jazz; The Politics and Performance of Improvisation and Contemporary Jazz in the 1960s and 1970s; and From 'Male Music' to Feminist Improvising. It is a very useful work for understanding the history of jazz in Britain from a cultural studies perspective, including gender and race. The underlying argument is that with its American origins, jazz was the 'early soundtrack of the hegemon' whose global spread coincided with hegemonic authority throughout the twentieth-century (p. 11). Although festivals are not the main focus of the book, it contains a wealth of information about Beaulieu Jazz Festival: a 'founding annual event in the subcultural history of pop festivals' (p. 47), (and some discussion of Richmond), including material from personal interviews with activists, musicians and fans of the time (pp. 69-86) (see McKay 2015 for further work on the significance of early jazz festivals for the Left).

Author: McKay, George

Year: 2004

Title: “‘Unsafe things like youth and jazz”: Beaulieu Jazz Festivals (1956-61), and the origins of pop festival culture in Britain’

Reference Type: Book section

Location: **Publisher:** Aldershot: Ashgate Publishing Ltd

Book/Editor: Remembering Woodstock, edited by Andy Bennett

Page numbers: 90-110

ISBN: 978-0-7546-0714-4

Keywords: Beaulieu, pop culture, jazz festival, trad jazz, modern jazz

URL:

https://www.academia.edu/10807866/Unsafe_things_like_youth_and_jazz_Beaulieu_Jazz_Festivals_1956-61_and_the_origins_of_pop_festival_culture_in_Britain

Date accessed: 24-Feb-16

Abstract: [From chapter introduction] This chapter looks at the origins of pop festival culture in Britain, the relatively under-researched phenomenon of the early jazz festivals in the New Forest during the 1950s. It explores subcultural contestation and negotiation, with particular attention to the 1960 festival, at which traditional (‘trad’) jazz fans and modernists confronted each other during the (mediated) so-called Battle of Beaulieu. It introduces issues relevant to the later festival movement, and to Woodstock: the significance of the deep green pastoral location, links (strong or weak) with the burgeoning peace movement of the Campaign for Nuclear Disarmament, the suggestion from a London beatnik of a free festival in the forest, the question of atavism and the revival of the past. It considers the problematic issue of Americanisation in the imitation of the recently founded Newport Jazz Festival as well as some of the innovations of Beaulieu.

Research notes: This chapter focuses on the impact of early jazz festivals on the development of pop festival culture in Britain. It includes sections on Beaulieu Jazz Festivals and 1950s Britain; the past and the pastoral, from Beaulieu to Aldermaston; subcultural contestation, carnivalesque transgression; and Americanisation and Englishness in early festival culture. It is based on rich interview data with key figures including George Melly and Lord Montagu of Beaulieu, as well as news articles from the period. McKay shows that Beaulieu was important because of the connections between the festival and the CND marches at Aldermaston and hence acted as a site for ‘youth, music, subcultural identity, and to an extent a political articulation’. In addition, the ‘Battle of Beaulieu’ in 1960 was an early example of the mediation of subcultural panic. In conclusion, McKay argues that while attention is often paid to Woodstock, the earlier festivals (and transatlantic cultural influences) should not be overlooked. Beaulieu is a subject McKay has covered a number of times (cf McKay 2003 and 2015).

Author: McKay, George

Year: 2015

Title: The pose ... is a stance': Popular music and the cultural politics of festival in 1950s Britain

Reference Type: Book section

Location: **Publisher:** Aldershot: Bloomsbury

Book/Editor: The Pop Festival. Ed. George McKay

Page numbers: 13-31

ISBN: 978-1-6235-6959-4

Keywords: jazz, Beaulieu, politics, 1950s, Britain

URL: <http://www.bloomsbury.com/uk/the-pop-festival-9781623569594/>

Date accessed: 05-Jan-16

Abstract: [From introduction] The aim of this chapter is to contribute to our understanding of the relation between popular music, festival and activism by focusing on a neglected but important area in festival history in Britain, what can arguably be seen as its originary decade, the 1950s. So I chart and interrogate the 1950s in Britain from the perspective of the rise of socio-cultural experimentation in the contexts of youth, some of the 'new...old' (Morgan 1998, 123) sonic landscapes of popular music, social practice and political engagement. I foreground the shifting cultures of the street, of public space, of this extraordinary period, when urgent and compelling questions of youth, race, colonialism and independence, migration, affluence were being posed to the accompaniment of new soundtracks, and to the new forms of dress and dance. Some of the more important popular culture events where these features manifested, performed and celebrated themselves produced what I see as a significant phenomenon: the youthful gathering of the festival, the surprising splash and clash of street culture. The chapter offers another narrative to contest of complement the national gesture of celebration, post-war reconstructions and post-imperial positioning ... that was the 1951 Festival of Britain, but I acknowledge that presenting the 1950s as a decade of festival - rather than simply one of, say, post-war austerity - is an argument considerably aided by the 1951 opening event.

Research Notes: The idea of the 1950s as a 'decade of festivals' helpfully reframes the idea of the 1960s as being THE festival decade and is an important conceptualisation for understanding post-war Britain. This chapter adds to the work by McKay (2003) and Frith *et al* (2013) in charting the history of live music in Britain. The chapter focuses on four festival events within the jazz and folk worlds, including the Beaulieu Jazz Festival, charting the musical and political connections between them. McKay argues that the 'new formations of social and cultural gatherings in 1950s festivals reflected and generated developments in modes of political identity' via group solidarity and carving out of new (temporary) public spaces (p. 15). Later, he argues that 'innovations in folk and jazz music festivals during the mid-1950s contributed directly and indirectly to political developments' (p. 19). McKay suggests that the 'most carnivalesquely irruptive moment of early British festival culture' was the so-called Battle of Beaulieu at the 1960 festival between trad and modern jazz fans and posits it as an early example of the 'capacity of carnival to challenge of invert social norm' (p. 21-22), although it could also be argued that, like the earlier mods and rockers, it was a violent clash between two groups identified by musical tastes. McKay joins the dots between the jazz and pastoral setting of the Aldermaston marches with the jazz and pastoral setting of Beaulieu to suggest that a new form of activism was stirring, before moving on to the origins of today's Notting Hill Carnival and issues of race.

Author: Meadows, Ruthie

Year: 2014

Title: "Jockomo Fee Na Nay!" Afro-Caribbean and Afro-Creole sensorialities and the festivalisation of New Orleans's musical tourism

Reference Type: Book section

Location: **Publisher:** Oxford: Oxford University Press

Book/Editor: Sun, Sea, and Sound: Music and Tourism in the Circum-Caribbean. Edited by Timothy Rommen and Daniel T. Neely

Page numbers: 238-266

DOI: 10.1093/acprof:oso/9780199988853.003.0010

Keywords: New Orleans, mardi gras, Hurricane Katrina, second line, brass bands

URL: <http://oxfordindex.oup.com/view/10.1093/acprof:oso/9780199988853.001.0001>

Date accessed: 08-Jan-16

Abstract: This chapter examines the history of music and tourism in New Orleans from the perspective of New Orleans as an aurally and historically Afro-Caribbean city, in which the audibility of Afro-Caribbean sounds have long been not supplemental to but constitutive of New Orleans's "uniqueness" and, concomitantly, to tourist production, desire, and consumption. The chapter explores three intertwined Afro-Caribbean vernacular practices—the second line parades associated with Social Aid and Pleasure Clubs, second line brass bands, and the Mardi Gras Indians—all of which concretized in the late nineteenth century with strong aesthetic, linguistic, and religious ties to Cuba and Haiti. Importantly, these sonically and visually rich practices have been inextricably bound to the emergence of a music-based tourism industry in New Orleans since the 1960s, including in the creation of the New Orleans Jazz and Heritage Festival (1970), the WWOZ New Orleans Jazz and Heritage Radio Station (1980), and other print magazines and touristic media. The "revival" of what were considered to be ailing or disappearing traditions in the 1960s and 1970s via commodified tourism is then paralleled with the similar resurgence of these three aesthetic practices in the wake of the perceived cultural losses of Hurricane Katrina.

Research Notes: This article on New Orleans offers a critique of festivalisation and the (negative) impacts of tourism on a city. Drawing on Gotham's work on New Orleans, Meadows argues that the 'emergence of increasingly music entered tourist and heritage industries in New Orleans since the 1960s has contributed to the consolidation of what sociologist Kevin Fox Gotham terms a "touristic culture" in New Orleans, or one in which local understandings and assertions of heritage, culture, memory, and authenticity are increasingly implicated in and framed by touristic logics, discourses, and practices' (p. 240) with Afro-Caribbean and Afro-Creole 'sensorialities' at the centre. The author helpfully charts the history of tourism in New Orleans from the gatherings in Congo Square in the nineteenth-century, showing how the spectacle and celebration of black bodies and culture by white observers in the city has a long history, and how the foundational practices of New Orleans practices - second lines, Social Aid and Pleasure Clubs, etc. - concretised in the late nineteenth-century, as did the start of the rationalisation of the Carnival by external forces as a tourist event. Meadows also discusses the history of Jazz Fest and its contemporary economic importance to the city and draws heavily on Regis' ethnographic work to examine the contemporary Festival. Meadows shows how practices such as second line processions are increasingly seen as authentic emblems of New Orleans's unique cultural authenticity and black heritage, post-Katrina (p. 260). The article can be read in conjunction with other work on New Orleans and offers a useful starting point from a historical perspective to contextualise the work of Regis and Walton (2008) and Porter (2009), and Walton (2012).

Author: Medbøe, Haftor

Year: 2013

Title: The promoter as cultural conduit: Between jazz and a hard place

Reference Type: Conference Paper

Publisher: University of Aveiro

Conference: Jazz Talks 1st University of Aveiro jazz conference, November 2013, Aveiro PT

Number of Pages: 10

Keywords: jazz, mainstream, cultural value, discourse

URL: <http://researchrepository.napier.ac.uk/7013/>

Date accessed: 04-Jan-16

Abstract: This paper examines the interdependencies and frictions between the creators and the promoters of jazz in the city of Edinburgh, UK. In providing a platform for the delivery of the cultural message of jazz (in all its many guises), the promoter walks the tightrope between commerce and art, whilst exercising considerable power in deciding which music/musician is presented to the public (and, therefore, which music/musician is not). In balancing many a jazz festival's accounts, populist (often non-jazz or 'jazzlite') choices are billed to offset smaller audiences for music of a more creative and/or niche focus. The promoter thereby also wields influence over the aesthetic value chains of jazz music, from the nature of music played to its 'window-dressing' through promotional design. Notions of value and status are present throughout the manifestations of the jazz musician's musical identity, whether in the role of entertainer, craftsman or artist. Jazz promoters similarly operate within a perceived hierarchy, from the professional concert/festival arranger to the amateur enthusiast or restaurant owner. Furthermore, the platforms on which the music is presented are ascribed status, from the rarefied splendour of the concert hall down to the mundanity of the lowly wedding-gig. The jazz musician's professional progression is traditionally non-linear. S/he may be heard in concert-hall, restaurant, bar or function-room – possibly all in the course of a single day. The multi-platform and multi-function nature of the musician's trade presents a problem for the promoter. How is the concert-hall audience convinced into pay for tickets to hear an artist that on-or-around the same date plays for gratis admission in a nearby pub or restaurant? From the artist's perspective there are, of course, equally significant flaws in the 'laws' of the performance hierarchy: a wedding gig is often more handsomely remunerated than a concert hall or festival recital.

Research Notes: This article examines the vital role of the promoter within a jazz scene, highlighting that, while Edinburgh hosts a world-renowned jazz festival every year, opportunities for jazz performances throughout the rest of the year are limited for musicians and performers alike and hence the significant impact of the festival as a performance opportunity for musicians. The authors suggests, however, that 'Visiting international artists enjoy greater prominence in venue and festival programming as compared to their domestic counterparts. Their 'foreignness' provides a degree of exoticism and exclusivity that is hard for the local musician to conjure' (p. 7). The author draws attention to the behind-the-scenes tensions which shape the annual musical programme for participants, suggesting that the jazz community would be better described as a dysfunctional family (p. 8). Interviews with the promoters of the Jazz Festival highlight some of the ways in which the promoter attempts to balance innovation and continuity which help to 'define the nature and brand of the festival as distinct from others' whilst also programming more adventurous elements and serving to attract both new and returning customers (p. 8). As this was a conference paper it was somewhat brief and more discussion around the impact on the audience as well as the musician - perhaps drawing on Pitts and Burland's work on jazz audiences - would be welcomed.

Author: Monterey Jazz Festival

Year: 2005

Title: MJF impact press release August 24 2005

Reference Type: Press release

Publisher: Monterey Jazz Festival, economic impact, audiences

Number of Pages: 2

Keywords: economic impact, Monterey Jazz Festival

URL: n/a

Date accessed: Direct from festival

Abstract: [In lieu of abstract]

Study Highlights:

- 2004 festival had 25,000 unique visitors purchasing 40,000 admissions tickets
- 19,250 attendees were visitors to Monterey
- 76% of survey respondents spent over \$600 during the 2004 festival
- 73% stayed three nights or less and 24% stayed 4-7 nights
- 43% have attended the Monterey Jazz Festival for 8 years or more; 35% have been attending for 1-3 years
- 80% attended the 2004 festival with spouses, friends or family
- 77% enjoyed the music presented at the 2004 Monterey Jazz Festival; over 60% respondents said that the music quality exceeded their expectations
- Over 90% respondents indicated that they plan to return to the Monterey Jazz Festival within the next 3 years

The Monterey Jazz Festival presented by MCI has been considered the crown jewel of the Monterey performing arts community since its inception. As the festival nears its 50th anniversary in 2007- 2008, it is evident that it has also become a cornerstone of the regional economy.

In a study conducted by the Monterey Institute of International Studies, researchers have found that the Monterey Jazz Festival continually draws large crowds to the region for the high entertainment value of its annual three-day music showcase. According to the study supervisor, MIIS Professor Fredric Kropp, the Monterey Jazz Festival's success translates into big business for the greater Monterey area. Through hundreds of interviews and over 585 surveys collected at the 2004 Monterey Jazz Festival, a team of MIIS international marketing research graduate students has found that the Monterey Jazz Festival generates a direct economic impact of \$20 million for the greater Monterey area. When considering a conservative multiplier effect –the indirect or induced spending of capital earned from initial purchases - a broader impact is estimated at \$30-\$40 million.

According to the study, much of the Monterey Jazz Festival's substantial economic impact lies in the purchasing power and patterns of the festival attendees. The study found that approximately 77% of the 25,000 unique festival attendees were out-of-town visitors to the Monterey area. The largest percentage of survey respondents – 47% - said that they spent between \$600-\$1200 during the Monterey Jazz Festival on hotel accommodations, food, festival tickets and other purchases excluding transportation to Monterey.

Research Notes: Included in this annotated bibliography because it contains economic impact data. Although this is a press release, it is a useful document for the economic impact information it contains.

Author: Neelands, Jonothan, Eleonora Belfiore, Catriona Firth, Natalie Hart, Liese Perrin, Susan Brock, Dominic Holdaway, Jane Woddiss

Year: 2015

Title: Enriching Britain: Culture, Creativity and Growth

Reference Type: Report

Publisher: Warwick Commission on the Future of Cultural Value

Number of Pages: 76

Keywords: arts, cultural value, ecosystem, AHRC

URL:

http://www2.warwick.ac.uk/research/warwickcommission/futureculture/finalreport/warwick_commission_report_2015.pdf

Date accessed: 04-Jan-16

Abstract: The report is the result of a one-year investigation undertaken by a diverse group of cultural leaders, supported by academics from the University of Warwick. The report argues that the Cultural and Creative Industries are one entity, an ecosystem, which is becoming increasingly important to British life, the British economy, and Britain's place in the world. It calls for joined-up policy making and a national plan for the sector that maximises cultural, economic and social return. The Commission's analysis throws down a sharp challenge to all those who value how culture enriches people's lives and makes a range of recommendations as to how we can ensure everyone has access to a rich cultural education and the opportunity to live a creative life. 'The Commission set itself the challenge of crafting a blueprint for greater cultural and creative success – towards a national plan for how culture and creativity can further enrich Britain' (p. 9).

Research Notes: This report examines the cultural value of the arts in general. It focuses on diversity and participation, education and skills development, digital culture, and 'making the local matter'. While the strategic partners for the report include Cheltenham Festivals, the report covers a broad range of artforms and festivals are not covered in great depth but rather as part of the arts 'ecosystem', another term for ecology which has become popular within the 2010s as a way of thinking about how different artforms and artworlds exist together and within broader institutional structures such as regulation. The report as a much broader evidence base than Arts Council England's 2014 report by Carnwath and Brown on cultural value and draws on evidence and testimony from over 200 individuals from across the arts, culture and heritage sectors, the creative industries, organisations responsible for arts development and training, government bodies and academics.

Author: Nicholson, Stuart, Emma Kendon, Chris Hodgkins

Year: 2009

Title: The BBC – Public Sector Radio, Jazz Policy and Structure in the Digital Age

Reference Type: Report

Publisher: Jazz Services Ltd

Number of Pages: 66

Keywords: BBC, broadcast, radio, TV, jazz

URL: [https://www.musictank.co.uk/resources/reports/jazz-services-report-the-bbc-2013-public-sector-radio-jazz-policy-and-structure-in-the-digital-age/BBC%20-%20Jazz%20policy%20and%20Structure%20V7%20\(final\).pdf](https://www.musictank.co.uk/resources/reports/jazz-services-report-the-bbc-2013-public-sector-radio-jazz-policy-and-structure-in-the-digital-age/BBC%20-%20Jazz%20policy%20and%20Structure%20V7%20(final).pdf)

Date accessed: 27-Jan-16

Abstract: This illuminating report, presented by Professor Stuart Nicholson, and by Emma Kendon and Chris Hodgkins of Jazz Services, includes an examination of the disparity between jazz representation on the BBC's public radio services and those elsewhere in Europe. It asks why British jazz exposure on the BBC should have declined so significantly in recent years, at a time when the skills, formal training, diversity and international status of UK jazz musicians has never been higher. It also asks why the Corporation does not appear to extend its public service remit to jazz in the way that its continental equivalents do, despite commitments to the broadest possible range of social and cultural diversity enshrined in the BBC charter. The report also proposes some ways forward, in the challenging context of a budding digital-radio environment potentially offering more channels and niche-audience resources than ever.

Research Notes: The report highlights the importance of broadcasting for increasing awareness of British jazz musicians both at home and abroad. It contains some useful data on the London Jazz Festival from 2008, including venues and bands. This authors advocate for more jazz on the BBC and argue that the BBC is currently 'not, in the eyes of many engaged in the British jazz economy, supporting British jazz to the extent it could, and many feel should' (p. 12). With reference to festivals, the authors state that 'the BBC should reflect the diversity of jazz festivals in the UK in its jazz programming and live broadcasts' (p. 9), and, whilst it recognises that Radio 3 has links with the London and Cheltenham Jazz Festivals, it complains that in general, jazz programming is London-biased and infrequent. The appendices also contains a useful role of public radio in the German Jazz Scene.

Author: Nurse, Keith

Year: 2002

Title: Bringing culture into tourism: festival tourism and Reggae sunsplash in Jamaica

Reference Type: Journal article

Publisher: Sir Arthur Lewis Institute of Social and Economic Studies, University of the West Indies

Journal: Social and Economic Studies

Volume/Issue: Volume 51, number 1

Page numbers: 127-143

ISSN: 0037-7651

Keywords: Jamaica, St Lucia, economic impact, reggae, jazz

URL: <http://www.jstor.org/stable/27865264>

Date accessed: 08-Jan-16

Abstract: The economic contribution of the cultural or entertainment industries to tourism is largely undervalued in Caribbean development policy. This article confronts this lacuna and gives some insight into the costs and benefits of festival tourism. The article argues that festival tourism is an efficacious strategy given that the Caribbean enjoys a healthy reputation in live entertainment, the performance arts and the music industry. The case of Jamaica and Reggae Sunsplash is used to illustrate how festivals make a healthy return on investment in terms of arrivals, occupancy rates, visitor expenditures, international media exposure and destination loyalty from cultural tourists. The socio-economic and political challenges of festival management are also discussed. The article calls for the "culturalisation" of tourism and recommends festival tourism as an effective means to enhance competitiveness in Caribbean tourism as well as bolster cultural identity and confidence.

Research Notes: This article addresses the lack of literature on festival tourism in the Caribbean and offers some data on economic impact; it includes data on visitor expenditures on the St Lucia Jazz Festival and the Trinidad Carnival, and an overview of events in Jamaica, including the Air Jamaica Jazz Festival and Ocho Rios Jazz Festival. The main focus of the article is Reggae Sunsplash rather than on jazz festivals per se, and economic impact is assessed via room occupancy rates. The author also examines the Air Jamaica Jazz Festival and finds that its main impact appears to be in improved hotel occupancy rates and media exposure, but not visitor arrivals (p. 132) the latter of which the author blames for the sponsor postponing the event after four years. The article is not based on primary data, as with other economic impact reports, but instead compiles data from sources such as the Jamaica Tourist Board therefore there is scope for further research to gather primary data on spend, etc. for a full assessment of the impact of festivals in this region.

Author: Oakes, Steve

Year: 2003

Title: Demographic and sponsorship considerations for jazz and classical music festivals

Reference Type: Journal article

Publisher: Routledge

Journal: The Service Industries Journal

Volume/Issue: Volume 23, number 3

Page numbers: 165-178

DOI: 10.1080/714005121

Keywords: audience research, festival, classical, jazz

URL:

<http://www.tandfonline.com/doi/abs/10.1080/714005121#.VnQs7I7cBrwhttp://dx.doi.org/10.1080/714005121>

Date accessed: 18-Dec-15

Abstract: This article highlights the need for enhanced managerial awareness of the demographic profile of the audience for arts festivals. More specifically, comparison is drawn between classical music and jazz audiences at major UK festivals in order to highlight the appropriateness of a strategic fit between the demographics of music festival patrons and sponsoring organisation target segments. The potential demand for increased cross-selling of other live entertainment services is examined, and factors impacting upon accurate and erroneous recall of festival sponsor are explored.

Research Notes: This article compares the demographic profile and consumption habits of audiences at two separate (unspecified) international festivals (jazz and classical music) taking place at the same venues in the same town in the south-west of England, and examines festivals as an economic vehicle for sponsors. The article covers genre, attractions and disincentives for live music attendance, (a somewhat simplistic reading of) musical liking, age, and social class. The research is based on audience surveys and concludes with recommendations for festival organisers as to how best to market to classical and jazz audiences, as well as types of sponsorship to pursue. The research found that the over-65s were dominant in the classical audience and males for the jazz audience. While the article does offer some interesting analysis of the trend for festival promoters towards crossover artists and populist forms, the assumption of jazz and classical as being necessarily more intellectually complex than other genres is oversimplistic and the purely quantitative approach of the survey allows for no room for richer qualitative data.

Author: Oakes, Steve

Year: 2010

Title: Profiling the jazz festival audience

Reference Type: Journal article

Publisher: Emerald Insight

Journal: International Journal of Event and Festival Management

Volume/Issue: Volume 1, number 1

Page numbers: 110-119

DOI: 10.1108/17852951011056892

Keywords: Arts, Music, Festivals, Demographics

URL: <http://dx.doi.org/10.1108/17852951011056892>

Date accessed: 21/12/2015

Abstract: Purpose: The purpose of this paper is to attempt to provide a detailed profile of the jazz festival audience in terms of age, gender, degree qualifications, home ownership levels, newspaper readership, frequency of attending live jazz performances, interest in attending other festivals and CD purchase behaviour. In addition, it seeks to examine the cultural diversity of improvisation. Design/methodology/approach: Survey data were collected from patrons at the Cheltenham International Jazz Festival in order to establish the demographic profile of the jazz audience and distinguish between two broad categories of jazz fan (modern and hybrid). Hybrid jazz fans are categorised as those purchasing traditional/mainstream jazz CDs who may also purchase modern jazz CDs, thus distinguishing them from exclusively modern jazz fans who do not purchase traditional/mainstream jazz CDs. Findings: Results identified a statistically significant difference between modern and hybrid jazz fans in terms of gender profile, newspaper readership, CD purchase behaviour, overall concert attendance and interest in attending a variety of other festivals. Practical implications: Differences in purchase behaviour and festival preferences suggest likely differences between segments in terms of the potential demand for cross-selling of other live entertainment services and related merchandise. Increased awareness of such differences creates the opportunity for more effectively targeted sponsorship. Originality/value: The paper focuses upon the audience for an art form that has been relatively neglected by the management literature.

Research Notes: This article follows on from Oakes' previous work on demographic and sponsorship considerations for jazz and classical music festivals (2003), this time drawing on data from the Cheltenham International Jazz Festival (festival previously unspecified). The author states that the current study addresses a gap in the literature by profiling the actual consumers of jazz goods (CDs) and services (live concerts), and by segmenting them into 'hybrid' and 'modern' jazz music consumers, in order to identify alternative arts and entertainment outlets that are of interest to different segments of the jazz audience, i.e. to provide data for festival and event organisers in order to maximise opportunities for cross-selling and audience development. As with Oakes' previous article, the classification into 'modern' and 'hybrid' appears a little over-simplistic, and it may be that the assumption that CD buying behaviour is analogous to festival ticket-buying behaviour is flawed. The lack of qualitative interview-based data means that Oakes' assumptions are somewhat speculative. In addition, while the author speculates that there may be marketing opportunities to encourage jazz festival fans to attend other festivals, he does not consider other significant factors such as geographical location or the type of festival (outdoor or venue-based) as having impacts on motivation to attend, and does not appear to consider the importance of the line-up.

Author: Oakes, Steve and Gary Warnaby

Year: 2011

Title: Conceptualizing the management and consumption of live music in urban space

Reference Type: Journal article

Publisher: Sage Publications

Journal: Marketing Theory

Volume/Issue: Volume 11, number 4

Page numbers: 405-418

DOI: 10.1177/1470593111418798

Keywords: jazz, music, outdoor, place, servicescape, urban

URL: <http://mtq.sagepub.com/content/11/4/405.short>

Date accessed: 21-Dec-15

Abstract: This paper examines how live music performed outdoors contributes to an overall urban servicescape capable of transforming perceptions of urban environments. A broad spectrum of outdoor musical performance is discussed ranging from major festivals to busking. The benefits of live music in urban space are highlighted in terms of benefits to the local economy and widening arts engagement. Key issues are discussed within the context of the wider place marketing literature, and it is proposed that the role of music in the marketing of specifically urban places may be conceptualized in terms of three distinct continua – managed/spontaneous, spectacular/mundane, and exclusive/inclusive. As jazz has been consistently identified as an urban genre, each continuum is discussed with reference to jazz performances within the context of a specific urban space – St. Ann's Square in Manchester.

Research Notes: The authors aim to address a gap in the literature around 'the value and potential impact of music (and other performing arts) in terms of changing the character of outdoor urban space' and to 'conceptualize the role of music in the marketing of outdoor, urban spaces in terms of three distinct continua: managed/spontaneous, spectacular/mundane, and exclusive/inclusive' (p. 406). In examining music's role as a marketing tool, this approach threatens to reduce both music and place (and those who create/listen to music) to merely commodities to be bought and sold or as a means of getting people to spend more money in shops (or similar), rather than considering the social, cultural and emotional value of music and place: 'Within the retail context of St. Ann's Square [Manchester], the streetwise, countercultural credentials of jazz help to attract shoppers by blending congruously into the outdoor, urban environment' (p. 408), although as they later point out, the contemporary marketplace has its roots in 'celebratory, open-air festival marketplaces' (p. 409). While this is an interesting and apparently neglected topic which the authors suggest requires further research, the article would be stronger with input from musicians (including the somewhat maligned buskers to which the authors refer), audiences/shoppers, city managers, and festival promoters. The three binaries are also somewhat subjective; for example, equating busking with mundanity.

Author: Packer, Jan and Julie Ballantyne

Year: 2010

Title: The impact of music festival attendance on young people's psychological and social well-being

Reference Type: Journal article

Publisher: SAGE Journals

Journal: Psychology of Music

Volume/Issue: Volume 39, number 2

Page numbers: 164-181

DOI: 10.1177/0305735610372611

Keywords: music, music festivals, psychological well-being, visitor experiences, youth

URL: <http://pom.sagepub.com/content/39/2/164.abstract>

Date accessed: 21-Dec-15

Abstract: Although the social, emotional, physical and cognitive benefits of engagement in music are well known, little research has been conducted on the psychological benefits of music in the context of music festivals. This article draws on theoretical constructs from the field of positive psychology to interpret the impact of music festival attendance on participants' psychological and social well-being. Qualitative and quantitative data were collected from a focus group and questionnaire survey with young festival-goers aged 18—29 years. Four facets of the music festival experience were identified that were associated with well-being outcomes. These are explored and discussed with reference both to participants' focus group comments and statistical analysis of questionnaire responses. A conceptual model is presented in order to guide further research in this area, and enable both festival organizers and attendees to take optimal advantage of the potential of music festivals to impact positively on young adults' psychological and social well-being.

Research Notes: The authors examine the impact of music festival attendance on the psychological and social well-being of young festival-goers aged 18–29 years. They found that music festivals offer unique opportunities for engagement with music that is more active than in other settings because attendees often camp on-site and are immersed in the festival context, may enjoy close proximity with performers and more interaction with other festival-goers, and because 'the festive spirit implies joyfulness and conviviality' (p. 165). Analysis identified four facets of the music festival experience that seem to support the beneficial outcomes derived from music festival attendance. These were labelled the music experience, the festival experience, the social experience, and the separation experience. Packer and Ballantyne suggest that festival going 'facilitates a sense of connection between participants, between audience and performers' but also 'provides a sense of disconnection that prompts festival attendees to reflect on their lives and their understanding of themselves' (p. 173). In this way, certain type of festival which contain a certain demographic may form a temporary community in which the self can be explored. Packer and Ballantyne's research seems to suggest a rather homogenous (positive) group of festival-goers. The research is limited both to a young demographic and also to a particular type of festival, namely outdoor camping, therefore for urban venue-based festivals such as the London Jazz Festival, say, it is likely that the results would be very different.

Author: Payne, Julia and Adam Jeanes

Year: 2010

Title: Funding and Development Opportunities for British Musicians and Music Organisations to Export and Develop International Markets for their Work: 'Mapping' and 'Gapping' the Current International Music Infrastructure in England

Reference Type: Report

Publisher: Arts Council England

Number of Pages: 16

Keywords: music, export, international export, mapping

URL: www.artscouncil.org.uk/media/uploads/music_mapping_gapping.pdf

Date accessed: 25-Jan-16

Abstract: This report provides the basis for Arts Council England/British Council's research and report, "Supporting UK musicians abroad". The publication explores the funding and development opportunities for British musicians and music organisations to export and develop international markets for their work. The aim of this research was to provide Arts Council England and the British Council with recommendations for how they could work together more effectively to maximise the impact and benefit of their support to musicians and music organisations wishing to develop their work internationally, whilst also responding to their own strategic aims. In arriving at our recommendations, we mapped the support currently available to those musicians and other music professionals in England working, or wishing to work, internationally, and identified where the needs of such individuals and organisations are currently unmet. For more, see <http://www.artscouncil.org.uk/advice-and-guidance/browse-advice-and-guidance/supporting-uk-musicians-abroad>.

Research Notes: This report examines opportunities for British music export, including a map of current activity for inbound and outbound showcases, international touring, and professional development (by genre, activity, organiser, funding, and notes. The authors highlight the importance of festivals as export platforms: 'Showcases in the UK, designed to enable international producers to see and hear UK-based musicians in action and often linked to major UK festivals, are widely regarded as important development tool as well' (p. 7). The report contains useful tables which show the main platforms, including The Great Escape, Huddersfield Contemporary Music Festival, the London Jazz Festival, and Glasgow Jazz Festival, thus highlighting the important role of festivals on the careers of musicians.

Author: Pietersen, Dudley

Year: 1999

Title: Patterns of change; audience, attendance, and music at the 1994 Grahamstown festival

Reference Type: Journal article

Publisher: Overseas Publishers Association (Routledge)

Journal: Contemporary Theatre Review

Volume/Issue: Volume 9, number 2

Page numbers: 61-70

DOI: 10.1080/10486809908568550

Keywords: Attendance Patterns, Audience, Coloured (designation of race), Fringe Theatre, Gender, Grahamstown Festival, Hegemony, Language, Music, Performance, Politics, Rape, The Status of Women in Theatre, Women's Issues, Women's Voices, South African Theatre

URL: <http://dx.doi.org/10.1080/10486809908568550>

Date accessed: 08-Jan-16

Abstract: The fact that the 1994 Grahamstown Festival was the first to take place in the 'new', democratic South Africa, provides the context for Dudley Pietersen's comments on the increasing presence of women as writers, producers, and directors of contemporary South African plays. In this report, written immediately after the 1994 Festival (the first festival to take place after the elections), Pietersen argues that South African women's plays are speaking out more and more, and with authority, on issues relevant to women and to the structure of a newly 'free' society. He also shows how both the contents and style of women's plays are addressed and represented at the festival and in the press. In analysing the racial composition of audiences and patterns of attendance throughout the festival, Pietersen offers a valuable source and critical resource. Jazz and Reggae music shows are singled out as the only genres capable of drawing truly 'representative' (racially mixed) audiences. Finally, Pietersen comments on the scope and size of 1994's festival, and implications for the representation of women's work and black theatre work more generally.

Research Notes: This is a review of a festival (which contains a jazz element as part of the main festival), rather than an article per se, but it does contain interesting commentary on the social and cultural aspects of the event, particularly in the light of the changing political landscape of South Africa at the time. Pietersen describes the transformation of Grahamstown while the Festival is on and gives an interesting first-hand account of festival-going, including the description 'the act of selecting and choosing [as] one of the most traumatic experiences' (p. 62). The section on attendance patterns of particularly of note, and Pietersen notes that attendance patterns confirm 'the whole argument that the festival is elitist, that it deliberately excludes the majority of black South Africans who are financially incapable of participating' (p. 66); he goes on to note that 'The only discipline capable of drawing truly 'representative' proportions of black audience members is music, and more specifically, Jazz music [and reggae]' (p. 68), and also notes the difference in behavioural norms at such events, which 'ended on a riotous note, with large sections of the audience dancing in the aisles, screaming for more (p. 68). As he concludes, 'On the whole it seems that only Jazz and Reggae music possess the ability to transcend racial and cultural barriers and to draw people together, regardless of circumstances (p. 69).

Author: Pitts, Stephanie E. and Karen Burland

Year: 2013

Title: Listening to live jazz: An individual or social act?

Reference Type: Journal article

Publisher: Emerald Insight

Journal: Arts Marketing: An International Journal

Volume/Issue: Volume 3, number 1 **Page numbers:** 7-20

DOI: 10.1108/20442081311327138

Keywords: Audience, Listening, Jazz, Venue, Live music, Social behaviour, Arts

URL: <http://dx.doi.org/10.1108/20442081311327138>

Date accessed: 04-Jan-16

Abstract: *Purpose:* This article seeks to understand how audience members at a live jazz event react to one another, to the listening venue, and to the performance. It considers the extent to which being an audience member is a social experience, as well as a personal and musical one, and investigates the distinctive qualities of listening to live jazz in a range of venues.

Design/methodology/approach: The research draws on evidence from nearly 800 jazz listeners, surveyed at the Edinburgh Jazz and Blues Festival and in The Spin jazz club, Oxford.

Questionnaires, diaries and interviews were used to understand the experiences of listening for a wide range of audience members, and were analysed using NVivo. Findings: The findings illustrate how listening to live jazz has a strongly social element, whereby listeners derive pleasure from attending with others or meeting like-minded enthusiasts in the audience, and welcome opportunities for conversation and relaxation within venues that help to facilitate this. Within this social context, live listening is for some audience members an intense, sometimes draining experience; while for others it offers a source of relaxation and absorption, through the opportunity to focus on good playing and preferred repertoire. Live listening is therefore both an individual and a social act, with unpredictable risks and pleasures attached to both elements, and varying between listeners, venues and occasions. *Research limitations/implications:* There is potential for this research to be replicated in a wider range of jazz venues, and for these findings to be compared with audiences of other music genres, particularly pop and classical, where differences in expectations and behaviour will be evident. Practical implications: The authors demonstrate how existing audience members are a vast source of knowledge about how a live jazz gig works, and how the appeal of such events could be nurtured amongst potential new audiences. They show the value of qualitative investigations of audience experience, and of the process of research and reflection in itself can be a source of audience development and engagement. *Originality/value:* This paper makes a contribution to the literature on audience engagement, both through the substantial sample size and through the consideration of individual and social experiences of listening. It will have value to researchers in music psychology, arts marketing and related disciplines, as well as being a useful source of information and strategy for arts promoters.

Research Notes: This article builds on other work by Pitts (2005) and by Pitts and Burland (2010) on audience engagement within a festival setting and offers a rich qualitative understanding of audience motivation and on the social impact of festivals as providing a space for meeting or being around like-minded; making a connection with the musicians; and concentration and comfort in live music listening (and the importance of venue to the experience). The article is similar to Pitts and Burland's 2010 work on the Edinburgh festival alone, and the unfortunate effect of combining the Oxford and Edinburgh research is that it makes little distinction between regular club-goers and those attending a festival gig and so it is difficult to separate the two groups, other than that the Oxford group enjoy 'seeing friends and regular attenders' while the Edinburgh group were 'nonetheless sure of enjoying a "relaxed, social atmosphere"' (p. 12), but this is not further explored - are there negative aspects to attending a(n irregular) festival gig if part of the enjoyment of jazz gigs is to see regular faces, for instance?

Author: Porter, Eric

Year: 2009

Title: Jazz and revival

Reference Type: Journal article

Publisher: Johns Hopkins University Press

Journal: American Quarterly: In the Wake of Katrina: New Paradigms and Social Visions

Volume/Issue: Volume 61, number 3

Page numbers: 593-613

Keywords: jazz, New Orleans, revival, Hurricane Katrina

URL: <http://www.jstor.org/stable/27735009> **Date accessed:** 05-Jan-16

Abstract: [From introduction] My first visit to New Orleans after Hurricanes Katrina and Rita coincided with the 2006 New Orleans Jazz and Heritage Festival. At Jazz Fest and elsewhere in the city that week, I witnessed familiar, though locally inflected, patterns of consuming jazz (and other forms of African-American music). There were differently integrated audiences across the city and evidence of nonblack people's (and some black people's) deep respect and collective desire for certain aspects of blackness and their simultaneous anxieties about a threatening black (and particularly poor black) presence. Acts of identification and disidentification via black music have long histories, which can be traced back to the antebellum period in the United States. Yet, such acts in the present must also be understood as participating in a local, national, and, indeed, global cultural economy that is intimately connected to neoliberal restructuring. In other words, when thinking about the future of New Orleans at Jazz Fest, it was difficult not to suspect that within the modes (institutional, financial, discursive, affective) through which this music was cherished lay both hope for the future and the seeds of reproducing older formations of racism and some of its recent manifestations. Responding to the political urgency and critical space generated by the August and September 2005 storms, this essay offers some preliminary thoughts on the politics of "jazz and revival." Although this story is still unfolding, I wish to ponder here the notion that "the culture" can enable the reconstruction of New Orleans. I address some of the thorny issues that have emerged when jazz, in particular, has been invoked or deployed to rebuild New Orleans, given the competing claims on the city and its musical cultures, the fault lines of race and class in play before and after the storm, the long-standing ways that local musical cultures have reflected both social possibilities and social exclusions, and the complexities that emerge when the complicated cultural practices of the past and present collide in the context of disaster.

Research Notes: The author discusses the cultural and economic significance of jazz and the New Orleans Jazz Fest (p. 594), drawing on Yudice's notion that it is culture that will fill the political void left by neoliberal shrinkage of government and decline of civic participation (pp. 594-5). The article could be read in conjunction with Regis and Walton (2008) and Kemp and White (2013). Porter frames his arguments in the context of observation at the New Orleans Jazz Fest itself and offers some interesting insights into the 'racial geography of musical taste' in the broader context of neoliberalism (p. 602). He points out the fundamental paradox of rebuilding via culture, which is that while certain groups are useful as both creators and workers, as a group 'they are also a threat to the economy' because African-Americans will 'overtax the city's social services, health care, and criminal justice systems' (p. 603). While the article is very much a product of its geography and concomitant racial and cultural history, it does offer an interesting assessment of the place of musicians and workers in festival cities as performers and low-paid workers, also pertinent in a city like London (e.g. Notting Hill Carnival) and with reference to other work on the sanitisation of festival cities for the judgemental tourist gaze (cf Atkinson and Laurier 1998) and also on authorities' attempts to regulate (and capitalise on) cultural events via permits and fines.

Author: Powerful Thinking

Year: 2014

Title: The Show Must Go On

Reference Type: Report

Publisher: Powerful Thinking

Number of Pages: 44

Keywords: environmental, sustainability, waste, fuel, carbon footprint

URL: http://www.powerful-thinking.org.uk/site/wp-content/uploads/TheShowMustGoOnReport_LR.pdf

Date accessed: 25-Jan-16

Abstract: The Show Must Go On report was conceived as a festival industry response to the Paris climate change talks in 2015. The report brings together all known UK research and analyses the most comprehensive datasets available on the environmental impact of festivals. The report aims to: Outline the environmental impacts of the festival industry in an accessible format; Provide a robust basis for an industry-wide approach to reducing environmental impacts; Promote action through the Festival Vision:2025 Pledge — A commitment from festivals to meeting the UK national target of a 50% reduction in green house gas emissions by 2025. The report, based on 279 UK summer music festivals, finds that the industry is responsible for approximately: 20 kilotonnes of CO₂e annually (onsite emissions); 100 kilotonnes CO₂e annually, including audience travel; 23,500 tonnes waste; 5 million litres of diesel consumption.

Research Notes: This report advocates for more effort by festival promoters (predominantly outdoor and rock/pop) to increase their sustainability efforts, funded and written by the industry think-do tank, Powerful Thinking, with significant support from Julie's Bicycle, Festival Republic, Kambe Events, and Plaster PR. Contains useful data on waste, fuel, travel and carbon footprint, and contains a number of recommendations to festival promoters with specific actions to reduce their environmental impact.

Author: Regev, Motti

Year: 2011

Title: International festivals in a small country: Rites of recognition and cosmopolitanism

Reference Type: Book section

Location: **Publisher:** Abingdon: Routledge

Book/Editor: Festivals and the Cultural Public Sphere, edited by Gerard Delanty, Liana Giorgi, Monica Sassatelli

Page numbers: 108-123

ISBN: 978-0-4155-8730-3

Keywords: Israel, omnivorous, cosmopolitan, middle classes, arts festivals, Red Sea Jazz

URL: <https://www.routledge.com/products/9780415587303>

Date accessed: 06-Jan-16

Abstract: [From introduction] 'Motti Regev is ... interested in the festival audience. His research, which focused on four Israeli festivals, namely the Israel Festival Jerusalem, the Red Sea Jazz Festival, the Haifa International Film festival and the Jerusalem Film festival, reveals the ways in which international cosmopolitan festivals serve the cultural tastes of the educated middle classes, which are best described as 'omnivorous' in their conspicuousness, i.e. their abundance and extravagance. Festivals, according to Regev, are conspicuous in terms of their rites of display and consumption – just consider the concentration of so many 'shows' from so many countries in so few days – and in their dramatization of events as 'special' either with respect to representing prominence or for featuring the less well known. It is also not surprising, argues Regev, that small countries, as also second-tier cities, are especially interested in launching arts festivals. Internationalism is the opposite, perhaps, but also an important reference point for national culture (Cinar 2010); therefore, without the enlightened eclecticism and humanist openness that characterizes the omnivorous cosmopolitan middle classes (and their festivals) it is also no longer possible to sustain the distinction, as such, of nationality – an oxymoron perhaps, but one that underlines the contradictory nature of modern civilisations' (p. 9).

Research Notes: This chapter examines four Israeli festivals, including a (relatively) small jazz festival, in the contexts of class, consumption and globalisation. The premise of the chapter is taken from Durkheimian perspective on festivals, as developed by Victor Turner (1982). The core sociological argument is that the festivals 'serve the quest of certain collective and individual actors – especially the educated upper middle classes, professionals in cultural sectors and related class segments – for status and self-identification as equal participants in what they perceive as the innovative frontiers of world culture' (p. 108). Regev notes that none of the cities in which the four case study festivals are held by itself has the 'demographic or sociological infrastructure needed to support full attendance at all the events' and therefore the motive for hosting is to draw business and visitors (p. 115). Regev describes attendance as a form of pilgrimage – a 'ritual congregation of individuals sharing a common interest and belief in a purpose' (p. 117). The author draws on Falassi's morphology of festivals (1987) as a framework to show that festivals contain a number of 'rites' including rites of passage, rites of conspicuous display and consumption, and rites of exchange and reversal, such as the Red Sea Jazz Festival's jam sessions, which allow exchanges between famous international musicians, Israeli musicians, and the audience, to create a 'communal experience of aficionados' (p. 121). The author argues that small countries put on international festivals 'in order to claim recognition for the equal status of local culture in the global frontiers of cultural and artistic innovation' by interweaving their own culture with those of other countries (p. 122). The research does not appear to be based on primary data, however, and so it is unclear as to how the author has made his conclusions about the motivations of the attenders, for example.

Author: Regis, Helen A. and Shana Walton

Year: 2008

Title: Producing the folk at the New Orleans Jazz and Heritage Festival

Reference Type: Journal article

Publisher: University of Illinois Press

Journal: Journal of American Folklore

Volume/Issue: Volume 121, Number 482

Page numbers: 400-440

Keywords: New Orleans, cultural production, race, jazz festival, anthropology

URL: https://muse.jhu.edu/journals/journal_of_american_folklore/v121/121.482.regis.pdf

Date accessed: 17-Dec-15

Abstract: In this paper, we consider how the folk are produced and consumed at the New Orleans Jazz and Heritage Festival (Jazz Fest). Founded in the aftermath of the civil rights movement as a cosmopolitan gathering of music, food, and art lovers, Jazz Fest has become one of the world's largest music festivals. The staging of the festival in the wake of Hurricane Katrina was seen as a symbol of the reviving spirit of New Orleans and showcased the festival as an icon of the city. Blackness and other forms of otherness are central to producing a concentrated experience of cosmopolitanism there and to constructing a "hip" identity. Festgoers and producers are "in the know" about the folk, even as they are separated from them by race, class, and/or education. Those who produce the folk participate in an imaginary levelling of difference, while festival visitors experience the spine-tingling transcendence of musical communion. At the same time, folk artists, demonstrators, vendors, and performers are tightly disciplined by the structures that specify precise limits on what they can and cannot do. A close examination of the production of culture at the New Orleans Jazz and Heritage Festival reveals a reproduction of a racialised social structure in which people of colour (mostly African Americans) and other "folks" are sidelined while owner-connoisseurs are able to control presentation and production.

Research Notes: An illuminating study of the New Orleans Jazz Festival from an anthropological perspective and which includes the authors' perspectives as researchers, insiders and fans; they have 'multiple relations to the festival we are interpreting' (p. 404) which gives remarkable insight into the backstage world of the festival and its participants. The article illustrates how the voices of the very people the festival purports to celebrate are muted, albeit unintentionally, by both the organisers and the attendees, as 'while Jazz Fest ideology and marketed authenticity remain rooted in folk reverence, festival practices often result in folk marginalization, as producers are enmeshed in the larger process of cultural commodification of music and arts in the global marketplace' (p. 401). The authors thus highlight how local jazz performance trends 'embody and enact the exclusionary racial and class politics of the city' (Porter 2009, p. 601). One phrase in particular stands out with reference to the aftermath of Hurricane Katrina, 'Rather than helping New Orleans avoid poverty and inequality, the city's role as playground to the world continuously reproduces unequal social structure. Even as it offers opportunities for a national audience to experience our culture, the festive state of the city has muted the voices of those who try to focus attention on urban issues' (p. 432, italics in original), illustrating how, while a festival city can bring positive benefits for those with power, it can mask the social problems also at play within the city.

Author: Rhythm Changes

Year: 2013a

Title: Rhythm Changes: Historical Overviews of Five Partner Countries

Reference Type: Report

Publisher: Rhythm Changes

Number of Pages/: 120

Keywords: jazz, history, Britain, Austria, Norway, The Netherlands, Denmark

URL: <http://www.rhythmchanges.net/wp-content/uploads/2010/10/Historical-Report-WEBSITE.pdf>

Date accessed: 18-Dec-15

Abstract: Rhythm Changes: Jazz Cultures and European Identities is a 3-year transnational interdisciplinary research project which examines the inherited traditions and practices of European jazz cultures in Austria, Denmark, the Netherlands, Norway and the UK. Rhythm Changes seeks to develop new insights into cultural exchanges and dynamics between different countries, groups and related media. The project has been funded as part of the Humanities in the European Research Area's (HERA) theme, 'Cultural Dynamics: Inheritance and Identity', a joint research programme (JRP) funded by 13 national funding agencies to 'create collaborative, transnational research opportunities that will derive new insights from humanities research in order to address major social, cultural, and political challenges facing Europe'.

Research Notes: This report offers a useful historical background to the development of jazz in the five partner countries, particularly the impact of WWII on the development of jazz therein. The report also highlights that the development of jazz was not simply a case of appropriating American music and culture, but, particularly in the case of Norway, creating new 'national' jazz identities. Of particular interest to this project are the histories of the first jazz festivals in each country (although no mention of the London Jazz Festival or Serious), and the chapter on British music festivals raises some concerns as to the proliferation of festivals as well as the 'consequences of presenting jazz on the festival platform or the concert stage' (p. 23); the report also contains a useful overview of jazz policy and the development of jazz education for each country.

Author: Rhythm Changes

Year: 2013b

Title: Rhythm Changes: Statistical Overviews of Five Partner Countries

Reference Type: Report

Publisher: Rhythm Changes

Number of Pages: 235

Keywords: jazz, statistics, Britain, Austria, Norway, The Netherlands, Denmark

URL: <http://www.rhythmchanges.net/wp-content/uploads/2010/10/Statistical-Report-WEBSITE.pdf>

Date accessed: 18-Dec-15

Abstract: The statistical overviews presented here are not designed to be definitive or to offer comparative data on jazz in each national setting. Instead, the following overviews present key data as produced by national agencies and other designated bodies, as well as publicly available information on jazz in each setting. The information provided here offers a snapshot of the way in which jazz is organised in each national setting, and an overview of the data that is maintained and stored within each partner country. These overviews provide baseline statistics on jazz in each partner country which, in turn, can encourage readers to understand the changing relationship of jazz to cultural policy and national arts infrastructures. This report gives an important insight into how jazz is valued in different countries, as well as highlighting both similarities and differences in the work of national jazz agencies.

Research Notes: This report offers statistical overviews of each partner country in the Rhythm Changes project. The chapters include information on musicians, venues and festivals, education, media, audience, recording and distribution, subsidy and funding. Unfortunately, the chapter on Britain is somewhat shorter than the other four countries and does not contain the wealth of festival statistics (and other interesting data) in the other countries' chapters as it references the older 2006 Jazz Services report rather than producing new data (the Jazz Services report itself referenced data from 2004-5); the number of festivals in the UK is estimated at around 200 festivals held annually in the UK, taken from Riley and Laing (2006, 2010).

Author: Riley, Mykaell and Dave Laing / Jazz Services

Year: 2006

Title: The Value of Jazz in Britain

Reference Type: Report

Publisher: Jazz Services Ltd

Number of Pages: 40

Keywords: jazz, value, statistics, Britain

URL:

https://www.westminster.ac.uk/_data/assets/pdf_file/0020/21467/ValueofJazzReportDec2006.pdf

Date accessed: 18-Dec-15

Abstract: In December 2006, Jazz Services Ltd. published a research paper 'The Value of Jazz in Britain'. This report was commissioned by Jazz Services from Mykaell Riley and Dave Laing from the University of Westminster. A detailed questionnaire was sent to over 2000 musicians and achieved a response rate of about 33%. More than half of those who replied were located in London and South East England (53%).

Research Notes: This report attempts to give an overview of the jazz economy in Britain. It is based on two postal questionnaires sent to jazz musicians and jazz promoters, media coverage and gig listings, interviews with key jazz stakeholders, and analysis of reports including national market research surveys undertaken by bodies such as arts councils. As with other economic impact reports, the importance of public subsidy for jazz is highlighted. The annual turnover of the jazz sector of the UK music industry is partly based on an estimation of ticket sales, calculated from the questionnaires from promoter surveys (25% response rate), and is therefore very much an estimate. The audience development section is somewhat brief and suggests that jazz audiences are in the 50 year plus region, which has garnered criticism from those organisations doing audience development and attracting younger audiences. More than one third of the jazz promoters responding to the questionnaire had organised a festival of some kind in the previous 12 months and that there are c. 200 festivals per year - there is no sense of how many promoters responded to the questionnaire, however, so it is difficult to gauge whether the basis of the estimates is sound. A follow-up report by Laing and Riley in 2010 utilised a similar methodology, but it would be useful to carry out a similar exercise ten years on which also includes audience surveys and qualitative data.

Author: Riley, Mykaell and Dave Laing / Jazz Services

Year: 2010

Title: The Value of Jazz in Britain II

Reference Type: Report

Publisher: Jazz Services Ltd

Number of Pages/: 38

Keywords: jazz, value, economic impact, demographic, audience

URL: https://www.academia.edu/6553089/Value_Of_Jazz_in_Britain_2_-_the_2008_By_Mykaell_Riley_Dave_Laing_Follow_up_on_research_first_conducted_in_2005_6

Date accessed: 11-Jan-16

Abstract: This report is the second in a series of mapping documents commissioned by Jazz Services Ltd. The first covered a 12 month period in 2004-2005 and is referred to in this report as 2005. The current report deals with jazz in Britain in the year 2008 and where possible data from that year is compared with similar data published in the earlier report. However, in two areas the current report provides greater detail than its predecessor. These are the subject matter of chapter 3 (Recording) and chapter 4 (Media). The report is largely based on responses to questionnaires sent to jazz musicians, promoters and record companies. The report includes a number of quotations from individual musicians and promoters chosen from among those responses.

Research Notes: This is an update of the 2006 report by the same authors and uses a similar methodology. The updated second survey found that there were 'at least 42,000 jazz performances in the UK in 2008, against an estimated 45,000 in 2005', ranging from pub sessions and local jazz clubs to concert hall and international festival events. As they show, part of this decline is as a result of the 2003 Licensing Act, which effectively removed the old 'two-in-a-bar' rule which allowed up to two musicians at a time to perform in a venue without a licence (see Webster 2011, p. 109); the report also notes that jazz festival have been 'a major growth area in the past decade or so', reflecting the global trend of festivalisation with music and the mixed arts fields (p. 8). However, the report concludes that the overall size of the sector in 2008 was 'broadly similar to that of 2005', namely about 200 jazz festivals held in the UK, most of them small scale events (p. 8). The report includes useful information about amounts of funding and sponsorship given to jazz festivals across the UK, as well as a useful overview of various reports by arts councils, etc. into the audience for jazz events.

Author: Ring, Erica M.

Year: 2014

Title: Molde Residents' Perceptions on the Social Impacts of Molde International Jazz Festival

Reference Type: Thesis

Publisher: Høgskolen i Molde - Vitenskapelig høgskole i logistikk

Number of Pages: 78

Keywords: Molde International Jazz Festival, Molde residents, social impact, local community, web-survey, Norway

URL: <http://brage.bibsys.no/xmlui/handle/11250/225765>

Date accessed: 06-Jan-16

Abstract: Festivals and events are considered to have significant impacts on the local communities where they are staged. Literature focuses on three areas of impacts caused by festivals and events: economic, social and environmental. This study has focused on the social impacts caused by Molde International Jazz Festival, how the social impacts are perceived among the residents in Molde and the Molde region and what factors can influence their perceptions. Molde International Jazz Festival is a music festival held annually in Molde and it is considered to be a huge celebration. The festival attracts thousands of visitors every year. Social impacts of events are often studied through quantitative research of residents' perceptions. In this study, the social impacts of Molde International Jazz Festival were studied through a web-survey posted on several pages and groups on Facebook targeting Molde residents. The results from this study indicate that the social impacts of Molde International Jazz Festival are mainly perceived as positive, and that factors such as gender, age, area of residency and music interest does not have a significant influence on these perceptions. The results also show that Molde is perceived as being a "city of jazz", and that the majority of the respondents mainly attend the festival due to the life the festival creates in Molde, and not particularly because of the music. The response rates for the web-survey were low, which made it difficult to generalize the findings to the whole population of Molde. Therefore, it is suggested that further research is needed where a larger study should be conducted.

Research Notes: This is a Master's thesis submitted for an MSc in Event Management and offers insights into the social impact of jazz festivals on permanent and temporary residents, and its impact in place-making. The author admits that the (online) survey response rate was low (166 respondents) and is quantitatively based but contains an open-ended question: 'In what way do you believe Moldejazz affects the city image of Molde?' (p. 31), which reveals the most rich source of understanding the social impact of the festival from the residents' point of view. The majority of the respondents have a very positive impression of Moldejazz, as well as positive perceptions on the social impacts of the festival (p. 35); the majority of the respondents disagreed with the negative statements about the festival, in relation to litter, disruption, traffic, overcrowding, vandalism, although the open-ended question showed respondents believe the increase in begging and street musicians to be a negative impact (p. 36). One of the festival's stated aims is to be the most important festival in Europe and it was interesting to see the responses as to which festival was considered to be the 'most important', namely North Sea Jazz, Montreux Jazz Festival, Copenhagen Jazz Festival, and finally Kongsberg Jazz Festival and Oslo Jazz Festival (p. 34) - the notion of 'most important' or 'biggest' appears to be a common thread in the discourse around festivals (cf Edinburgh 'Thundering Hooves' reports, etc.).

Author: Saayman, Melville & Riaan Rossouw

Year: 2010

Title: The Cape Town International Jazz Festival: More than just jazz

Reference Type: Journal article

Publisher: Routledge

Journal: Development Southern Africa

Volume/Issue: Volume 27, number 2

Page numbers: 255-272

DOI: 10.1080/03768351003740696

Keywords: events; economic impact; computable general equilibrium models; music festival; jazz festival; South Africa

URL: <http://www.tandfonline.com/doi/abs/10.1080/03768351003740696>

Date accessed: 18-Dec-15

Abstract: Economic impact studies have been used to value goods with the characteristics of both public and private goods, such as arts festivals, and have been useful in providing a quantifiable monetary estimate of their worth and, more accurately, of the impact of such events on a specific region. This paper provides just such a valuation, using economic impact analysis conducted on surveys of visitor and organiser spending at the 2009 Cape Town International Jazz Festival. On the basis of the survey data and event budget, a social accounting matrix (SAM) for the Western Cape Province was used to estimate the economic value of the festival to the province's economy (using the classic SAM's multiplier approach). The results of the analysis show that the festival generates approximately R158 million via visitor and organiser spending, and that 1059 jobs depend on it.

Research Notes: This article is an economic impact assessment of the Cape Town Jazz Festival, and interestingly, the rationale behind the article is to examine the benefit of the event to the local community especially as 'local tax payers are questioning the benefits of this event', funded by taxpayers' money (p. 255), and later states that economic impact analyses of jazz music festivals will 'help organisers plan events and develop policy' (p. 257). The authors report that the purpose of the festival is threefold: 'to provide a jazz experience for the tourists and visitors, to develop the community and to grow the local economy' (p. 255). The research is based on an audience questionnaire asking questions about demography and participation behaviour (spend), and on data about organiser spending. The analysis is more sophisticated than Bracalente's study of the Umbria Jazz festival in that it uses a SAM rather than simply input-output data, but this also highlights how difficult it is to compare economic impact assessments prepared using different methodologies. A SAM 'consists of data from input-output tables, national income statistics, and household income and expenditure statistics. It extends the basic input-output concept from production to income distribution and includes both social and economic data for an economy' (pp. 258-259), therefore will produce more nuanced data because it considers socio-economic backgrounds of the institutions under study. The authors identify restaurant meals, other food and beverages, accommodation, entertainment, shopping, admission fees and transport expenses as the main categories of spending (p. 269). As with other economic impact studies, there is no assessment as to the less tangible or intangible benefits of the festival; increased tourist visitors after the event, for example, and the one-off nature of the survey does not allow for any longitudinal comparison or understanding as, while the survey asks people if they intend to return, there is no way of telling whether they returned or not.

Author: Saleh, Farouk and Chris Ryan

Year: 1993

Title: Jazz and knitwear: Factors that attract tourists to festivals

Reference Type: Journal article

Publisher: Elsevier

Journal: Tourism Management

Volume/Issue: Volume 14, number 4

Page numbers: 289-297

DOI: 10.1016/0261-5177(93)90063-Q

Keywords: jazz, knitwear, tourists

URL: <http://www.sciencedirect.com/science/article/pii/026151779390063Q>

Date accessed: 18-Dec-15

Abstract: This paper briefly reviews literature relating to festivals, and then reports findings from a sample attending two festivals in Saskatchewan, Canada. A jazz and a handcrafts festival were studied as being representative of 'cultural product' festivals. Quality of programme emerged as the most important factor for tourists, but contextual elements including accessibility and programme arrangements were also important. For the majority of festival-goers, other recreational and cultural facilities were unimportant.

Research Notes: This article appears to be one of the first to address the impact of jazz festivals directly. It examines factors that attract tourists to festivals in Saskatchewan, Canada, and offers statistical analysis based on a survey of festival-goers to a jazz festival and a handcraft festival, therefore is very much focused on managerial aspects of festivals, concluding with recommendations for tourism officers. While the authors recognise that the festivals may have meaning for the attendees (historic tradition or a statement of social and political identity), the authors position festivals in terms of their function and use in marketing and tourism.

Author: sam and the University of Brighton

Year: 2008

Title: Festivals Mean Business 3: A Survey of Arts Festivals in the UK

Reference Type: Report

Publisher: British Arts Festivals Association

Number of Pages: 52

Keywords: arts festivals, survey, British, UK, British Arts Festivals Association

URL:

<http://www.artsfestivals.co.uk/sites/default/files/FMB3%20Report%20FINAL3%20MAY%2008.pdf>

Date accessed: 27-Jan-16

Abstract: Providing a detailed overview of the Arts Festivals Sector looking specifically at the following areas: scope and scale; activity and programming; number of attendances and events; employment; financial activity and economic contribution.

[From Executive Summary, p. 5]

- Contribution to the economy – During 2006-2007, an estimated £41.8m was spent by festivals in the UK.
- Audiences – an estimated 7.6m attendances at festival events in the UK in 2006-2007 were at BAFA member festivals, 43% of which were at paid-for events, generating an estimated revenue of £12.9m from ticket sales.
- Events – an estimated 10,180 events were programmed by BAFA member festivals during 2006-2007, with a further 4,000 exhibition days. Music accounted for the greatest proportion (35%) of member festival programming.
- New work commissions and premieres – BAFA member festivals are estimated to be responsible for the commissioning of approx. 190 pieces of new work during 2006-2007. For the same period, members presented approximately 480 national premieres and 1,250 world premieres.
- BAFA member festivals are estimated to provide 395 permanent paid positions, 1,400 seasonal paid positions, 3,900 voluntary positions and 50,530 opportunities for artists.
- Fundraising – during 2006-2007, member festivals were successful in leveraging an estimated £5.2m of funding from local government, £5.4m of funding from Arts Councils, £4m in grants from Trusts and Foundations and £6.7m in donations from businesses, giving a total of £21.3m.
- Education, Community and Outreach (ECO) – member festivals are calculated to have been responsible for programming approximately 1,910 ECO events during 2006-2007, 63% of which were education-based events for young people. ECO events at member festivals are estimated to have accounted for over 523,000 attendances.

Research Notes: This is BAFA's third Festivals Mean Business report (previous reports were published in 2000 and 2002) - it is very interesting to note which festivals participated in each survey in the tables in the appendices and supplementary data (Arts Council regions and breakdown of artforms). As the authors note, 'There is a notable lack of rigorous sector-wide research within the UK arts festivals sector. Essentially, this is due to the difficulties faced in contacting and convincing the myriad of arts festivals in the UK to participate in research' (p. 6). The aggregated data means that it is difficult to disaggregate for particular artforms or locations and the report is based on quantitative rather than qualitative data. One finding of particular interest is about new works and commissions, national and world premieres, others about fundraising, and Education, Community and Outreach (based on activity and volunteer numbers). While the appendices state that copies of questionnaires are included, these appear to be missing from the final report.

Author: Small, Christopher

Year: 1998

Title: Musicking: The Meanings of Performing and Listening

Reference Type: Book

Location: **Publisher:** Middletown: Wesleyan University Press

Number of Pages: 232

ISBN: 978-0819522573

Keywords: Music / Cultural Studies

URL: <http://www.upne.com/0819522562.html>

Date accessed: 21-Dec-15

Abstract: Extending the inquiry of his early groundbreaking books, Christopher Small strikes at the heart of traditional studies of Western music by asserting that music is not a thing, but rather an activity. In this new book, Small outlines a theory of what he terms "musicking," a verb that encompasses all musical activity from composing to performing to listening to a Walkman to singing in the shower.

Using Gregory Bateson's philosophy of mind and a Geertzian thick description of a typical concert in a typical symphony hall, Small demonstrates how musicking forms a ritual through which all the participants explore and celebrate the relationships that constitute their social identity. This engaging and deftly written trip through the concert hall will have readers rethinking every aspect of their musical worlds.

Research Notes: Christopher Small's work underpins both Anne Dvinge (2015) and Stephanie Pitts (2005). For Small, live music events are rituals in which the values of the group are explored, affirmed, and celebrated, and where the participants' ideal form of society is explored. Albeit focusing mainly on classical music and the concert hall, and with no mention of jazz, Small spends some time discussing rock and folk festivals - his earlier work on *Music, Society, Education* (1977) discussed festivals as 'potential society'. In this book, he sees performances as 'bringing into existence for as long as it lasts a set of relationships that those taking part feel to be ideal and in enabling those taking part to explore, affirm, and celebrate those relationships' (p. 49) hence (putting it somewhat simply) the participatory nature of a folk session aligns with a socialist view of the world, while a hierarchical symphony concert is more aligned to a capitalist world view.

Author: SQW Ltd and TNS Travel and Tourism

Year: 2005

Title: Edinburgh Festivals 2004-2005 Economic Impact Survey: Final Report

Reference Type: Report

Publisher: European Festivals Association

Number of Pages: 90

Keywords: Edinburgh Festivals, economic impact

URL: http://www.efa-aeef.eu/newpublic/upload/efadoc/11/festivals_exec_summary_final_%20edinburgh%2004-05.pdf

Date accessed: 17-Dec-15

Abstract: The second part of the Edinburgh Festivals study considers the economic impact of Edinburgh's festivals over the course of an entire year. The first part considered summer festivals only and can be found here -

http://www.edinburghfestivalcity.com/assets/000/000/340/SQW_Economic_Impact_Summer_-_01.12.04_original.pdf?1411036230

Research Notes: This report into Edinburgh's year-round festivals examines economic spend and media coverage; it is worth reading with the summer festivals report (SQW Ltd and TNS Travel and Tourism 2004) to see how the Fringe dominates the festival calendar, and also worth examining alongside other Edinburgh Festivals reports, in order to see both how the festivals evolve but also how the focus and methodology changes over time away from purely economic studies. As the authors themselves admit, while much work has been done to understand the direct economic benefits generated by visitor expenditure for many Festivals and events, 'much less research has been done to investigate the wider benefits [including] education, cultural diversity, city promotion, social inclusion, creativity and quality of life for residents' (p. ii).

Author: Stanbridge, Alan

Year: 2008

Title: From the margins to the mainstream: Jazz, social relations, and discourses of value

Reference Type: Journal article

Publisher: Social Sciences and Humanities Research Council of Canada and University of Guelph Library

Journal: Critical Studies in Improvisation **Volume/Issue:** Volume 4, number 1

Number of Pages: 18

ISSN: 1712-0624

Keywords: jazz, mainstream, marginal, Attali, McClary

URL: <https://journal.lib.uoguelph.ca/index.php/csieci/article/viewArticle/361>

Date accessed: 04-Jan-16

Abstract: This paper examines the manner in which particular discourses have served to shape and influence broader social understandings of various forms of contemporary jazz and improvised music, exploring the somewhat conflicted relationship that these forms of music have had with both the mainstream and the margins, examining the value claims made on behalf of these forms from a cultural, social, and political perspective. In the post-World War II years, jazz occupied a curiously paradoxical discursive position within North American culture, combining its 'outsider' role with a significant degree of mainstream exposure – issues pursued in the first section of the paper. The second section of the paper addresses the manner in which, more recently, a populist conceptualization of the music, linked to a narrowly defined notion of the jazz canon, has functioned not only as a marketing category, but has also served to influence the increasingly mainstream positioning of a delimited, neo-traditionalist category of 'jazz.' Concurrent with these developments, and in sharp contrast to the discursive role of jazz as a marketing category or a historical style, some more contemporary and challenging forms of jazz and improvised music have exhibited a rather more conflicted relationship with the cultural mainstream, claiming – or having claimed on their behalf – an oppositional politics, linked to often romanticized notions of marginality. In some circles, these musical forms have been employed as the locus for discussions of the role that such forms might play as models for social change. In this case, significant rhetorical claims, linked to a wide range of socio-political benefits, are made on behalf of contemporary jazz and improvised music. The final sections of the paper engage critically with these discourses, situating them within broader debates regarding the social benefits and impacts of the arts. The paper concludes by arguing for a somewhat more realistic view of the socio-political potential of a wide range of contemporary forms of music-making.

Research Notes: One-time director of the Glasgow International Jazz Festival, Alan Stanbridge examines the Guelph Jazz Festival in Canada and questions claims made for jazz as a vehicle for social change, situating jazz within broader debates regarding the social benefits and impacts of the arts. Whilst not about the impact of jazz festivals per se, the article is notable both for how it highlights jazz's move into the mainstream and because it questions the notion of jazz as a marginal oppositional force (critiquing both Attali and McClary). In addition, the article highlights the significance of jazz festivals as a focus for academic collaboration and debate, in this instance through the development of a series of research initiatives centred on the Guelph Jazz Festival and the University of Guelph in Ontario, Canada, namely the Festival's long-running Colloquium and launch of the online journal *Critical Studies in Improvisation/Études critiques en improvisation (CSI/ÉCI)* (p. 7).

Author: Sykes, Tom

Year: 2014

Title: Jazz for the iPod Generation: Music Distribution, Festivals, and Digital Technology

Reference Type: Thesis

Publisher: University of Salford

Number of pages: 311

Accessed: 26-Feb-16

URL: Via email from author

Abstract: The central aim of this thesis is to address the research question: In what ways are digital media affecting the dissemination of jazz in Britain? Within this are four sub-questions:

1. Has the changing position of jazz in British culture since 1980 affected its audience?
2. Has digital media had the same impact on the dissemination of jazz as it has on mainstream popular music?
3. How is digital technology affecting jazz scenes in the UK?
4. Is there an 'online community' of jazz enthusiasts in Britain?

The term 'digital media' suggests that geographical boundaries are irrelevant, but basing this project in the UK provides a focus for the research, both in terms of jazz as an established cultural form in Britain and in order to investigate British jazz audiences. Theoretical approaches from several disciplines are drawn upon, including cultural studies, new media studies, ethnomusicology, popular music studies and jazz studies. Research methods include surveys of audiences at selected jazz festivals in Britain using questionnaires along with interviews with the festival directors, online surveys, and interviews with jazz enthusiasts. The broad findings indicate that while jazz is one of many types of music available to contemporary audiences who may also listen to other genres, there are fans of particular styles choosing to attend certain live events – increasingly making use of digital media to find information and facilitate their decisions. Sites such as YouTube are popular with jazz audiences, and there are independent jazz record labels that use digital media effectively, unlike, according to some respondents, certain jazz musicians. Audiences (which include a significant proportion of musicians) are now using social networking sites to create online groups with shared musical interests, but this activity has not prevented jazz being essentially a music of live performance – and indeed may be helping to keep it live.

Research notes: This PhD thesis explores the use of digital and social media for festival promotion and the construction of jazz festival identity and is useful when considering the impact of mediation on festival participants. Chapters are on Jazz, digital media and popular musicology: a literature review -- Contemporary jazz in the UK: key issues -- From simulacra to social networking: digital media and music -- Where music happens: communities and scenes -- Festivals and fans: sampling jazz audiences -- Views from within: interviews with online respondents. The chapters on 'where music happens' and 'festivals and fans' are of the most value to this project - the former contains discussions of jazz scenes and online communities, while the latter contains discussion of UK jazz audience research after the 1980s resurgence, arts participation and cultural 'omnivores', the 'Taking Part' surveys and audience comparison, Bourdieu and beyond, Jazz festival audiences, and case studies of two jazz festivals in northern England (Jazz on a Winter's Weekend in Merseyside, and the Manchester Jazz Festival, and the research is based on 'snapshot' surveys at two British jazz festivals and interviews with the directors of each festival; the chapter also includes the results from an online survey (pp. 188-204).

Author: Taylor, Tish and Elmarie Slabbert

Year: 2012

Title: A cultural profile of tourists to a jazz festival in South Africa

Reference Type: Conference Paper

Publisher: International Conference On Tourism and Management Studies

Conference: Book of Proceedings Volume I - International Conference On Tourism and Management Studies

Number of Pages: 15

Keywords: Culture, Tourists, Perceptions, Rules of Behaviour, Market Segmentation

URL:

https://www.researchgate.net/publication/277122674_A_CULTURAL_PROFILE_OF_TOURISTS_TO_A_JAZZ_FESTIVAL_IN_SOUTH_AFRICA

Date accessed: 04-Jan-16

Abstract: Tourism has experienced growing internationalisation and much closer attention is now paid to the cultural characteristics of tourists and visitors and the influence thereof on the tourism industry. Culture affects travel motivation and behaviour and a better understanding of the cultural composition of tourists will enable the tourism industry to better satisfy tourist expectations. Understanding target markets from a demographic, geographic and psychographic perspective has been done in many research studies. However an attempt to define and understand the cultural characteristics of target markets and the effect of these characteristics is essential for the success and sustainable growth of the tourism industry in South Africa. Therefore, the main objective of this research is to determine a cultural profile of visitors to a jazz festival in South Africa. An exploratory survey of visitors was conducted by means of a structured questionnaire, which was completed by 127 respondents at a Jazz Festival held in Vanderbijlpark. The statistical analysis entailed descriptive statistics and more specifically a factor analysis as well as inferential statistics and more specifically Spearman's correlations, t-tests and one-way ANOVA's. The factor analysis with varimax rotation was performed on values (8 items), rules of behaviour (17 items), and perceptions of tourism service workers (25 items). The results revealed a demographic profile of visitors and identified specific cultural characteristics. Correlations were revealed between the identified factors and age as well as length of stay.

Research Notes: This article comes out of the tourism studies literature and links to Saayman and Rossouw's 2010 work on the Cape Town International Jazz Festival. It is focused on segmenting the 'black' audience to understand preferences in behaviour for domestic tourists and can therefore be useful in highlighting issues around race and the social impact of festivals. The jazz festival at which the research takes place is not named and what is most interesting about the paper is that a jazz festival - rather than another more mainstream event, perhaps - is seen as a useful model of tourist attraction/event for generalising about domestic tourism. The only specific detail mentioned by the authors about the jazz festival is that the majority of festival-goers attended for the purpose of entertainment (p. 273).

Author: Thrane, Christer

Year: 2002

Title: Jazz festival visitors and their expenditures: Linking spending patterns to musical interest

Reference Type: Journal article

Publisher: Sage Publications

Journal: Journal of Travel Research

Volume/Issue: Volume 40

Page numbers: 281-286

DOI: 10.1177/0047287502040003006

Keywords: jazz, festival, expenditure, Norway

URL: <http://jtr.sagepub.com/content/40/3/281.short>

Date accessed: 21-Dec-15

Abstract: This research focused on the relationship between visitors' interest in jazz music as a motive for attending a jazz music festival and their subsequent personal expenditures during the festival. In addition, the study examined how a number of other factors influenced the spending behaviour at the festival. The results show that people who are more interested in jazz music spend more money during the festival than those who are less interested. The tentative explanation suggested for this relationship is that those very interested in jazz music spend more money on concerts and other arrangements. The results also reveal that, among other things, length of stay, respondents' geographical location, household income, and household size affect the amount of personal expenditures during the festival. Finally, some outlines for future research are suggested, and the results' implications for festival managers are briefly discussed.

Research Notes: This article examines how visitors' motives for attending a festival affect their subsequent personal expenditures during the festival and is therefore useful for considering festivals in terms of both their economic and social impacts. The author claims that it is the first tourism study to attempt to relate spending behaviour to the motives for tourism (p. 281). The research took place at the Kongsberg Jazz Festival in Norway in 1997 and the study divides respondents into locals (those living in Kongsberg), regionalists (those travelling back and forth to the festival every day) and tourists (non-locals spending the nights in Kongsberg). The research is interesting in that it appears to illustrate that 'a subjective phenomenon such as a motive could be used as one of the predictors of the more "objective" phenomenon, expenditures' (p. 285). In terms of impact on a permanent community at the festival site, Thrane suggests that some visitors are probably more important than others in the sense that they spend more money on accommodation, concert tickets, restaurants, etc. (pp. 285-6). However, the research implications are purely economic and rationalist: one of the implications is for festival organisers to 'develop profitable marketing strategies' and the author states that 'prediction is probably more important than explanation', i.e. there is no attempt to qualify the results with any qualitative data. Whilst perhaps beyond the scope of Thrane's research, the question remains as to why jazz attracts (male) 'big spenders'. Rather than seeking to attract 'more of the same' types of audience, publically funded jazz instead attempts to develop new audiences for jazz and to broaden its appeal – the author does suggest that organisers may also wish to consider the other factors highlighted in the research; for example, getting people to stay longer at the festival.

Author: Turner, Victor

Year: 1982

Title: From Ritual to Theater: The Human Seriousness of Play.

Reference Type: Book

Location: Publisher: New York: PAJ Publications

Number of Pages:

ISBN: 9338-2616-8

Keywords: ritual, rite of passage, communitas, anthropology

Abstract: Chapters on liminal to liminoid, in play, flow, ritual; social drams and stories about them; dramatic ritual/ritual drama; acting in everyday life and everyday life in acting.

Research notes: Turner was an anthropologist who was interested in social change and rites of passage. His notion of 'communitas' is defined as the unstructured community where all members are equal, a feeling of intense togetherness that is experienced in a 'liminal' state, i.e. when moving from one social state to another via a rite of passage. 'Communitas' has been used by various festival studies scholars, including Arocodia and Whitford (2006), MacLeod (2006), and Walton (2012) when considering the social impact of festivals.

Author: UK Music

Year: 2015

Title: Wish You Were Here 2015: Music Tourism's Contribution to the UK Economy

Reference Type: Report

Publisher: UK Music

Number of Pages: 44

Keywords: music tourism, UK, festival, arena, concert

URL: http://www.ukmusic.org/assets/general/WYWH_2015Report.pdf / Methodology:

http://www.ukmusic.org/assets/general/WYWH_METHODODOLOGY2015.pdf

Date accessed: 23-Dec-15

Abstract: Wish You Were Here is created on behalf of UK Music and its members to highlight the contribution of music tourism to the UK economy. 2015 is the second edition of the WYWH report, which was first published in 2013, was compiled by Oxford Economics on behalf of UK Music and its members.

Music tourism numbers in the UK increased by 34% between 2011 and 2014, with 9.5 million people travelling to music events in 2014. These music tourists, attending live concerts and festivals in the UK, helped generate £3.1 billion pounds in direct and indirect spend. Music festivals and concerts have been adding to British happiness and wellbeing for decades. Importantly music tourism has been driving wealth into recovering local economies across the whole of the UK. These past four years have also seen a dramatic 39% rise in overseas tourists travelling to the UK to attend our music events, each with an average spend of £751 going directly to UK businesses. This increase in music tourism provides a huge boost to employment throughout the country, with 38,238 full time jobs in 2014 sustained by music tourism in the UK. This in itself marks a 57% increase from the 2012 figure of 24,521. The report provides detailed evidence of the direct impact that music events and this new influx of fans have within every region of the UK, as well as practical examples of some of the many festivals, venues and companies that are helping to support this booming music tourism industry, including: Glastonbury, the Isle of Wight Festival, T-in The Park in Scotland, Green Man in Wales' beautiful Brecon Beacons, Koko in London, Sheffield's iconic Leadmill venue and the Sage in Gateshead.

Research Notes: This report builds on UK Music's 2011 [Destination Music](#) report of 2011 (by Adam Blake of Bournemouth University) and the follow-up [Wish You Were Here 2013 report](#) (by Oxford Economics), which uses a slightly more comprehensive methodology than the 2011 report, although one which is purely economically focused and which measures the contribution to GDP and employment by the UK's music industries. This report appears to cover a broader range of venues and music genres than the 2011 and 2013 reports as the case studies include the Sage Gateshead, the Liverpool International Music Festival, and the Cambridge Folk Festival, as well as T in the Park and Glastonbury. The figures are based on attendances at live music events in a setting with a capacity limit of at least 1,500 and for which live music must be the primary attraction at the relevant event, therefore cultural festivals, arts festivals and musical theatre is excluded (p. 67). The report is based on fewer than 300 festivals, therefore fewer than half the number examined in Blake's Destination Music 2011 report. As is often the way with reports into the commercial sector especially, as stated in the methodology, 'The transparency with which we are able to outline this approach is limited, to some extent, by the confidential nature of some of the data obtained from third party sources e.g. data provided by PRS for Music on the value of royalty payments collected for artists' (p. 2). Whilst the report claims for an increase in tourist numbers between 2011 and 2014, it is difficult to compare between reports as the methodology and datasets are not consistent across reports.

Author: UK Music

Year: 2011

Title: Destination Music: The contribution of music festivals and major concerts to tourism in the UK

Reference Type: Report

Publisher: UK Music

Number of Pages: 56

Keywords: music tourism, UK, festival, arena, concert

URL: https://www.academia.edu/1765647/Destination_Music

Date accessed: 23-Dec-15

Abstract: Music tourists contribute at least £864m a year to the UK economy

Drawing on unprecedented access to more than 2.5m anonymised ticketing transactions, the report's main findings are as follows: Large-scale live music across all regions of the UK attracts at least 7.7m attendances by domestic and overseas music tourists. Collectively they spend £1.4bn during the course of their trip. This is a positive contribution of £864m (GVA) to the national economy and equivalent to 19,700 full-time jobs. Although 5% of all music tourists come from overseas, they contribute 18% of total music tourist spending. From these findings UK Music has issued a list of recommendations to Government – including the implementation of a national live music tourism strategy, with the immediate goal of increasing the number of overseas music tourists. Research on Destination Music was undertaken by Adam Blake of Bournemouth University's International Centre for Hospitality and Tourism Research. Research leader, Professor Adam Blake said: "This is the first time that a comprehensive study of music tourism has ever been undertaken in the UK. The data on where music-goers come from confirms that large numbers of them do travel around the country to go to music events, and significant numbers come from overseas. However, it is important to note that our definition of a music tourist is hugely conservative, and that we did not analyse the vast numbers of non-ticketed or smaller capacity events. Subsequently, the true value of music to UK tourism will be much higher."

Research Notes: This report is the first report by UK Music to investigate the economic impact of 'music tourism' in the UK. The report states that the major concerts and music festivals that take place in every corner of the UK attract more than 7.7 million visits from those whom we define as a music tourist, overseas and domestic combined. They spend £1.4 billion in total during the course of their trip. This great music migration is boosting the UK's economy to the tune of at least £864 million and sustaining the equivalent of at least 19,700 full time jobs. As stated in the separate methodology report (available directly from Adam Blake) the report is based on a database of 641 music festivals that took place in 2009 and National Arenas Association data on the total ticket sales and average price for music concerts across their arenas in 2009, as well as data on 41 other concerts which took place in stadiums and parks. The majority of these were sourced from databases provided by festival promoters and ticketing agencies (Live Nation UK, Festival Republic, AEG Live, Seetickets, and the Association of Independent Festivals). While the database includes location and price information (typically for standard adult prices) it has capacity data for only 170 festivals. There is no explicit mention of jazz (or folk or classical) and it is likely that the report is mostly based on rock/pop live music events. The list of festivals included all music events (excluding events where music was one of several attractions, such as arts festivals) with more than 5,000 attendees, so did include jazz festivals, but these were fairly few in number (email correspondence with Adam Blake, 24/12/2015).

Author: Umney, Charles and Lefteris Kretsos

Year: 2014

Title: Creative labour and collective interaction: The working lives of young jazz musicians in London

Reference Type: Journal article

Publisher: Sage Publications

Journal: Work, Employment and Society

Volume/Issue: Volume 28, number 4

Page numbers: 571-588

ISBN/ISSN/DOI: 10.1177/0950017013491452

Keywords: artistic work, autonomy, creative labour, jazz, musicians, networks, young workers

URL: <http://wes.sagepub.com/content/early/2013/11/19/0950017013491452>

Date accessed: 21-Dec-15

Abstract: This article explores the types of work undertaken by jazz musicians in London, categorizing their activities using two axes derived from debates over 'creative labour'. Firstly, the extent to which different jobs offer scope for creative autonomy and, secondly, the extent to which they involve collective as opposed to individualized working relationships. It focuses on the process of becoming established on the London 'scene', presenting qualitative interview data primarily with young workers seeking to build their careers. Musicians may make conscious decisions to pursue types of work which enable greater creative autonomy, but in doing so they may exacerbate fatalism about poor working conditions and undermine professional solidarity. The article also explores how pressures towards 'entrepreneurialism' in other forms of music work constitute further barriers to collective contestation of working conditions. Finally, it points towards types of music work where notions of professional economic interest have more traction.

Research Notes: This article illustrates some of the problems faced by jazz musicians in London and highlights a struggle between a desire to be an autonomous artist and the desire for steady employment which offers fewer opportunities for creativity. The article does not mention the London Jazz Festival per se, but has been included in this annotated bibliography because either the omission of the London Jazz Festival signifies that the Festival does not play an important role in the lives of the young musicians interviewed by the authors, or because there is further research to be done about the role of the Festival in London musicians' lives and careers.

Author: Van Aalst, Irina and Rianne van Melik

Year: 2011

Title: City festivals and urban development: does place matter?

Reference Type: Journal article

Publisher: Sage Publications

Journal: European Urban and Regional Studies

Volume/Issue: Volume 19, number 2

Page numbers: 195-206

DOI: 10.1177/0969776411428746

Keywords: North Sea Jazz Festival, location, placemaking, urban, The Netherlands, relocation, place dependency

URL: <http://eur.sagepub.com/content/early/2011/12/14/0969776411428746>

Date accessed: 21-Dec-15

Abstract: After 30 years in the Dutch city of The Hague, the North Sea Jazz Festival (NSJF) has left its birthplace, prompted by the partial demolition of its venue. Although the current organizer of this premier international jazz festival, Mojo Concerts, would have preferred to relocate it within the city, the local government was unable to retain it. The move to Rotterdam in 2006 illustrates the process whereby cities actively compete for festivals. This paper examines the place dependency of a jazz festival by juxtaposing the perspectives of key actors: the local government of the two host cities, The Hague and Rotterdam; the festival organizer Mojo Concerts; and the visitors to the NSJF. The relocation is explained in light of the motives of the stakeholders and the perception of the audience, as gleaned from in-depth interviews and a large-scale survey held before and after the move. The interviews indicate that local governments regard festivals as important urban showcases, although the survey reveals that the direct links between the festival and host city are weak. The conclusions connect insights from the case study to the scant literature on the extent to which place really matters for a festival and vice versa.

Research Notes: This article examines how and why festivals have become desirable for local authorities and questions the significance of place in the success of a festival, particularly if, like North Sea Jazz, the festival has to move location. The authors argue that while 'The influence of festivals on places is well documented ... little research has considered the importance of places for festivals' (p. 198). The article is based on two audience surveys at the North Sea Jazz Festival in The Hague (2005) and after its move in Rotterdam (2006) and semi-structured interviews with the former director of the festival, a project manager of Rotterdam Festivals, and two public sector representatives of The Hague and Rotterdam. They first offer a definition of festivals, namely that they can 'serve as a showcase, a creative destination and an attraction for visitors' (p. 197). The authors conclude that the place of a festival can be important in attracting visitors, but this applies mostly to newcomers rather than to regulars (p. 203). The authors point out that the NSJF is 'global in appearance, not really grounded in local identity, and therefore more or less placeless. It is a destination in itself' (p. 204) therefore the findings most likely cannot be generalised to other festivals which are more tied to a particular venue or city. More could have been made of the importance of venues for a venue-based festival, and the lack of interviews with musicians is also of note, leaving the report somewhat two-dimensional rather than three (cf Curtis' 2010 work on the sense of belonging for musicians and Wangaratta). It would also be interesting to return to both The Hague and Rotterdam some years after the move to see whether the loss/gain of the festival has had further impacts after the initial move.

Author: van Limburg, Bob

Year: 1998

Title: City marketing: A multi-attribute approach

Reference Type: Journal article

Publisher: Elsevier Ltd

Journal: Tourism Management

Volume/Issue: Volume 19, number 5

Page numbers: 475-477

ISBN/ISSN/DOI: 10.1016/S0261-5177(98)00044-2

Keywords: urban tourism; Dutch tourism

URL: <http://www.sciencedirect.com/science/article/pii/S0261517798000442>

Date accessed: 08-Jan-16

Abstract: This research note reports the use of conjoint analysis in analyzing the replies of 45 respondents in the city of 's-Hertogenbosch in the Netherlands. Four attributes were found to be important, and within these a jazz festival, the presence of the Cathedral and restaurants seem to significantly contribute to perceptions of the city.

Research Notes: This is a somewhat brief article which is only included in this bibliography because of the high position of jazz festival in the author's results, above other possibilities such as theatre festival or fair, showing the significance of jazz festivals in place-making and city marketing. The author takes the approach that a city consists of 'a bundle of activities that can be chosen by a consumer, being either an inhabitant or a visitor' but this approach neglects other important factors such as social ties, geography, etc. As he himself admits, the results may be context specific. the sample is small, and not all respondents were tourists (p. 476). It is also unclear from the article whether the jazz festival is a hypothetical event or whether it actually exists.

Author: Vestrum, Ingebjørg

Year: 2014

Title: The embedding process of community ventures: Creating a music festival in a rural community

Reference Type: Journal article

Publisher: Routledge

Journal: Entrepreneurship & Regional Development

Volume/Issue: Volume 26, number 7-8

Page numbers: 619-644

ISBN/ISSN/DOI: 10.1080/08985626.2014.971076

Keywords: community venture, embeddedness, embedding process, music festival, rural community, social change

URL: <http://dx.doi.org/10.1080/08985626.2014.971076>

Date accessed: 05-Jan-16

Abstract: Community entrepreneurship is a potentially powerful mechanism to improve the well-being of rural communities. To mobilize inhabitants for collective action, an emerging community venture must be embedded within a local community. Yet, the embedding process of community ventures is not well understood. Accordingly, this study explores how a community entrepreneur (CE) embedded an emerging community venture into a rural community and simultaneously stimulated social change in the community. Drawing on a longitudinal case study of a CE who created a jazz music festival in a rural Norwegian community, a dynamic conceptual framework was developed that highlights the roles and mechanisms that support the embedding process. The CE promoted social change by introducing external impulses to the local community and assumed a bridging role between the villagers and external actors in the embedding process. Some villagers assumed local embedding roles, while several external actors assumed external embedding roles. I identified four strategies that were used to increase the embeddedness of the community venture in the rural community and one strategy that was used by the CE to de-embed the venture in order to avoid constraints imposed by the local community. The importance of the different roles and mechanisms changed over time.

Research Notes: This is a very interesting sociological account of a rural Norwegian village's attempts to be 'released from cultural and social stagnation' (p. 630) by developing its own jazz festival. The article highlights the tensions between the various actors in setting up a festival of this nature - indeed, it would have been interesting to have learned more about why jazz was chosen and why the municipality chose a cultural project as a means of regeneration. The embedding process was regarded as a process of 'connecting the social capital of the local community to that of the external environment' (p. 630) and it is interesting that the author highlights how it would have been easier to develop a folk festival rather than a jazz festival as few villagers were interested in jazz. The article focuses more on the process of embedding the festival rather than whether the festival's impacts on the community and a useful follow-up would be to see whether the festival has invigorated the village in the way it was hoped (certainly the festival seems to have been a success) although the festival appears to have increased social networks between villagers and external actors (pp. 635-6). Unfortunately, as the author admits, because of the specific context, the results of this study are not directly generalisable (p. 639) but it is perhaps likely that the development of an embedded music festival in other contexts will have similar results, i.e. the development of social capital both internally and externally.

Author: Vigneault, Stéphane, Bernard Chassé, Laurent Lapierre

Year: 2006

Title: Martin Revheim, Bla and the Kongsberg Jazz Festival: Suksess need not be translated

Reference Type: Journal article

Publisher: Carmelle and Rémi Marcoux Chair in Arts Management

Journal: International Journal of Arts Management

Volume/Issue: Volume 8, number 2

Page numbers: 62-73

ISSN: 1480-8986

Keywords: Norway, Kongsburg, director, arts management, case study

URL: <https://www.gestiondesarts.com/fr/ijam-volume-8-n-2-hiver-2006-papier-117#.VpziTk-AnHA>

Date accessed: 18-Jan-16

Abstract: This case study takes a closer look at the work of Martin Revheim, director since 2002 of the Kongsberg Jazz Festival (KJF) in Norway. In a city of 23,000, the festival sold 13,000 tickets in 2005 while maintaining its reputation amongst music aficionados of featuring the best musicians available. The local ownership of the KJF is extremely strong as the size of its volunteer staff (300 people) illustrates it. Before becoming the festival's leader, Martin Revheim co-founded Blå. Oslo's foremost jazz venue. Opened in 1998, Blå's mission is "to make visible what is invisible". Over the time, Blå has become an irreplaceable part of Oslo's vibrant music scene, the most forward-looking of the Continent. This qualitative study aims at understanding the managing work of Martin Revheim both at Blå and the KJF.

Research Notes: This case study is based on interviews with key Kongsburg Jazz Festival staff and offers an historical overview of the festival and discussion of the tensions that can occur when a new director takes over the helm. In doing so, it offers useful behind-the-scenes perspective on the organisation of a jazz festival (and jazz venue) including detail on the issues faced when rationalising the Festival and balancing commercial and non-commercial aspects from the director's point of view, and the subsequent impacts on both the festival and its participants (and staff). The promoter also considers the impact of the festival on the city and shows how a previous director was key in involving local residents: 'Before, it was a well-kept secret: strange people coming in for a few das to listen to strange music ... [He] didn't want to scare them, and slowly the people of Kongsburg started to participate, going to shows and c=volunteering. Now the festival is extremely important to everyone. It's like New Year's Eve. You count the days to the festival!' (p. 69). As with any phenomenological account, and particularly when the informants are promoters, the piece is somewhat celebratory although there is also an element of reflection from the interviewees in assessing difficulties encountered. Article accessed at the British Library.

Author: Vrettos, Alexandros

Year: 2006

Title: The Economic Value of Arts & Culture Festivals: A Comparison of Four European Economic Impact Studies

Reference Type: Thesis

Publisher: European Festivals Association

Number of Pages: 81

Keywords: Economic Impact Assessments, Edinburgh, Brighton Festival, East Midlands, Valladolid

URL: [http://www.efa-](http://www.efa-aef.eu/newpublic/upload/efadoc/11/Comperative%20Analysis%20A.%20Vrettos.pdf)

[aef.eu/newpublic/upload/efadoc/11/Comperative%20Analysis%20A.%20Vrettos.pdf](http://www.efa-aef.eu/newpublic/upload/efadoc/11/Comperative%20Analysis%20A.%20Vrettos.pdf)

Date accessed: 17-Dec-15

Abstract: This Master's thesis compares the economic impact assessments of four European festivals (one in Spain, three in the UK):-

“SEMINICI”-Valladolid International Film Festival 2001 (Spain)

Brighton Festival upon Brighton and Hove 2004 (UK)

Cultural Festivals in the East Midlands of England 2002-2003 (UK)

Edinburgh's Year Round Festivals 2004-2005 (UK)

Research Notes: The author gives a useful, if rather technical, critique of four economic impact reports, which is useful in understanding how such economic impact reports contain lacunae. Vrettos' main criticism of the economic impact reports is that 'they could be about any kind of event; artistic or not' (pp. 6-7), i.e. there is no 'typicality' of an arts/culture event. The thesis then goes on to compare and discuss the methodologies used by the four festivals, noting the lack of a shared methodology across the four, and highlights the difficulties in comparison between such reports as they all use a slightly different methodology. The author therefore recommends the development of a model with 'axiomatically settled criteria' with which to then compare different festivals (p. 58). He also points out that the economic impact assessments under study do not calculate or estimate the alternative cost of free passes to journalists, VIPs, etc. and the latter's consumption of food and drink, therefore he suggests that income/output evaluations are incomplete (p. 68). Another useful point raised by Vrettos is that economic impact reports tend towards the positive benefits of the festivals they assess; only the Edinburgh report accepts that "the net effect can be negative", but still this EIA attempts to soften this negativity by referring to the positive non economical profile of the festivals ... No study ... tried to give a monetary value to the negative economies of the festivals; environmental problems, noise, criminality, litter, etc.' (p. 7), and hence the full account of input/outcome is, again, incomplete.

Author: Wall, Tim and Andrew Dubber

Year: 2010

Title: Experimenting with fandom, live music, and the internet: Applying insights from music fan culture to new media production

Reference Type: Journal article

Publisher: Routledge

Journal: Journal of New Music Research

Volume/Issue: Volume 39, number 2

Page numbers: 159-169

DOI: 10.1080/09298215.2010.489645

Keywords: Birmingham, jazz, festival, digital, fandom, online, internet

URL: <http://dx.doi.org/10.1080/09298215.2010.489645>

Date accessed: 23-Dec-15

Abstract: This article maps and theorizes online jazz fandom activities around live music, and then reports on applied experimental work that the authors undertook with jazz promoters and musicians to explore ways in which live music can be situated in the activities of online fandom. Three theoretical themes of online taste-maker-led fan communities, narratives of online fan experience, and modularization of content are explained and discussed. Two case studies, where the theoretical themes are applied to the practical needs of live events organizers, are then introduced, discussed and evaluated. The authors then draw conclusions about the extent to which an understanding of fan practices and the possibilities of online platforms can be combined to extend the experiences of live musical events into online experiences. They also consider the possible ways in which online media re-address a series of questions about narrative and narration, agency and subjectivity, expertise and accessibility.

Research Notes: This article draws on research with the Scarborough Jazz Festival in 2009 and examines the authors' theoretical understanding of 'ordering and narrative, tastemaking leadership, and modularization into the online experience' (p. 164), through the Festival's attempts to develop a younger audience by putting the festival 'online', which the researchers did using a blog containing written material and audio and video, and which was then further disseminated via social media. One aim of the work with Scarborough was to 'devise a production process which could be used by festival promoters or local jazz clubs themselves, without the need for professional contributions like our own or those of professional content creator' (p. 166); however, the team behind the festival consisted of 29 people and the authors are perhaps optimistic that festival promoters will be able to find the time and resources to achieve similar impact. The authors deemed the project a success and include social media statistics - the lack of feedback in the article from online users means that it is unfortunately not possible to evaluate the short or long-term impact on participants, or whether the audience development aspect of the project was a success. The authors also highlight the project's paradoxical nature, namely the central place that liveness has in jazz culture and how this could change as a result of such online representations (p. 168). It would also be useful to get more of a sense of where the online content appears in the marketing mix and to get a sense of whether the Festival promoters are also examining their programming practices to develop a younger audience in order to ascertain the full impact of such online mediation on both participants' experience but also the marketing of the festival.

Author: Wall, Tim and Paul Long

Year: 2009

Title: *Jazz Britannia*: Mediating the story of British jazz on television

Reference Type: Journal article

Publisher: Equinox

Journal: Jazz Research Journal

Volume/Issue: Volume 3, number 2

Page numbers: 145-170

DOI: 10.1558/jazz.v3i2.145

Keywords: Jazz Britannia; jazz history; Ken Burns; public service broadcasting; quality television; television history

URL: <https://journals.equinoxpub.com/index.php/JAZZ/article/view/7505>

Date accessed: 25-Jan-16

Abstract: Jazz Britannia is a UK-produced three-part BBC television documentary about the post-war development of jazz in the United Kingdom. We analyse the programmes to examine how the narrative, form and assumptions of the series can be understood within a series of contextual debates about jazz historiography, history on television, and the value of historiographic method in public service television. We utilize the debates around Ken Burns's US-produced ten-part documentary series *Jazz*, to develop an argument about the way that the British documentary constructs a very different history from *Jazz*, but using many of the approaches and techniques deployed by Burns. We locate the series within questions of quality television and other forms of television history. Finally, we seek to explore the way that the programmes produce a totalizing narrative in which the primary material is ordered to tell a predetermined story about innovations and an identifiably British form of jazz.

Research Notes: This is a critique of BBC Four's history of British jazz, which includes overview of the programmes and hence a useful overview of British jazz, esp. read in conjunction with McKay (2005) around the American influence on jazz. The programme contains discussion and footage of Beaulieu and Cheltenham, the latter of which is discussed by the authors in the context of its BBC portrayal, which is used to suggest that jazz is at home in middle England, rather than the exploring the 'nationalist, essentialist and idealized set of connotations about such an idea' (p. 159). The authors accuse the programme of narrative mythologizing and criticise it for being a 'mediation of a mediation in which the story orders the historical material' (Wall and Long 2009: 161) (much as this research note is a critique of a critique!).

Author: Walton, Shana

Year: 2012

Title: "I only go to church once a year": Transformation and transcendence in Jazz Fest narratives

Reference Type: Journal article **Publisher:** South Eastern Conference on Linguistics

Journal: Southern Journal of Linguistics

Volume/Issue: Volume 36, number 1

Page numbers: 104-126

Keywords: jazz, New Orleans, transformation, spiritual

URL: <http://connection.ebscohost.com/c/entertainment-reviews/78570383/only-go-church-once-year-transformation-transcendence-jazz-fest-narratives>

Date accessed: 05-Jan-16

Abstract: [From introduction] The New Orleans Jazz and Heritage Festival is one of the largest music events in the world... With its narrative of the local and festgoer memories of its DIY past, Jazz Fest has the consecration of authenticity. It is not difficult to walk onto the festival grounds during the last weekend of April and the first weekend of May and meet festgoers who have been coming for more than 30 years or people who claim to have not missed a day in 20 years. For some, Jazz Fest becomes part of their family and community life, much like an annual reunion. For others, Jazz Fest is narrated as a more spiritual experience, central to their self-identification. This article looks at the second group of devoted festgoers and what could be thought of as conversion or salvation narratives. Only, rather than recounting a religious epiphany or conversion to sobriety, people recount stories of how their lives were altered – some even completely transformed – by Jazz Fest. In these stories, Jazz Fest and New Orleans (because Jazz Fest is projected as a microcosm of New Orleans) figure as places where events almost magical, certainly out-of-the-ordinary, happen. The effects are nearly always presented as cognitive transformations, shifts in how people think about the world, themselves, their livelihoods, relationships. In these stories, Jazz Fest becomes a place where people can be kinder or friendlier, less hung up or stiff, happier or more willing to connect to other human beings, particularly across normal social barriers ... This paper looks at how people describe a personal change or transformation because of the yearly festival, construct the festival as unique, and then usually link the festival possibilities to the city of New Orleans itself. This paper also considers how these transformation stories are not distributed randomly across festival participants, but rather are made possible by a person's imaginings of New Orleans and, more generally, social divides.

Research Notes: This article extends the research by Regis and Walton (2008) on the New Orleans Jazz Fest, this time concentrating on the impacts of the festival as a site of (intense) transformation, based on interviews with audience members. It includes stories of people who change career and move to New Orleans because of their experience at Jazz Fest, and those who shape their year around the festival. The author posits the Festival as a place of transformation, because the 'music and larger culture creates a common ground for civil, even friendly, interaction for the residents of this city' (pp. 113-4). As with Arcodia and Whitford (2006) and Anderton (2011), Walton uses Turner's notion of 'communitas', but this time in relation to race, in which she highlights as the whiteness of Jazz Fest and comments on the disconnect between the 'racial and social transcendence possible at Jazz Fest and the untranscended racial and social inequalities in the everyday world' (p. 121). In general, the article is somewhat celebratory and written with the (endearing) evangelism of a convert, although this does not detract from the rich qualitative data from people who appear to have experienced genuine transcendence via the festival, via a neatly packaged intense New Orleans experience and an opportunity to safely participate in and pay homage to African-American culture (p. 122).

Author: Washburne, Christopher

Year: 2010

Title: Jazz re-bordered: Cultural policy in Danish jazz

Reference Type: Journal article

Publisher: Routledge

Journal: Jazz Perspectives

Volume/Issue: Volume 4, number 2

Page numbers: 121-155

DOI: 10.1080/17494060.2010.506042

Keywords: jazz, Denmark, cultural policy

URL: <http://dx.doi.org/10.1080/17494060.2010.506042>

Date accessed: 04-Jan-16

Abstract: The small nation of Denmark has served as one of the main European centres for jazz production and consumption since the 1930s. Beginning in the mid-1980s, a number of young Danish musicians, producers, and cultural policy makers emerged who collectively transformed jazz in Denmark. This paper investigates how state-sponsored cultural policies, an upsurge in nationalistic fervour, broader political and economic change throughout Europe, as well as the economic prosperity of the U.S. in the mid-1980s, are tied to striking changes in the jazz performed and produced in Denmark in recent years. The paper argues that through the efforts of both public and private institutions in collusion with creative musicians within Denmark, and through alliances of like organizations and musicians across Europe, Danish jazz has evolved out of the shadow of America, resulting in the re-bordering of a historically marked African American music, into an independent and self-consciously Eurocentric expression. The paper identifies key historical developments in the jazz of Denmark, tracing how the tensions between local and global identities in the context of the transatlantic jazz culture have been navigated within the backdrop of a social welfare state and have culminated in the emergence of a vibrant and uniquely inflected “Danish jazz.”

Research Notes: This article discusses the significance of the Copenhagen Jazz Festival in the context of Danish jazz: the festival deliberately acts as a showcase for Danish groups in both the programming and the promoters produce an 'insiders program' which 'served as a guide to the best of Danish jazz' (p. 122). The article was published before the Rhythm Changes' historical overview of jazz in Denmark and other five partner countries, and is briefly mentioned therein. The author highlights that the strong US dollar of the 1980s and 1990s meant that it was expensive to import American jazz musicians into Europe and hence allowed - alongside a burgeoning jazz education system - more opportunities for Danish artists to perform at festivals (p. 124), thus illustrating the importance of examining festivals within national and international (policy) contexts. As the author states, the Danish Jazz Federation allows musicians to apply for funds to assist in promoting concerts, setting up tours, and paying musician's fees and travel expenses, which means that 'Danish bands have become real bargains for major festivals and clubs throughout the world' (p. 150), although the flipside is that the 'price usually drops when they find out that a Danish musician is in the band since everyone knows that subsidies are available' (p. 151), illustrating the unintended consequences of such cultural policy. The author also highlights how festivals can provide more opportunities to perform: since there are so few performance venues in Denmark, jazz festivals provide another major source of income for local musicians and the booking policies and choices of these sorts of programs and events reflect this utilitarian purpose' (p. 152). While the author states that Danish jazz musicians' exposure on the international jazz scene 'continues to grow' (p. 154), it would be useful to have more discussion on whether the Danish cultural policy has been effective in promoting Danish musicians outside Denmark.

Author: Webster, Emma

Year: 2011

Title: Promoting Live Music: A Behind-The-Scenes Ethnography

Reference Type: Thesis

Publisher: University of Glasgow

Number of Pages: 299

Keywords: promoter, live music, promotion, Glasgow, Sheffield, Bristol, case study, venues

URL: <http://theses.gla.ac.uk/2955/>

Date accessed: 25-Jan-16

Abstract: Live music promoters have hitherto been academically neglected (and often publicly maligned) individuals and organisations. This thesis, then, shifts the academic focus from the recording industries towards live music and towards the figures behind-the-scenes who connect artist, audience and venue in the live music environment. To do so, this work explores the practices and experiences of promoters in the UK; it focuses on Glasgow, Sheffield, and Bristol, and is based on ethnographic research at case study venues. The thesis offers a phenomenological perspective on what promoters do and why, and their role as mediator with key figures such as artists and agents, as well as their relationships with the state. It argues that promoters are cultural investors (and exploiters), importers and innovators who both shape and are shaped by the live music ecology within which they operate. Finally, the thesis examines the three stages of the promotional process – planning, publicity, production – to argue that promoters are key figures not only in the construction of the musical lives of contemporary British citizens, but also in the rich cultural (and economic) ecology of cities, towns and villages in the UK.

Research Notes: This PhD thesis examines live music promoters, cross-genre but mainly from rock/pop perspective and including festival promoters/producers. It is based on a number of case study venues including a small music/community festival in Sheffield. The author considers the role of the promoter, the external networks and infrastructures in which they work (taking an 'ecological approach'), then promoters' role in promoting the event. It also contains a useful diagram showing festival ownership in the UK and the extent of Live Nation's ownership via Festival Republic, etc. (although this most likely requires updating).

Authors: Webster, Emma and George McKay

Year: 2016

Title: From Glyndebourne to Glastonbury: The Impact of British Music Festivals

Reference Type: Report

Publisher: Arts and Humanities Research Council/University of East Anglia

Number of Pages: 32

Keywords: impact, economic impact, festivals, Glastonbury, Glyndebourne

URL: <https://impactoffestivals.wordpress.com/project-outputs/>

Date accessed: 22-Jul-16

Abstract: Festivals are at the heart of British music and at the heart of the British music industry. They form an essential part of the worlds of rock, classical, folk and jazz, forming regularly occurring pivot points around which musicians, audiences, and festival organisers plan their lives.

Funded by the Arts and Humanities Research Council, the purpose of this report is to chart and critically examine available writing about the impact of British music festivals, drawing on both academic and 'grey'/cultural policy literature in the field. The review presents research findings under the headings of:

- economy and charity;
- politics and power;
- temporality and transformation;
- creativity: music and musicians;
- place-making and tourism;
- mediation and discourse;
- health and well-being; and
- environment: local and global.

It concludes with observations on the impact of academic research on festivals as well as a set of recommendations for future research. To accompany the review, a 170-entry, 63,000-word annotated bibliography has been produced, which is freely accessible online, via the project website (<https://impactoffestivals.wordpress.com/project-outputs/>).

Author: Wilks, Linda

Year: 2013

Title: Exploring social and cultural diversity within 'Black British Jazz' audiences

Reference Type: Journal article

Publisher: Routledge

Journal: Leisure Studies

Volume/Issue: Volume 32, number 4

Page numbers: 349–366

DOI: 10.1080/02614367.2012.667820

Keywords: race; jazz; social class; age; ethnicity

URL: <http://dx.doi.org/10.1080/02614367.2012.667820>

Date accessed: 11-Jan-16

Abstract: This paper presents the findings of a recent study which explores the social, economic and cultural characteristics of audiences for performances by black British jazz musicians. It draws on Bourdieu's theoretical concept of cultural capital, which links social class and educational qualification level to cultural consumption, as well as on Hall's exploration of 'new ethnicities', demonstrating how the two theories are interrelated. The study uses a mixed method approach of observation, questionnaire survey and in-depth interviews, analysed using critical discourse analysis. The demographic data demonstrate the tendency, in line with cultural capital theory, for audiences for black British jazz musicians to be highly educated and from higher socio-economic classes. Particularly notable is that black audience members tended to be from the middle classes, suggesting that attention to the increasingly important social and demographic phenomenon of the black middle class is warranted. Qualitative data demonstrate the positioning of participants regarding the ways in which cultural capital interrelates with the dimension of ethnicity. The importance of cultural heritage to the black participants in particular suggests that Hall's 'new ethnicities' is a particularly useful theory to aid understanding of the complexities of the interrelationship between race and musical taste.

Research Notes: This article analyses attendees of a variety of jazz gigs at venues and festivals across the UK, including the Brecon Jazz Festival and London Jazz Festival and is a useful article, based on ethnographic research, for understanding some of the issues around race and ethnicity in the context of jazz and jazz festivals. It finds an inter-relationship of social class and race, with the black British middle class emerging as a key consideration when studying jazz audiences (p. 28).

Author: Williams, Karen and Melville Saayman

Year: 2013

Title: Relationship between travel motives and key success factors of visitors at a jazz festival

Reference Type: Journal article

Publisher: African Journals Online

Journal: South African Journal for Research in Sport, Physical Education and Recreation

Volume/Issue: Volume 35, number 1

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ISSN: 0379-9069

Keywords: Key success factors; Target markets; Market segmentation; Travel motivation; Music festival; Music events; Visitor needs.

URL: <http://www.ajol.info/index.php/sajrs/article/view/88110>

Date accessed: 05-Jan-16

Abstract: This study set out to determine whether different target market segments have different needs as to which managerial aspects will keep them satisfied and returning to a festival. A survey was conducted at the Cape Town International Jazz Festival by means of field workers handing out 400 questionnaires to visitors. A Factor Analysis and ANOVA were carried out on the data to determine the visitors' travel motives. It was found that different target markets deem different Key Success Factors (KSFs) as important. Motives such as Socialisation, Exploration, Escape, Quest for excitement and Jazz enjoyment were identified in the study as the main motives for visitors travelling to the Jazz Festival. Marketers can make use of these results to focus marketing resources more effectively in positioning the Cape Town International Jazz Festival in the marketplace.

Research Notes: The authors review the literature on motivations for music festival attendance and present a useful table highlighting previous research (1996 to 2009) on music festival motives, from the UK, USA, South Africa, Italy and Jordan. This study identifies three clusters of jazz festival visitor - escapists, culture seekers, and jazz lovers - the latter being the 'visitors that live and breathe jazz' (p. 193). The research then assesses each cluster against demographic and KSFs (age, length of stay, importance of hospitality factors, etc.). As with much of the quantitative-based tourism/event management research, the aim is to offer solutions to festival promoters and related tourist industries, and therefore the nuance of how or why attendees enjoyed aspects of the festival are lacking, or indeed any detail as to the impact of the festival. One of the conclusions is that motives for attending the Jazz Festival differ from event to event even though events might be similar (p. 197) and this is where a more qualitative approach may shed more light as to why this may be the case, taking on board headliners or jazz subgenres. Further research could question whether overall satisfaction changes if the KSFs are scored low but the musical offer is scored highly; some consideration should also be taken into account as to whether there are particular jazz tropes which fans are seeking which are not covered by 'traditional' tourism KSFs, i.e. whether some jazz fans prefer venues which are more akin to the dark, smoky New York style basements bars of the 1950s and 1960s, perhaps. See also earlier work by the same authors (Lessons in managing visitors' experience at the Cape Town International Jazz Festival, 2011 - <http://hdl.handle.net/10520/EJC15547>)

Author: Williams, Raymond

Year: 1958

Title: Culture and Society

Reference Type: Book

Location: Publisher: London: The Hogarth Press

Number of Pages: 364

ISBN: 0-7012-0792-2

Keywords: industry, culture, class, art, democracy, Cultural Studies

Abstract: Clear and exhilarating, "Culture and Society" overturns conventional critical and historical thinking: revealing how the very notion of 'cultura' developed in response to the industrial revolution and the changes it brought in its wake. Among the writers considered are Burke, Ruskin, Shaw, Lawrence, T.S. Eliot and Orwell./ A recognised classic, "Culture and Society" is as thought provoking and revolutionary today as it ever was.

Research Notes: Subtitled 'Coleridge to Orwell', this book is at the heart of Cultural Studies as it explores the concept of culture (art and thought) as a product of its material history and was and still is highly influential. Although it draws on English Literature to make its arguments, the ideas at the centre are relevant to the study of festivals and their impact because festivals are considered within broader terms of art and culture and notions of cultural value, i.e. what contemporary society values as art/culture and why.