Jazz festivals and their audiences: A systematic literature review

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Abstract:
Diverse organisations and initiatives testify to audience development as an emerging field in the cultural sector. Both professionals and academics endeavour to find ways in which jazz event organisers can nurture their audience. Since audience development has not been frequently discussed regarding jazz festivals, and to analyse to what extent international jazz festivals' audiences have been in the focus of academic attention, a systematic literature review was conducted within databases of high scientific relevance, Web of Science and Scopus. The findings revealed topics that have been most and least drawing researchers' attention in academic circles. This paper offers an overall insight into the main theme coverage summarised into six thematic groups, encompassing the relationships and links between audiences, artists, event organisers and its collaborators. Finally, its conclusions highlight some limitations, the encountered gaps and recommendations for further research which could hopefully serve both academics and professionals.

Keywords: jazz, music, festival, audience, listener, audience development

1. Introduction

The audiences of live music events are increasingly discussed in academic circles. The motivation in pop concerts (Brown & Knox, 2017), audience behaviour in opera (Lin & Williams, 2014), classical music visitors' profile (Saayman & Saayman, 2016), as well as audience development in orchestral (Sigurjonsson, 2010) and chamber music (Barlow & Shibli, 2007) testify to this emerging trend. Technological innovations have been affecting the ways audiences consume music (Bennett, 2012), and the use of digital technologies in the performing arts field is frequently placed at the centre of research papers (Trainer, 2015; Walmsley, 2016; Tsabary, 2014; Einarsson & Ziemke, 2017).

A leisure model proposed by Cuenca (2000) underlines two dimensions of artistic creation. The first one refers to the performers and their creative processes, while the second one reflects the process of reviving the artists' performances by the audience. The presence of both agents of this co-creative chain, in this case, musicians on the one side and audiences, listeners, and participants on the other, is vital for both the experiences and creative process to occur. One of the responses to engaging all the agents involved in a musical event (audiences, artists, organisers, and their collaborators) lies in the concept of audience development. Various researchers have been active in shaping the definition of this. The first were rather marketing-oriented (Diggle, 1984). Furthermore, Rogers (1998) and Maitland (2000) stressed the growth and development of audiences' relations with cultural organisations. The Arts Council England offered a definition in 2004 which was, years later, supplemented, emphasizing various departments across organisations to be involved in developing relationships with audiences such as 'marketing, commissioning, programming, involvement in decision making, education, customer care, and distribution' (2018, p. 3). Its multidisciplinary and cross-cutting nature is highlighted by the emphasis on the social and/or marketing aspect depending on the local context and the importance of the leadership role for implementing a successful audience development approach in the organisation (Cuenca-Amigo & Makua, 2017). The *Final Report on Study on Audience Development* (Bollo et al., 2017) distinguishes eight strategic areas revealed in the case studies, selected as best practices in the field of audience development. These are place, participation and co-creation, digital, building capacity, organisational change, programming, collaboration and partnership, and use of data.

Projects supported by the European Commission, such as the Connecting Audiences Knowledge Alliance (2017-2019) and ADESTE+ (2018-2022), bring together academics and professionals around the audience development practice, highlighting it as an emerging and growing field. The European Jazz Network is another such project, co-funded by the Creative Europe Programme, which gathers mostly professionals from more than 150 jazz organisations, festivals, venues, and clubs. Audience-oriented promotion, gender balance, and jazz for young people are some of the activities of the Network. Audience development is also discussed within the Jazz Connective project, funded by Creative Europe. Concerning jazz audiences, the Jazz Education Network of the United States offered a literature review on this topic in 2010, encompassing professional and academic literature (Warner, 2010).

Since audience studies have been increasingly gaining researchers' attention, this paper aims to identify to what extent the literature from relevant scholarly sources is in line with audience development features, and to reveal emerging trends regarding audiences in the international jazz festival context and (un)covered topics in relation to audience development features.

Some of the contributions of this study, in comparison with previous research held on (jazz) audiences and audience development, lies in its international scope without applying a specific geographical area limitation. It also embraces a more rigorous methodology which revealed latest publications across disciplines on jazz audiences and a

complexity of networks and factors that influence a jazz concert or festival (e.g. organisational perspectives, attendees' socio-psychological factors, festivals' impact, community engagement). The European projects that deal with audience development, (CONNECT, ADESTE+) discuss it as a field which still has a long way to go through in terms of its theoretical background. These initiatives tackle a general framework around audience development, while this article focuses specifically on issues that concern jazz attendees and their managerial implications.

Since the preliminary literature review revealed that audience development, as a relatively fresh term, is rarely mentioned in the academic literature related to jazz audiences in general, its aspects served as a paradigm to aid in the literature collection, including all the actors involved in jazz festivals (musicians, audiences, organisers, and their collaborators) which resulted in seeking for answers in literature across disciplines. Therefore, given the lack of previous scholar evidence around audience development, this article's main aim is to fill this gap by embracing an exploratory search of the literature to add to the ongoing discussion around audience development challenges and, in this case, jazz.

For this purpose, a systematic literature review was chosen as a method that can reduce scientific bias and help to reveal the heterogeneity of high-quality research (Petticrew & Roberts, 2006). The results of the study, offering a fruitful insight through the variety of thematic perspectives, could inspire both academics to develop their future research lines, and professionals in their work.

Firstly, a step-by-step method is explained regarding the data extraction and synthesis. Secondly, the results are provided and the literature that met our criteria for inclusion is analysed across a set of thematic groups. Finally, a Discussion and Conclusion section is provided, along with the limitations of the research and recommendations for future studies.

2. Method
To analyse to what extent jazz festivals and audience development have been in the focus of academic research, a systematic literature review was conducted as suggested by Petticrew & Roberts (2006).

An electronic literature search was carried out to create a reference database. Firstly, the inclusion and exclusion criteria, along with the query words, were defined. Secondly, references were selected and data were extracted. Finally, data were analysed which led to the identification of main topics and gaps in the encountered literature. A detailed description of the process is presented in the following sections.

2.1 *Search strategy and selection criteria*
Since the main objective of this research was to identify a thematic coverage of jazz festivals and audience development in the academic literature, Web of Science

(www.webofknowledge.com) and Scopus (www.scopus.com) databases were selected as sources of high scientific relevance that include academic (peer-reviewed) journals, conference papers, books, reports, and notes, among others.

Search terms related to the selected research topic were defined. In a first step, thematically broad entry words were selected as a first approach to the knowledge area. All the search terms were introduced with and without quotation marks (e.g., 'audience development' shows the results which contain the exact entry word placed in the title, abstract or keywords, while the same entry word without quotation marks would give as a result references which include the word 'audience' or 'development' or both in the title, abstract or keywords). Moreover, the entry words with asterisk encompass references that include these as a root word (i.e., market* - markets, marketing, marketer, etc.) with the aim of getting more comprehensive results. In the Web of Science, keywords were introduced in the 'Topic' field which encompasses the Title, Abstract, Author Keywords and Keywords plus, while in the Scopus the search was performed in the 'Article title, Abstract, Keywords' and one search in the 'Source Title' field. The following entry words were used, as shown in **Table 1**.

Table 1: First Literature Search Entry Words

First Entry word		Second Entry Word
'art audience*'		/
'audience development'	AND	'performing art*'
'audience development'	AND	Music
'audience development'	AND	performing art* and music
audience development	AND	music festival*
audience development	AND	performing art* and music
'audience development'	AND	listener*
audience development	AND	listener*
'audience development'	AND	listener* and 'music festival*'
audience development	AND	jazz festival*
'audience development'	AND	'art marketing'
jazz (Source Title)	AND	audience*

Subsequently, an additional search was conducted with special focus on jazz festivals in order to check the inclusion of all the pertinent literature from both the audiences' and the festivals' perspective. The final selection of entry words was introduced in the databases without quotation marks and with asterisk (**Table 2**). The obtained references covered a broad range of performing art events, festivals, clubs, and audiences, which gave a significant overall insight into the topic coverage.

Table 2: Second Literature Search Entry Words

First Entry word		Second Entry word
jazz festival*	AND	audience*
jazz festival*	AND	attendee*
jazz festival*	AND	visitor*
jazz festival*	AND	listener*
jazz festival*	AND	market*
jazz festival*	AND	participation
jazz festival*	AND	engagement
jazz festival*	AND	experience*
jazz festival*	AND	management
First Entry word in 'Source Title'		Second Entry word
jazz	AND	audience*

The first literature search in Web of Science and Scopus gave a total number of 435 results. Duplicates were deleted and those papers where audiences were not reflected as a dominant feature in either the abstract or the title or the keywords were excluded. Studies identified through the second literature search provided 231 results from both databases. Following the same steps as in the first search, duplicates were deleted and references that did not meet the inclusion criteria regarding the visibility of the audience in the title, keywords, or abstract of references were equally excluded. The total number of references from both searches prepared for further analysis after deleting the duplicates from both searches was 189 (**Table 3**).

Table 3: Literature Selection Process

First Literature Search		Second Literature Search	
Web of Science n=225	Scopus n=210	Web of Science n=134	Scopus n=97
n=435		n=231	
Removal of Duplicates and Exclusion of References that did not meet the Inclusion Criteria			
n=119		n=102	
Removal of Duplicates			
n=189			

The search was periodically performed from January 2018 to September 2018. All the references which had abstracts in English or Spanish were considered. In order to minimise bias, neither publication place nor year limitation were applied. In addition, the search was not limited to document-type filter which gave as a result articles, reports, research notes, conference papers, reviews and books.

Furthermore, the selection of the literature, inclusion and exclusion criteria, data registration, and analysis were reviewed independently by the two co-authors to the final writing phase of the systematic literature review article. Additionally, inclusion and exclusion criteria along with the data extraction phase of the review were discussed with an external group of researchers from the Institute of Leisure Studies of the University of Deusto and at the OcioGune conference in 2018 at the University of Deusto, Bilbao.

2.2 *Data extraction and synthesis*

References with title, keywords and/or abstract were exported from the Web of Science and Scopus databases into the ProQuest RefWorks program.

To facilitate a screening and reading process of the selected literature for further analysis, all the title references, along with the query words used for the database search, were placed in a Table in order to classify each title into the corresponding thematic group. The corpus of references was analysed with two researchers using the inductive thematic analysis (Mayring, 2000).

The classification was carried out according to the keywords of each reference. Several references lacked keywords, in which case new ones were created and marked in order to distinguish between the original authors' created keywords and the ones of the researcher. Additionally, the keywords' uppercase and lowercase iterations were equalised, as well as the singular and plural forms of identical words to facilitate subsequent classification of the original words into thematically broader fields. This process facilitated a comprehensive insight into the thematic coverage of jazz festivals and audience studies and helped define criteria for further exclusion of references.

Among these thematic groups, the following were highlighted as the widest according to the number of keywords: media, marketing, interaction, socio-psychological factors, reception, place, management, and population groups.

Throughout the reading phase of the literature, additional fields were created in the database consisting for the following categories for each reference: publication type, place, type of analysis, theory or research themes, aim of study, results and methodology. This process facilitated the identification of all the relevant segments for the subsequent definition of the exclusion criteria of the sample.

The references that were not focused to a lesser or greater extent on both jazz live performances (festivals, concerts, events, organisations) and their audiences (visitors, participants, attendees, listeners, etc.) in the context of audience development challenges were excluded from the database of 189 references for further data synthesis of the systematic review. The references not related to the festivals were included with consideration of their contribution toward understanding the social, psychological, and managerial aspects of jazz audiences. Finally, the screening and reading process led to the exclusion of 105 of 189 documents leaving a total number of 84 references as part of the systematic literature review.

3. Results

The results include predominantly articles followed by conference proceedings, book chapters, research notes, reports and reviews. The journals with a major number of references are *Jazz Perspectives* (8), *Event Management* (5), *Jazz Research Journal* (4), *International Journal of Event and Festival Management* (3), *International Journal of Arts Management* (3), *Tourism Economics* (3), *International Journal of Music Education* (2), *Journal of Arts Management, Law and Society* (2), *Popular Music* (2) and *Tourism Management* (2). Various geographical regions are covered by the literature: Asia (3), Australia (8), Europe (41), North America (20), and South Africa (8). The greatest number of references from Europe refer to Great Britain's context (15). The most frequently mentioned cities where musical events were chosen as a subject of research are Cape Town and New Orleans. Several documents (5) encompass various regions.

The systematic literature review reveals a prevalence of quantitative methodological approaches in the studies over qualitative ones. Moreover, several papers applied both methodologies in their papers. The quantitative studies predominantly used surveys as their methodological technique. The qualitative studies selected interviews, focus groups and observation as preferred techniques. A case study technique was commonly applied within the qualitative methodology. Several papers used a comparison of various events in geographically different areas which were identified as multiple case studies.

The total number of references that focused their research on jazz festivals is 50. Studies with research focused on both jazz performances and other types of performing arts events cover the rest of the sample. These include classical music, pop, rock, reggae, dance, theatre, etc.

The results of the systematic review are structured into thematic groups according to the number of references included as shown in **Table 4**:

Table 4: Thematic groups with major number of final references included in the systematic literature review

Interim Thematic group	Total number of references	Keywords
Place	31	Geographical area, Urban, Rural
Management	16	Success factors, Product and Service quality, Management strategy
Socio-psychological factors	15	Behaviour, Motivation
Interaction	16	Engagement
Reception	13	Experience, Listening
Marketing	14	Market, Segmentation, Brand
Identity	15	Gender, Race
Intangibles	11	Values, Sustainability

Population groups	**14**	Community, Youth, Demographics
Media	**13**	Digital, Social, Video
Impact	**7**	Economic, Festival
Tourism	**6**	Music, Urban

As a result, the sum of references from each interim thematic group exceeds the final number of 84 references as some of the papers are placed in more than one thematic group according to their keywords.

Considering the above-mentioned keywords, all the references were additionally read and summarised into six final thematic groups that are found to include a greater number of references. These are graphically presented (**Chart 1**) with the information synthesised for each group in the following sections.

Chart 1: Final thematic groups with their keywords prepared for the synthesis phase of the review
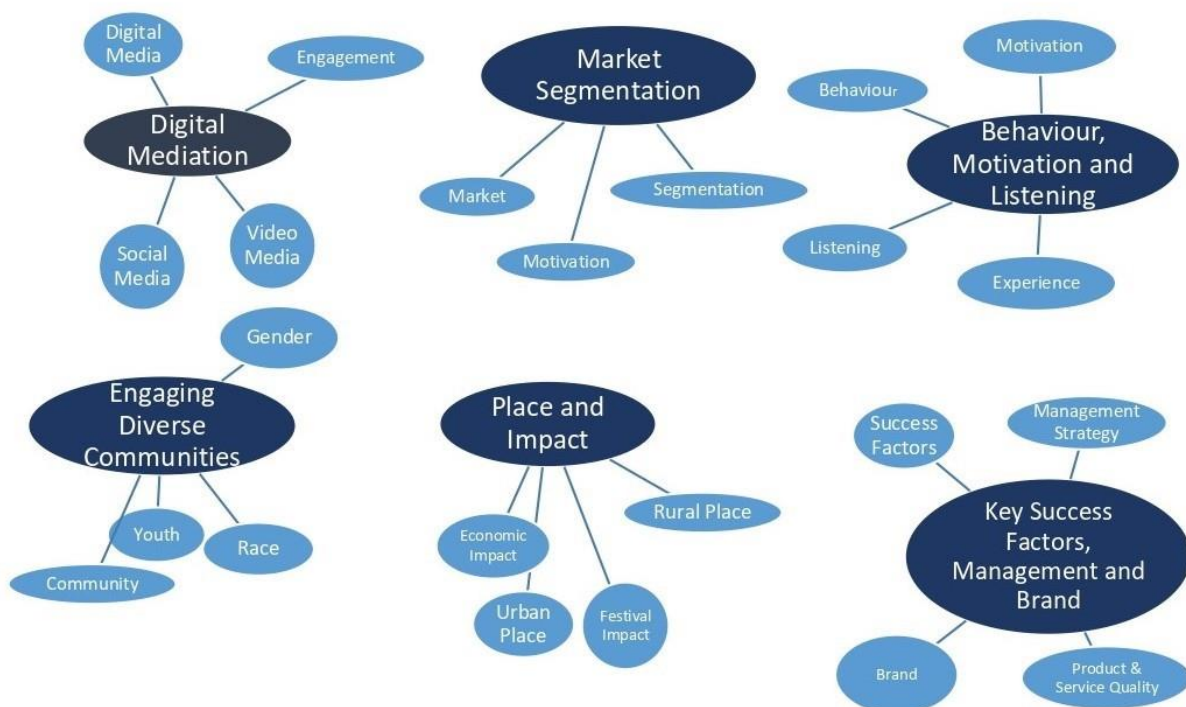
3.1 *Digital Mediation*

Literature related to digital mediation is generally related to the engagement process. Several papers refer to a social mobile service (MoViE) project that facilitates the creation of 'user-generated tags, tagspaces, geotags, remixing of community-created clips, multiple-choice queries and moderation' (Multisilta et al., 2012, p. 53). The aim was to explore the possibility of creating narrative social spaces in concerts, digital storytelling, and sharing of

experiences. This pilot project was tested among 16 users within the Pori Jazz Festival (Finland) in 2008 (363 videos and 70 tags created and used). It was realised that sharing experiences is easier among a group of people who had already known each other, whereas the unknown users who participated in the project did not find it meaningful to share experiences between themselves. One of the recommendations for further testing of experience sharing is inviting volunteers with a developed sense of commitment (Multisilta et al., 2012). The usage and documentation of the mobile video recording and sharing opportunities for work purposes were explored at the Pori Jazz Festival in 2009 (Haverinen, 2010; Multisilta et al., 2010). The featured analysis of the videos, which were uploaded into the MoVIE-client platform designed for the needs of the project, confirmed its usefulness for the purposes of the festival's management improvement for its next year's edition. The geotagging option was found to be very effective throughout the analysis. Additionally, audio comments were beneficial for avoiding typing tags. In general, the three most important characteristics of mobile video practice are troubleshooting, creating joined experience and documenting purposes (Haverinen, 2010). The study confirmed that the level of knowledge of mobile technology influences the process of engaging at a workplace. Finally, a lack of time and a workload are some of the barriers to creativity (Haverinen, 2010).

User engagement with digitised concert heritage was explored at the Swiss Montreux Jazz Festival. Three types of installations were tested in three different time slots, using the principles of augmentation, physicality, and interaction with musicians and audiences (Henchoz & Crank, 2018). The authors aimed to reveal new experiences in reviving the audio-visual historic documents, and identified a high emotional response by the audiences. Furthermore, audience engagement was enhanced significantly at the SedaJazz Festival 2007 in Valencia (Portalés & Perales, 2009) where the augmented reality application enriched with multimodal systems was piloted. Another project equally explored audience engagement opportunities through a digital mediation project at the Mai Jazz Festival in Stavanger (Norway) in 2011. The objective was to identify the meaning that audiences can construct and extract from the interaction with musicians, finding the most appropriate way for mediation in collective practice (Dubber, 2011). Finally, Hill et al. (2016) tested the ATLAS data sound obtained from CERN hallways as an inspiration and education for musicians and audiences. The melodies were tried at the Montreux Jazz Festival in 2015. The Quantizer online platform (quantizer.media.mit.edu), as one of the results of the project, offers harmonies composed by the artists with the transformed collision data from the ATLAS experiment.

3.2 *Market Segmentation*
As the following paragraphs demonstrate, market segmentation is frequently related to visitors' motives and behaviour.

Thrane (2002) acknowledged that greater interest in jazz positively affects expenditure during the festival's concerts and its accompanying arrangements by

segmenting visitors' expenditures according to their motives at the Kongsberg Jazz Festival in Norway in 1997. Furthermore, research conducted by Oakes (2010) at the Cheltenham International Jazz Festival (UK) highlighted differences in demographic profile and consumer behaviour between modern and hybrid jazz fans, which is considered to be of great use for choosing an appropriate event sponsor. Regarding the relationships between visitors' satisfaction, value and loyalty, Li & Lin (2016) constructed a new structural model applied in their study of the 8th Taichung Jazz Festival of Taiwan in 2010. In other words, values are found to have a positive impact on loyalty and satisfaction. Furthermore, if the attendees demonstrate satisfaction in relation to the event, their loyalty will increase. This suggests ways that organisers can reinforce managerial aspects of the event depending on the most influential value variable encountered by the model. The model can be used at different thematic festivals (Li & Lin, 2016).

Moreover, Kruger & Saayman (2017), after conducting a study at the Cape Town International Jazz Festival (South Africa), confirmed that the music festival influences visitors' behavioural intentions. Additionally, different market targets are distinguished by choosing a proper market segmentation approach. The authors identified four post-festival behavioural intentions, four motivational factors, three visitor segments, and three 'festivalscape' factors. First-time and repeat visitors are both equally important for the festival's success, which is the reason festival managers are strongly recommended to acknowledge the needs of different target groups (Kruger & Saayman, 2013). The authors confirmed the importance of first-time visitors for the sustainability of the event and a website and word-of-mouth as their preferred sources of information. Finally, recurring to segmentation technique, behavioural and motivational features were identified, as well as the demographic characteristics and satisfaction rate of the festival. Williams & Saayman (2013) revealed three types of audiences based on their travel motives at the Cape Town Jazz Festival, among which 'Jazz lovers' and 'Cultural seekers' represent the most viable types. The festivals' marketers are encouraged to pay more attention to these markets, while the third group, named 'Escapists', will 'grow accordingly' (Williams & Saayman, 2013, p. 193). The negative and exploitative side of the market is mentioned by Mordue & Dennis (2017) who discuss the art-market dualism in the jazz context following the example of a well-known musician and the author of the article, Noel Dennis. Creating new jazz networks where the art and knowledge would be prioritised over market needs could help organisations 'to prescribe the terms rather than simply respond to them' (Mordue & Dennis, 2017, p. 255).

Cape Town International Jazz Festival served several times as a study case for analysis of visitors' motivation. Williams & Saayman (2013) delved into visitors' motives at this festival and encountered 'Socialisation, Escape, Exploration, Quest for Excitement and Jazz Enjoyment' (2013, p. 197) to be the most present ones. Several years later, Kruger & Saayman revealed four motivational factors. The escape factor with the highest ranking is followed by jazz and festival appreciation, socialisation, and the novelty motive as the least present in the attendees' responses. The authors analysed post-behavioural intentions of

the visitors and identified music appreciation and music tourism to be the most important behavioural intentions after the festival, which were followed by music sharing and music involvement. While the organisers are encouraged to keep diversifying its festival's programme, which contributes to the visibility of the lesser known musicians and to the appreciation of the jazz genre, artists are advised to keep promoting their music in social media and make it available for downloads (Kruger & Saayman, 2017). In another study, Kruger & Saayman (2018) suggest becoming acquainted with visitors' motives in order to successfully market the programming of the festival. Using Structural Equation Modelling, the authors confirmed that the festival's influence on the post-behavioural intentions results in loyalty, experience sharing, and music purchase, among others.

3.3 *Behaviour, Motivation and Listening*
The following sections describe the motivational and behavioural aspects of the audiences, along with musicians and audiences' interaction and understanding.

3.3.1 Behaviour and Motivations
Motivation is one of the most frequent topics in the literature regarding socio-psychological factors of jazz festivals' audiences. It is usually related to audience experience and key success factors from an organisational perspective.

Visitors' motivations are integrated within a broader model such as the Ability, Motivation and Opportunity (AMO) model developed by MacInnis & Jaworski (1989). Kemp & White (2013) referred to the MAO (Motivation, Ability and Opportunity) theoretical framework proposed by Wiggins (2004) to analyse local jazz audiences' barriers to participation at jazz events in New Orleans. The authors provided fruitful recommendations for cultural managers regarding the enhancement of the audience's experience and attendance (e.g., a proper market targeting and original promotional and educational features). Kemp & Poole (2016) used the same model to explore how motivation, ability and opportunity influence on audience development initiatives, where opportunity turned out to be one of the key concepts to increase motivation and make the arts accessible. As results suggest, enhanced opportunities might be created through different marketing initiatives such as awareness of the offering of the cultural product, in this case, of the jazz concert, the accessibility of the offering (opportunity) and the product offering itself (quality). Moreover, Gelder & Robinson (2009) drew attention to diverse visitors' motivations regarding festival attendance at Glastonbury and V Festivals. Socialisation with family and friends is underlined as the most present motive and the additional non-music activities were highlighted as relevant.

Burland & Pitts (2010) conducted a study on jazz visitors and their motivations at the Edinburgh Jazz and Blues Festival in 2007. Attention was drawn, among other things, to the importance of a high quality performance that can guarantee repeated attendance to a greater extent. The authors found that jazz listeners represent a highly involved community

with high expectations. Furthermore, Pitts (2016) investigated the motivation for arts attendance and a difference in values and experience of both the regular audience members and less frequent attenders. Pitts noticed how exploring further the audiences' interpretation of the arts and the ways they listen and watch them could help nurture audience development tools. The benefit of sharing experiences with other listeners is highlighted. Taking into account the audience's expectations and experiences at live jazz events, a study was conducted at 'The Spin' Club in Oxford in search of the features that characterise venues, collective listening and relations between motivation and personal musical identity (Burland & Pitts, 2012). A learning process through conversations after the event among first-time visitors helps promote understanding and enhances the audience experience (Pitts & Gross, 2017).

3.3.2 Musicians' and listeners' interpretations and interactions

Several studies testify to listeners' and musicians' interpretations of jazz music in the 1940s, '50s and '60s. Lindstrom & Lindstrom (1986) explore how Cu-bop was understood by jazz listeners and critics in the early 1940s, applying Adorno's typology of music listeners. Mueller (2014) recalled the presence of the audience in audio recordings of Duke Ellington's festival concert in 1956 in Newport. The audience's sounds 'bridge the fantastical gap between here and there, now and then' which plausibly illustrate the event and help understand the musician's performance and his interaction with the audience (Mueller, 2014, p. 20). Furthermore, Van de Leur (2016) referred to the same event to highlight the recognition of the audience's role as part of the narrative of a live jazz performance for the first time in the history of the orchestra at the Newport Jazz Festival. Griffith (2010) noted that Charles Mingus challenged the performer-audience relationship by insisting that audiences overcome a passive consumeristic role and the expectation of entertainment and, rather, listen to the musicians. Miles Davis as well, years later, preferred to focus on musicians and the music, to avoid accepting the performance as an entertainment show (Griffith, 2010). Anderson (2011) examines the appearance of free jazz in the '60s and its audience reception. Jazz fans found it challenging to understand an experimental music focused on sound, characterised by the absence of familiar chords and tempo which resulted in a reduced profit. One of the didactic examples around jazz is a study by Spencer (2013), who drew from the contribution of Dave Brubeck's college jazz tours in attracting new audiences and his interaction through lectures and panel discussions.

Audiences' behaviour and attitudes can shape musicians' mood and performance (Hytönen-Ng, 2013). The performer's and listener's interpretation of the same musical event could be significantly different and concertgoers' experiences may coincide to a greater extent with the opinions of other audience members than with the musicians' (Schober & Spiro, 2016). Moreover, the relationships between musicians, promoters, and audiences are discussed by Fagge & Pillai (2017). The enjoyment and musical appreciation of the listener is affected by rooted and uprooted musicians (Deschenes, 2000). This distinction refers to rooted artists who perform music from the cultural background they belong to, while

uprooted ones play music from the cultural context which is not close to their origin. Nowadays, musicians are encouraged to adapt their format to today's way of musical consumption as the audiences' preferences can change rapidly if they don't feel engaged with music (Nicholson, 2014). The author discusses young audiences' taste and their perception of jazz, and the changes the technological era has provoked regarding people's listening habits. An example of an innovative programme form was analysed through the responses of performers, listeners and event managers in concerts held in Croatia (Tankovic & Vitezic, 2017). Sensory input (diminished or heightened) was tested, and its benefits and limitations, which could contribute to sensory marketing and understanding of experiences and interactions in music concerts, were discussed.

3.4 *Engaging Diverse Communities*
The community engagement aspect at jazz festivals is discussed in relation to embedding processes, inclusion or feelings of belonging to the community. In this respect, Currie (2011) examined the history of Arts for Art Collective and its Vision Festival in Manhattan in order to discuss the potential of community engagement, empowerment, and new artist-audience relationships that it produces. Rather than focusing on what visitors think, Duffy & Mair (2018) were interested in exploring what people do at the Noosa Jazz Festival (Australia) in 2015, and how that is related to engagement. Exploring the connection between the senses and feeling of belonging showed that festivals can create a feeling of inclusion. The embedding process of a venture within the rural community and the social change it can provoke is discussed by Vestrum (2014). In terms of social inclusion and exclusion of immigrant musician newcomers, Gazit (2015) offered an insight into the dynamics of jam sessions in Brooklyn, New York.

Martin, Anderson & Adams (2012) explored art attendance of adolescents in Australia and revealed that extracurricular activities rather than the ones organised in school could facilitate art attendance outside of school. Moreover, the intergenerational relationships and amateur-expert duality in the National Jazz Museum in Harlem and its impact on the community are explored (Moehn, 2013). At the Festspel i Pite Älvdal in Piteå (Sweden) in 2004, where jazz concerts took place among performances of other musical genres, the festival's influence on audience members' musical identity and on the local identity of a community was analysed (Karlsen & Brandstrom, 2008). The results revealed the organisers' interest in the audience's identity development while the audience preferred to keep their musical identity unchanged. Kemp (2015) drew from customer engagement, brand experience and audience development literature to create a basis and scale for arts engagement through five dimensions: 'the feelings, cognitions, behavioral, social, and connective/relational responses evoked by artistic experiences' (2015, p. 180). The scale was tested in four studies which included a jazz concert. These five dimensions are positively related to trust, value, loyalty and advocacy and, thus, facilitate stronger engagement with the artistic offering.

Furthermore, several publications include a racial aspect in audiences and festivals' organisation. Pietersen (1999) referred to attendance at the Grahamstown Festival (South Africa) in 1994 emphasising the jazz and reggae genres as the only ones that were racially mixed. Racialised structures are observed in production and consumption of folk music at the New Orleans Jazz and Heritage Festival (Regis & Walton, 2008) as well as in the post-apartheid public sphere in the South African jazz festivals (Pyper, 2016). Reaching African American audiences is discussed in Colombia Records' selling of Miles Davis' music (Smith, 2010).

Moving to the gender perspective in research, Denson (2014) gave an insight into the history of women jazz musicians in Australia and internationally. A case study was conducted at the Melbourne International Women's Jazz Festival (Australia) where different points of view were facilitated by musicians, organisers, CEO and founder of the festival. This festival is seen to be relevant to making women's jazz participation more visible. Through the content analysis of Jazz Changes Journal, Wehr (2016) deals with women's participation in jazz performances offering a model for further research on the experiences of women in jazz applying tokenism, stereotype threat and self-efficacy theories. Additionally, challenges that female jazz musicians in Brisbane (Australia) confront in order to respond to audience demands and expectations are discussed (Istvandity, 2016), as well as smooth jazz in a feminized and sexualized context in the last decade of twentieth century (McGee, 2013).

3.5 *Place and Impact*

As far as the festival's relation to place is concerned, researchers have explored various perspectives considering the role different stakeholders have in the event and urban-rural settings. Van Aalst & Van Melik (2012) examined the ways in which festivals relate to the place they are being organised in, taking the perspective of organisers, business stakeholders, local authorities and audiences. Through the example of the North Sea Jazz Festival which was moved from the city of the Hague to Rotterdam, they show how commercial flows might overwhelm a festival's policy and/or founder's affiliation to the place. The findings demonstrate that local authorities give more importance to place than visitors and festivals managers do, as the latter tend to define the festival as placeless and therefore as 'a destination in itself' (Van Aalst & Van Melik, 2012, p. 204). Additionally, a place change had more impact on newcomers than on the regular attendees who proved to be loyal. How the relationships created at the event go beyond its format was explored at Wangaratta Jazz Festival (Australia) by Curtis (2010) as a place in a rural context that facilitates musicians' exchange and the creation of a sense of community belonging. Organisers of the festivals that decided to maintain their critical jazz taste and a less commercial jazz programme, emphasise this aspect as a very important one for the overall experience of the event, Curtis (2010) confirms. Frost & Foster (2002), who focused on festivals in small regional areas, reveal both positive and negative aspects for tourism

businesses by data collection on festival visitors using the 'Integrated Comparative Framework' applied in the Echuca-Moama Festival (Australia).

The influence of a live music event on the perception of urban places is observed by Oakes & Warnaby (2011) who analysed a jazz performance and busking at St. Ann's Square in Manchester and provided recommendations for marketing experts regarding outdoor environments. In a similar way, the jazz festival of 's-Hertogenbosch in the Netherlands underlines the event attribute as one of the factors that influences the perspective of the city and attracts visitors (Van Limburg, 1998). Furthermore, Bonneau & Parantika (2016) discussed a jazz festival's impact on the image of the city (Jakarta), the visitors' experience, accessibility, safety and the effect it has on the social interaction in urban spaces.

Cultural policies are reflected in the research of Linko & Silvanto (2011), which covers festivals in Helsinki Metropolitan area. The authors suggested introducing the Excellence discourse in the proposed Skot-Hansen's model of urban cultural policies (Skot-Hansen, 2005). The findings referred to the artistic quality seen by the audiences as an important factor since the programme and performers were the main reasons for a festival's attendance. Moreover, the Queen Hall venue in Edinburgh was chosen as a case study to explore the live music policy (Behr, Brennan & Cloonan, 2016). The audiences and musicians described the venue as an intimate concert locale and highlighted intellectual stimulation as one of the reasons for a jazz concert's attendance. How the Danish jazz scene has evolved with the joint efforts of musicians, both public and private sectors, and European musical organisations is discussed by Washburne (2010). Finally, Jacobsen (2014) offers a history of the jazz scene and its development in the city of New Orleans from 1970 to 2000.

The impact of the festivals and the effects they have on the local community was discussed as well within the jazz festival context. Brown, Var & Lee (2002) explored the economic impact of the Wine and Jazz Festival on the community of Brazos County in Texas and they deduced that the festival could provoke beneficial economic influence on the local community. How festivals relate themselves to a new audience was examined within the analysis of the socio-economic situation of music festivals in rural areas across Australia (Gibson, 2007). Among jazz concert attendees, there were connoisseurs of the genre and tourists with larger incomes. A number of case studies focus on the economic impact of several festivals, such as the Cape Town Jazz Festival and its contribution to the job market (Saayman & Rossouw, 2010), the Umbria Jazz Festival (Bracalente et al., 2011), as well as Slovenian jazz festivals (Vecco & Srakar, 2017), which provoked economic, social and cultural enhancement of two towns, Cerkno and Novo Mesto. Webster & McKay (2015) identified diverse impacts that British music festivals have on the community such as economic, socio-political, creative and environmental, tourism, and mediation, among others.

3.6 *Key Success Factors, Management and Brand*
Within the management literature, researchers explore the relations between key success factors and visitors' motives for attendance.

Saleh & Ryan (1993) conducted a study about factors that attract tourists to two Canadian festivals in Saskatchewan. The programme quality of the jazz festival turned out to be the most important motivational factor of the visitors. Accessibility and programme arrangements were highlighted, while other cultural and recreational activities were of less importance. The festivals' programming characteristics are equally observed in the research of the North Sea Jazz Festival (Rotterdam, Netherlands), conducted by McGee (2017), which reflects the growing commercialization of the festival, diverse layers within the jazz genre, and the influence of the global capital on it. Early editions of the North Sea Jazz Festival testify to diverse music style programming which was considered to be a successful decision for the local and international audiences.

Williams & Saayman (2013) are pioneers in making a link between key success factors and motives at a jazz festival. They made a contribution toward broadening the scope of motives for attendance in order to help create a better service to the visitors. Each of the identified target groups highlights different key success factors. For example, in the case of 'Jazz lovers' and 'Cultural seekers', the success factors are marketing, sales, hospitality, value and quality venues. These factors change from one event to another and depend on supply and demand. In order to identify key success factors that influence visitors' experiences, quantitative analysis was performed at the Cape Town International Jazz Festival in 2009 (Williams & Saayman, 2011). Value and quality are revealed as the most important key factors for the audience, which comprised 'good quality shows, affordable day and weekend passes, clean and adequate ablution facilities, effective token service, and personnel that are trained to handle enquiries' (Williams & Saayman, 2011, p. 73). The second most relevant key success factor is found to be quality venues (Williams & Saayman, 2011).

FESTPERF is a service quality tool specifically made for festivals, which was tested at the Australian Jazz and Blues Festival in Brisbane where professionalism and environment have been identified as factors that can influence on repurchase intentions. One of the contributions is that this model can be personalised for the festivals of different musical genres (Tkaczynski & Stokes, 2010). Francesconi et al. (2015) discussed the outcomes and lessons learned of the Tactical Business Intelligence Model (TBIM) applied in different organisational activities at the Montreux Jazz Festival. This model facilitates strategical and tactical organisational modelling and analysis. Moreover, the importance of service-dominant logic in tourist and cultural events is demonstrated in multiple case studies (Corte et al., 2018).

To meet the needs of the internationalisation process of the festivals, patterns of creative cultural events such as the Montreal International Jazz Festival in Canada are explored (Etemad & Motaghi, 2018). Additionally, a contribution is made toward the possibilities of benefits of internationalisation for a small island destination through the research at the Curaçao North Sea Jazz Festival, (Rivera et al., 2016). According to the network management possibilities within events, Luonila & Johansson (2016) analysed the Pori Jazz Festival (Finland) and the Opera House. In particular, they were interested in

identifying how stakeholders perceive the value of networking ties and the role of leadership in it. Especially in the case of the Jazz Festival, a leadership role is emphasised when it comes to creating these ties and communication with public and private stakeholders. Moreover, a jazz festival must keep refreshing itself in order to be compelling to the stakeholders (Luonila & Johansson, 2016).

Regarding other views on sponsorship aspects of festivals, Oakes (2003) concluded that the acknowledgment of the demographic profile of the audience is crucial for festival organisers who aim to obtain public financial support and attract sponsors. Several years later, Wardrop (2010) commented on Steve Oakes' recommendations for further research by agreeing on the need for better understanding of audiences to enhance the commercial opportunities of the festivals and the benefits that media and sponsors could gain from it. Sponsorship opportunities related to drink companies and the Glasgow Jazz Festival were investigated by Eales (2016). Furthermore, management sustainability was explored at two Swiss events, the Montreux Jazz Festival and the Paleo Festival in 2011 (Jenkins et al., 2011). In comparing the cases of both festivals, it was discovered that the local regional festival had more developed strategies and actions toward sustainability, while the international festival did not embrace it as an immediate priority.

Hand & Riley (2016), using the Dirichlet model, demonstrate that art attenders are not likely to be loyal to only one art form. Since audiences are accustomed to consume art forms and brands in a similar way, it is suggested that brand performance studies could be used for audience development purposes. Furthermore, Lemmetyinen et al. (2013) investigated relations between event and destination at the Finnish Pori Jazz Festival from the brand equity viewpoint and considering festival and event management framework. They highlighted the event's impact on 'destination awareness, perceived quality, brand associations, destination loyalty and destination positioning' (Lemmetyinen et al., 2013). The cultural managers are advised to consider the festival's reputation as a way for 'attracting resources to the host city' (p. 164). The originality of the festival's organisers in relation to the creation of extra services outside of jazz performances and successful nurturing of different audience targets is observed by Lemmetyinen et al. (2013).

Significant insight into the advantages of the sponsor-event congruency toward the brand image on the one hand and beneficial attitudes toward the brand sponsor on the other was provided by Hutabarat & Gayatri (2014). Event managers and marketing professionals are encouraged to communicate congruency in a clear way in order to facilitate the audience's positive feedback and increase its attendance according to the research carried out at the Java Jazz Music Festival in Jakarta (Hutabarat & Gayatri, 2014). In research conducted at the Pori Jazz Festival as part of a multicase study investigation, Luonila et al. (2016) argue that the role of word-of-mouth (WOM) contributes in great measure to reputation management and the festival's brand building. A festival's organisers should acknowledge the audiences' and stakeholders' feedback (WOM) and embrace an original marketing approach toward shaping the audiences' and stakeholders' understanding of the consumption experience. Therefore, a key success factor lies in 'the

festival manager's ability to generate a word of mouth (WOM) and to employ word of mouth marketing (WOMM) by virtue of a strong profile' (p. 477).

4. Discussion and Conclusion

This paper has aimed at revealing the extent to which the areas of audience development are discussed in the academic jazz festival context. The results demonstrate how a systematic review, as the less biased search method, facilitates a diversity of thematic coverage and knowledge toward the broad network around jazz audiences. Nevertheless, other musical genres were included to contribute to the greater understanding of the aspects related to the international live jazz events' attendees.

As the results of the review have shown, the topics are merged within six thematic groups: digital mediation; market segmentation; behaviour, motivation and listening; engaging diverse communities; place and impact; and key success factors, management and brand.

Considering eight areas of audience development (place, participation and co-creation, digital, building capacity, organisational change, programming, collaboration and partnership, and use of data) analysed by Bollo et al. (2017), the findings show closer relations to five of the areas. For example, the place factor is related to the venue's characteristics and quality which visitors consider of high importance for their experience. However, the review reveals that festival location is also discussed concerning cultural policies and urban, rural or local contexts and how it strengthens community engagement and feelings of belonging to the place. Regarding the programming factor, audiences tend to highlight the quality of the festival's program as the most important motive for attendance. Different preferences and reasons are revealed by the organisers regarding the growing commercialisation of the musical offering. The findings also suggest that extra services besides the musical offering should be considered by organisers. Moreover, innovative digital trends such as augmented reality as part of the program lead to engagement which fosters social interactions and represents an emotional reaction to the concert, according to studies on digitised performances. Innovative use of digital technology was explored as well for work purposes in the festival's organisation. Audience data analysis for audience development is revealed in market segmentation results obtained through qualitative and quantitative methods in the studies. Different types of jazz listeners are defined through their motives, behaviour and attendance frequency. The literature encourages marketing and management professionals, as well as sponsors, to adapt their strategies accordingly. Moreover, stakeholders' roles, partnerships, the role of public and private agents, management and marketing strategies are discussed, which can be related to collaboration, networking and partnership for audience development.

A lack of research has been identified regarding the other three areas of audience development (Bollo et al., 2017). Participation is discussed in terms of barriers to local residents at jazz events (New Orleans) and the challenges female performers face in their

participation in live jazz in general, while co-creation was mentioned only through audiences' joint video-making at a jazz festival. Furthermore, organisational change and implications that suggest placing audiences in the centre of cultural organisations have not been revealed in the findings nor the building capacity factor related to empowerment and training of the personnel and employees in the organisation.

Apart from the above-mentioned findings, the following topics emerged as relevant for jazz festivals and their audiences. The interaction between audiences and musicians, the reception of jazz concerts by audiences and distinctive interpretations of the events by both audiences and performers, along with their positive and negative effects, are discussed. All these important relationships correspond to the leisure model offered by Cuenca (2000). The conversations with first-time visitors can enhance their learning process, which correlates with the educational segment of audience development (Arts Council England, 2018). Moreover, jazz festivals have proved to shape audiences' musical and local identity, foster socialisation, and create special experiences, while the studies on festivals' impact show their social and positive and negative economic effects on local communities. Finally, racialised structures in the festival's organisation have been addressed by the researchers, and the social inclusion aspect among immigrant musicians in jazz jam sessions discussed.

Since this systematic review covers diverse geographical locations, a focus of the included studies differs according to the local context and the socio-cultural background. Moreover, the results obtained from one year's festival could be to some extent different from other years of the same festival (Cape Town, South Africa).

The overlap of thematic areas throughout the review testifies to interconnection across sectors and hopefully brings closer all the aspects involved in the organisation and reception of jazz festivals or concerts. For example, it is observed that the motivation and behaviour of audiences, as well as their experiences, are related to market segmentation, which stands close to key success factors from a managerial perspective.

Some of the limitations of this review are that several papers did not appear in the search phase of the literature. For instance, musicians' experiences of live events provided by Kubacki (2008) or the relationships between musicians and audiences, and the factors that impact them (Brand et al., 2012) contribute to this knowledge field. On several occasions, it was noted that the results obtained from the searches in the databases differed after including the identical entry words in the same database. Moreover, aware of the fact that selection of only two databases (Web of Science and SCOPUS) represents a limitation as other relevant publications exist outside the two databases, the authors consider the findings relevant as the exhaustive systematic search offered a comprehensive insight into the variety of disciplines in regards to jazz audiences and its organisational implications.

The future research lines on audience management, development, and interpretation from the organisational perspective could enrich the jazz studies knowledge area. Considering all the intangible connections that festivals create among audience members, musicians, the venue, or festivals' location, audience musical identity, etc., it

would be interesting to highlight to a greater extent the key management personnel's decisions inside the festivals and their external collaborators' activities and opinions from the public and private sector. Additionally, the studies that apply visitors' data analysis for suggesting the management strategies of the organisations would add significant value to this topic. Moreover, further research on educational aspect as suggested by Arts Council England (2018), the social inclusion aspect of audience participation (Bollo et al., 2017) and gender-focused studies across generations is recommended. Additional studies on the international comparison of the festivals could help discover different approaches and examples of good practices such as the research conducted by Cuenca-Amigo & Makua (2017) on audience development in the international context. Greater attention to non-attendees at the festivals might reveal potential audience members and reveal their barriers for the events' attendance and participation.

Lastly, the literature from the professional sources regarding this paper's topic could be considered for future lines of research. While these references cover a considerably smaller sample in the academic databases, they deserve special research attention that could offer a fruitful insight into the subject by approaching the additional databases, journals, projects, and organisations that fit its nature.

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