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Exploring the audience experience in jazz festivals.
Study case of the San Sebastian Jazz Festival.

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Foreword

When I came to Bilbao in 2014 to do my Master studies in Leisure Management: Culture, Tourism, Sport and Recreation, I was excited to be in the Basque country and, among many other things, of being very close to the place where one of the European's most important jazz festivals was held. In subsequent years I will find out how festivals and audiences are the subjects of numerous scientific inquiries and research. My experiences and thoughts about what happens during live music events were shaped by music education and listening of numerous artists during years, but also by performing (jazz) music as a singer. Since I come from Belgrade, former Yugoslavia, nowadays Serbia, I was lucky to live in an environment where concerts and festivals were organised despite the troubled times and crises our society was going through. Music was always an important part of the everyday life of Belgrade and people and audiences were usually very responsive and warm, making many musicians from all over the world come back.

Seven years later, in April 2021., I found myself in Belgrade when one of the first concerts of an international jazz star was organised in a well-known venue in the center of the city after one year of restrictions caused by Covid-19. It was Avishai Cohen and his trio. The excitement of the audiences in front of the venue could be felt in the air, with so many saying out loud "concert at last!". After a beautiful performance and several "encore", it was clear that musicians and audiences were very excited to meet again. This time I was not only a passionate listener but also an anxious researcher trying to understand many aspects of what I was experiencing. During the summer of 2021 in Belgrade, while I was finishing this thesis, at least three new small jazz festivals were

held. Lack of live performances in the previous period resulted in new outdoor venues being discovered and new ideas introduced. For the audiences, and my family and friends being part of it, a sense of a special reconnection derived from being together surrounded by music. This experience reconfirmed to me the importance and meaningfulness of the topics discussed in the context of audience studies.

1. Introduction

This thesis focuses on the audience experience in jazz festival settings. Drawing from audience development literature, leisure studies, and (jazz) festival research, the main objective of this study is to analyse the audience experience in jazz festivals according to the audiences' socio-demographic profile and the festival setting. To reach the general objective, a literature review was conducted and empirical research was performed; both of them packed into three articles that form the main body of the thesis. First, to identify the current understanding of this field of knowledge, academic concerns and interests regarding audiences in the jazz context, a systematic literature review was carried out and represented in the first article. As will be explained later, the review connects a wide range of topics and disciplines that observe audiences through different perspectives such as marketing, management, socio-psychological aspects, impact, policies, gender, race, etc. This wealth of information demonstrates the complexity of the jazz festival audiences' experience, which is influenced in different ways by subjective aspects and the festival context (for example, ambient, music, and facilities).

The main findings of the systematic literature review are represented through six thematic groups and the extent to which these fit audience development areas are discussed.

After setting the base for empirical research, the Jazzaldia Festival in San Sebastian (previously known as Heineken Jazzaldia, while Heineken was still the main sponsor of the event), was chosen to analyse audience experience. The Jazzaldia Festival, nowadays called San Sebastian Jazz Festival (Donostiako Jazzaldia in the Basque language), represents the oldest Spanish jazz festival and one of the oldest in Europe dating back to 1966. It is a well-known international festival that acts as a great ambassador of jazz culture in the European context. The festival has a long tradition of attracting some of the world's best jazz names, and is well-anchored in the Spanish cultural jazz offer. To conduct the empirical part of the study, the Heineken Jazzaldia Festival was chosen as it attracts a wide range of audiences, both locals and non-locals in a festival setting that offers indoor and outdoor concert venues, paid versus free admission concerts, and performers who perform a variety of jazz styles. To reveal how audiences evaluate and react to jazz performances at the Heineken Jazzaldia, a questionnaire was distributed among its visitors. The findings are represented in the second and the third article. The second article explores audience experience as an interactive co-created process between audiences' profiles and the festival setting. The third article measures differences among participants in terms of their residence area on the one side, and their expectations, experience, festival setting, and the aspects they considered the festival's best ones, on the other. Both the second and the third articles include the novel adaptation of the Arts Audience Experience Index (Radbourne et al. 2009;

Radbourne et al. 2010), which quantitatively measures audience experience. This includes their motivations, expectations, cognitive, emotional, and social engagement with the performance in a festival setting.

The research process of this thesis was complemented by the participation in the European project *Connecting Audiences* (2017-2020) Knowledge Alliance, financed by the European Commission through the Erasmus + programme and the ongoing European project ADESTE+ (2018-2022) co-funded by the Creative Europe Programme of the European Union. The University of Deusto has been a project partner of the aforementioned projects. Both projects have focused on audience development aiming to help cultural organisations become audience-focused. Finally, this thesis was supported by the DIRS-COFUND scholarship (European Commission through Horizon 2020 Marie Skłodowska-Curie).

The writing process of this work was additionally enriched by carrying out an international research stay of three months from the 1st of October to the 31st of December of 2019 at the Department of Music, University of Sheffield, United Kingdom. The stay was an excellent opportunity to attend lectures on Psychology of Music and Music Management and to join reading groups within the Sheffield Performer & Audience Research Center (SPARC). Moreover, during that time, a contribution was made to an international panel on music education for an undergraduate module on Community, Music, and Education, and small audience research was carried out at the Christmas concert at Victoria Halls in Sheffield. Attendance and participation at the NEMuR conference (Northern Network for Empirical Music Research) in Leeds helped to acknowledge the current methodological tendencies in the field of music empirical

research and to build a research network with music psychology scholars in Northern England and other colleagues in the Department of Music.

In addition to the international stay, I have also participated in congresses, submitting my work for evaluation and receiving feedback from different scientific committees. A contribution was made to the discussion group on audience development “Jazz-Who’s Coming?” at the 5th European Jazz Conference in Lisbon in 2018. Moreover, a panel on the audience “Jazz for all” was attended at the LONDON Jazz festival in 2019. A systematic literature review of methodology in the social sciences was presented at the OcioGune conference in 2018 at the University of Deusto, Bilbao and within the working session to the researchers of the Leisure Department at the same university. Findings from the fieldwork included in the second article “Measuring the Audience Experience at the Heineken Jazzaldia Festival” were presented at the online international THE INC 2020 conference run out of Leeuwarden, The Netherlands in June 2020.

The following sections report on the conceptual framework and the justification of the object of study, general and specific objectives of the research, methodology, and a summary of the main contributions of the study, in this order.

1.1 Conceptual framework and justification of the object of study

The main body of the theoretical framework of this thesis is englobed in the first article where we explore studies on jazz festival audiences and discover various thematic perspectives by conducting a systematic literature review. This thesis embraces three principal approaches: the audience development field of knowledge, leisure studies, and the festival research perspective. This chapter accordingly expands on these three areas of knowledge and gives an insight into the gaps encountered in the literature that this

thesis aims to cover and, subsequently, it informs on the justification of the research topic.

1.1.1 Audience Development

Research on cultural audiences has been increasingly discussed among researchers and practitioners. In academic circles, various knowledge areas such as management, marketing, psychology, sociology, tourism and event studies, tackle issues that concern audiences. In addition, international projects that bring together both academics and professionals around audience development initiatives have reflected this emerging trend: CONNECT (www.connectingaudiences.eu), ADESTE+ (www.adestepius.eu), CULTUREHIVE (www.culturehive.co.uk), and EUROPEAN JAZZ NETWORK (www.europejazz.net), among others.

The term audience development was shaped by various researchers. For example, Diggle (1984) stressed the marketing side of it, while Rogers (1998) and Maitland (2000) underlined developing audiences' relationships with cultural organisations. Specifically, Rogers (1998) highlighted the cross-cutting nature of audience development within cultural organisations and drew attention to the need for collaboration between different departments, namely marketing, education, and programming. Nowadays, to develop relationships with audiences in the cultural sector, cross-sectoral collaboration is highly encouraged and this applies to "marketing, commissioning, programming, involvement in decision making, education, customer care, and distribution' (The Arts Council England, 2018, p. 3).

Audiences can be cultivated in different ways and some of the best practices in the field have distinguished several areas to take into account when considering audience

engagement in the arts sector. For example, the place can apply to the venue or a location where the events are organised. Moreover, participation and co-creation, and the organisational change which involves the whole art institution into reflection and execution of activities bearing in mind their current and potential audiences. Furthermore, building the capacity of the personnel, programming, and digital technologies. Finally, organisations' collaboration with different agents and stakeholders, and the use of data to facilitate an adequate audience reach and appropriate marketing strategies. All the abovementioned aspects are addressed by Bollo et al. (2017).

Cuenca-Amigo & Makua (2017) distinguished three perspectives to observe the concept of audience development: the cultural marketing approach, the reception of the audience experience, and the social perspective. Regarding the reception of the audience experience, researchers primarily dealt with the cultural impacts of arts. Carnwath & Brown (2014) summarise the literature on the impacts art has on audiences. For example, the impact in terms of the intrinsic and instrumental benefits was addressed by McCarthy et al. (2004). These authors underline that intrinsic benefits "may not ultimately be susceptible to rigorous quantitative analysis" (2004:72). Brown & Novak (2007) highlighted that audiences define the quality of the performance following their intrinsic experience of the performance. Radbourne et al. (2010) made a step further in proposing a model to evaluate audiences' view on the artistic quality in the performing arts by starting from the hypothesis that audiences are capable of measuring quality.

Referring to an international comparison of audience development practices, Cuenca-Amigo & Makua (2019) conducted research with cultural practitioners based on the qualitative methodology and identified both local context differences in audience development (for example, emphasis on the social versus marketing approach) and common points between different geographical and contextual realities. These common points concern the importance of the leadership role within the organisation, shared values among staff, and the development of long-term relationships with both current and potential audiences. Regarding audience development in Spain, in comparison with other countries (the United Kingdom and Denmark), Cuenca-Amigo & Makua (2019) confirm its rather short itinerary and prevalence of the social aspect in audience-oriented initiatives. There is a scarce presence of the analysis of the reception of the audience experience in both Spanish and broader European context. Moreover, the measurement and management of the audience experience are present to an even lesser extent (Cuenca-Amigo & Makua, 2019). Bayón & Cuenca (2019) recall the need for audience researchers and professionals to recognise the transformative side of audiences that is constantly being shaped by their tastes, interests, and knowledge, underlying how one audience member possesses different audience profiles and attitudes. Therefore, the concept of audience cannot be defined as something stable and uniform (Bayon & Cuenca, 2019) but rather subject to change.

The gap this study aims to bridge is to analyse the audience experience and measure its aspects by choosing a festival context, concerning the diversity of the audience profile and audience relationships with the festival setting itself.

The concept of experience has been observed through different perspectives such as leisure, education, or aesthetics. Madariaga & Ortega (2012) observe festivals through the lenses of leisure and highlight how these can be lived as meaningful, creative, and extraordinary experiences.

1.1.2 Leisure Experience

The role of leisure is to enhance the quality of life and well-being of people where “the pleasing and autonomous exercise of freedom, the acquisition of knowledge and the pursuit of spheres of meaning” have an important impact on human development (Monteagudo, 2019:10). Passive or active participation in the arts has demonstrated its beneficial impact on personal and social wellbeing (Walmsley & Franks, 2011). When analysing cultural audience reception from the leisure perspective, it is noteworthy to highlight a leisure model suggested by Cuenca (2000). This model explains how the relationships between the artists, the artists’ work, and the recipients help the creation and re-creation of experiences. In addition, another author (Cuenca, 2017), refers to the subjective side of leisure experiences and recalls the importance of personal choices of cultural activities provoked by an intrinsic motivation that results in satisfaction and memorable moments. Packer and Ballantyne (2016) define the visitor experience as “an individual’s immediate or ongoing, subjective and personal response to an activity, setting or event outside of their usual environment” (2016:133).

When analysing experiences within the leisure studies framework, a relevant concept is an optimal experience or “flow” which Csikszentmihalyi (1990) explained as a “holistic sensation that people feel when they act with total involvement” in some activity (1990:36) and represents the main part of the enjoyment. Some studies explain how the

flow experience can also emerge from listening to music (Csikszentmihalyi et al. 1977). A systematic literature review conducted by Chirico et al. (2015) encourage future research lines to add to the body of knowledge by studying flow in music listening. The flow experience can also be autotelic, “people seek flow primarily for itself, not for the incidental extrinsic rewards that may accrue from it” (Csikszentmihalyi, 1990:36). Autotelic experience does not have any external rewards, but only intrinsic benefits. Cuenca (2000) emphasises the idea that a leisure experience needs to be autotelic, which means that people undertake a certain leisure activity to enjoy it above all else.

Studies that focus on the intrinsic benefits of the audience experience tend to define it as well as audience engagement in terms of the impact cultural activities have on audiences (Brown & Ratzkin, 2011; McCarthy et al., 2004; Brown & Novak, 2007; Brown & Novak, 2013; Carnwath & Brown, 2014). Different aspects influence one’s experiences, and a certain degree of personal openness is desired to fully live these moments (Monteagudo, 2008). The way people attach meaning to their experiences is compatible with literature on the co-creation of experiences in the cultural sector as well as the way audiences extract value from their activities (Caru & Cova, 2006; Minkiewicz et al., 2014; Morgan, 2008). The authors refer to levels of socialisation, participation, cognitive and emotional engagement, and choices made within a festival setting as the ones that facilitate the co-creation of experiences and shape audience experience. Therefore, the interaction of different agents such as producers, customers, etc., influences visitors’ reaction to the product and shapes the co-creation of experiences (Jaakkola et al., 2015a). The antecedent of this interaction and relationships among different agents in musical context can be observed through Small’s theory of

musicking (1998) that deals with meanings of musical experiences. Small (1998) interpreted musical performances through relationships of sounds produced by musicians, as well as through relationships between people.

Stebbins (2001) stresses the importance of leisure on personal development by observing different ways of involvement, and a range of attitudes people hold toward leisure activities and distinguishes casual leisure, serious leisure, and project-based leisure. Casual leisure is defined as “immediately, intrinsically rewarding, relatively short-lived pleasurable activity requiring little or no special training to enjoy it” (Stebbins, 2001, p. 53). Volunteers, amateurs, or hobbyists who undertake their leisure activities with a higher level of engagement in terms of time and resources invested, their interest, skills, and knowledge, would fit a serious leisure umbrella. Finally, project-based leisure is moderate and less frequent leisure activity than serious leisure, nevertheless, it also implies certain time, effort, and knowledge, among others.

Berleant (1991) reflects on the concept of the aesthetic field and underlines four factors that are mutually connected: the artist, the perceiver, the object, and the creator. As he states, this view differs from the traditional point of view where art is observed as the object. The aforementioned factors are influenced by “social institutions, historical traditions, cultural forms and practices, technological developments in materials and techniques, and other such contextual” (1991:49). The whole aesthetic field makes sense only when each factor is represented and these are all essential to aesthetic experience. Ryan & Wollan (2013) explored aesthetic engagement in the festival context and landscapes and underlined how “participants’ experience is not exclusively individual, but rather rooted in a social and material interaction with other people and

the environment” (2013:110). Berleant (1991) places engagement in the center of new aesthetics and highlights the participatory nature of the aesthetic experience. Gadamer (1986) describes festivals as “an experience of community” that is “meant for everyone” (1986:39). It is an encounter that is meaningful only for the ones who form part of the celebration.

1.1.3 Festival Studies

Getz (2010) summarises research conducted on festivals and distinguishes three main discourses: the sociocultural impact of festivals and their roles and meanings, festival tourism, and festival management. While there has been a lot of research on visitors’ motivations at festivals, there is a lack of research in regards to experiences and the meaning extracted from and attached to festivals. Leisure studies can contribute to filling this gap within the festival and event literature (Getz, 2010). As Whyton (2018) observes “even within a single festival, different uses and understanding of events clearly occur, whether you are an artist, audience member, outdoors, indoors, or one of the privileged few invited to the VIP lounge” (2018:4). Webster & McKay (2014) reveal various impacts jazz festivals have on their societies in economic, socio-political, environmental terms, and recall, among others, on the further need to explore relationships between paid and free events and the value extracted from the free admission concerts. Moreover, Getz (2009) observes how festivals can have an important community or national support as people appreciate the festivals’ cultural, environmental, and social components.

In comparison with concerts where audiences attend one specific music band, one of the important characteristics of music festivals is that these gather a great number of

artists who do not have to belong to one specific genre (Werner et al., 2019). Therefore, audiences have an opportunity to listen to a wide variety of performers, not to mention stages and places where the concerts are held within a festival setting, which all explains the diversity of the festival context and the complexity of its analysis. Morgan (2007) identified push and pull factors related to the festival experience. Pull factors represent the physical organisation and the programme of the festival set up by the organisers, while push factors represent the attendees' meaning extracted from the event and the personal benefits. The strength of the relationship and interaction between the two factors is what will shape the experience of the attendee.

Regarding the setting in jazz festivals in the European context, there is a prevalence of the urban setting and outdoor venues with free admission concerts (McKay, 2018). Nevertheless, Oakes & Warnaby (2011) recall the need to explore the audience experience in the outdoors and recognise unpredictable variables that influence the co-creation of experiences in live jazz events. Furthermore, Lee & Chang (2017) note scant research on the influence of a festival setting on the attendees' experiences. Analysis of the events' experiences still has a long way to go, nevertheless, some fresh insights from the research carried out across various international events (Richards, 2020) tested four dimensions of visitors' experience (cognitive, affective, physical engagement, and experiencing novelty) and concluded that the cognitive dimension was the most scored among all the participants from the study. However, Spain was not included in this research, and Richards (2020) observes the gap regarding the analysis of experiences in music festivals and identifies the lack of literature concerning the relationship between the visitor experience and the event setting. Kinnunen (2018) highlights the importance of visitors' socialisation and behaviour in the context of co-creation of the festival's

atmosphere and stresses the lack of research of the co-creation aspect in the festival setting.

Audience development concerning co-creation requires “strong leadership from the organisation; an understanding of audiences’ motivations and reasons for connecting in the first place; and the creation of opportunities to allow audiences to control their depth of engagement in the cultural experience” (Walmsley & Franks, 2011:6). As the authors recall, there are audience groups who are not highly engaged with the performances nor attached to a specific venue, which does not undervalue their engagement with a cultural product but explains the predominance of a social aspect in their experience (Walmsley & Franks, 2011). Here it is observed how a festival context is fertile ground to explore differences among attendees as it attracts a great number of visitors with different preferences.

Finally, due to the specifics of the genre itself, jazz music and jazz festivals gather a variety of styles (Laver, 2015). Therefore, we can assume that jazz festivals’ audiences’ needs and preferences are different to a certain extent. Considering the multicoloured nature of jazz festivals in terms of the setting itself (venues, places, tickets, etc) and the genre (variety of styles), a question that arises is how do audiences interact with the jazz festival context and what are the differences that exist in regards to the setting and the audiences’ profile.

This thesis aims to explore this question to enhance this area of knowledge bearing in mind the existence of gaps in the literature that refer to the relationship between the festival setting and audience experience (Lee & Chang, 2017; Oakes & Warnaby, 2011; Richards, 2020, Webster & McKay, 2014), the meanings attached to festival experiences

(Getz, 2010), and the analysis and the measurement of audience experiences in the Spanish context (Cuenca-Amigo & Makua, 2019).

It is important to highlight that we acknowledge that each audience member does not need to be highly engaged in a jazz concert or the festival due to different audiences' necessities. The aim of this research is, therefore, to delve into these differences to understand and analyse the relationships between the audiences' profiles, their experience, and the festival setting. A practical goal of this study is to help festivals organisers acknowledge these differences, get to know their audiences more deeply, and use the findings to help their organisational strategies towards the development of their relationships with audiences.

1.2 Objectives

This section reports on the general and specific objectives of the thesis and contains information on the articles where the specific objectives are addressed. Each article's Journal informs on the database they are indexed in and the impact factor they have where appropriate (Table 1).

The general objective of this thesis is the following:

- To analyse the audience experience in jazz festivals according to the audiences' socio-demographic profile and the festival setting

The chosen study case is the San Sebastian Jazz Festival (Donostiako Jazzaldia) in Basque Country, Spain.

There are nine specific objectives to reach the aforementioned general objective:

SO1. To determine the state of the art in the academic debate around jazz festivals and their audiences

SO2: To explore if and how the Audience Experience Index items vary according to the type of admission (free/paid) to the concerts

SO3: To explore if and how the Audience Experience Index items vary according to the type of venue (indoor/outdoor) of the concerts

SO4: To explore if and how the Audience Experience Index items vary according to the degree of participants' formal education

SO5: To explore if and how the Audience Experience Index items vary given differences in the musical background of the participants (music education or professional/amateur music experience).

SO6. To explore the relationship between the participants' area of residence and their experience of the festival

SO7. To explore the relationship between the participants' area of residence and their concert expectations

SO8. To explore the relationship between participants' area of residence and their preference for different festival settings (outdoor versus indoor venues)

SO9. To explore the relationship between participants' area of residence and their perception of the best aspects of the festival

Table 1. Articles' titles, Indexation, and Impact Factor

OBJECTIVES	PUBLISHED AND ACCEPTED ARTICLES	INDEXATION AND IMPACT
SO1.	Bakić, S., Cuenca-Amigo, M., Cuenca, J. (2021). Jazz festivals and their audiences: A systematic literature review. <i>Participations, Journal of Audience and Reception Studies</i> , 18, (1), 19-45.	Indexed in IBZ Online, MLA - Modern Language Association Database

SO2. SO3. SO4. SO5.	Bakić, S., Cuenca, J., Cuenca-Amigo, M. (2021). Measuring the Audience Experience at the Jazzaldia Festival, San Sebastian, Spain. <i>Event Management Journal</i> - accepted on January, 12th, 2021 https://doi.org/10.3727/152599521X16367300695762	SCOPUS Q2 – Business and International Management, CiteScore: 1.7 (2020) SJR: 0.46 (2020); Journal Citation Index: 0.29 - Hospitality, Leisure, Sport & Tourism (ESCI - Emerging Sources Citation Index)
SO6. SO7. SO8. SO9.	Bakić, S., Cuenca-Amigo, M., Cuenca, J. (2021). Exploring the jazz festival experience amongst local and non-local residents: The case of the Jazzaldia Festival in Spain. <i>International Journal of Event and Festival Management</i> , 12 (4), 418-436. https://doi.org/10.1108/IJEFM-05-2021-0037	SCOPUS Q2 - Business, Management and Accounting; CiteScore: 2.5, SJR: 0.421 (2020)

1.3 Methodology

This section reports on the methodology used in this study. First, the methodology applied in the first article in the form of a systematic literature review is explained. Second, a justification of the chosen study case is described. Third, preparation of the fieldwork that included an interview with the San Sebastian festival's director is outlined. Forth, the adaptation of the survey for the empirical part of the research that included a pretest is represented.

1.3.1 Systematic literature review

To achieve the first specific objective of the thesis, a systematic literature review was carried out. A framework on audience development proposed by Bollo et al. (2017), served as a starting point to help the literature collection. We referred to Petticrew & Roberts (2012) to conduct the systematic review as a more rigorous and less biased

method. First, databases with high scientific relevance were identified (Web of Science and Scopus), and both broad and specific keywords were defined to help the literature search. Second, each reference was placed according to its main keywords encountered in the title, abstract or article's keywords in a corresponding thematic group that was created in an additional table. Third, inclusion and exclusion criteria were defined to retain or discard references that fit or failed to fit the criteria. Forth, two rounds of literature analysis that included screening and reading of references were made to get to the final number of the systematic literature review which resulted in 84 references. Fifth, literature synthesis was carried out to group the final number of references into broader thematic groups. Consequently, this process led us to create six thematic groups that are reported in the Discussion section. Additionally, it helped to identify less covered topics according to the audience development framework we chose to start from. Moreover, we made additional observations on linkage among different knowledge areas and made further recommendations for future research lines. To conclude, the systematic literature review helped to round out a theoretical framework of this thesis and to acknowledge the wide network of thematic perspectives and their points of overlap that concern (jazz) audiences. The first article reveals and explains the process of the conducted systematic literature review and provides a discussion on its findings.

1.3.2 Study case

The first jazz festival in the world was held in Europe, precisely in Nice (1948), then in Paris (1948, 1949), Ostend and Knokke in Belgium (1948), London (1949), and finally in Newport, USA, in 1954 (McKay, 2018). The latter is frequently mentioned as the oldest in the world, even though it has had its European precedents. One of the most famous

Spanish jazz writers, journalists, and critics, Chema García Martínez (2018), recalls the jazz festival beginnings in Spain in the 1960s after decades of political isolation throughout which jazz was forbidden. He made a comparison, by drawing from Francisco Umbral's words on the Spanish *Telediario*, TVE, that jazz, as a symbol of oppression to Black people in the United States, had its forms of oppression in Spain too. Despite the restrictions, García Martínez reports how great jazz names such as Duke Ellington, Louis Armstrong, and Ray Charles succeeded to visit Spain in those troubled times. He underlined that the outdoors were the specific aspect of live jazz back in time, and precisely this aspect characterised the first jazz festival in Spain in 1966 – The Donostia-San Sebastian Jazz Festival.

The Jazzaldia Festival has been attracting and bringing many world-famous jazz names and it is a well-established and successful jazz festival in both the Spanish and the European context. Apart from this, the other reasons why the San Sebastian Jazz Festival was chosen for the empirical research of this thesis, lies in the fact that given the time and resources available for this research, it made more sense to develop an audience analysis of one study case. Moreover, bearing in mind that the festival is close to Bilbao where I have carried out my PhD studies, it was more convenient to reach it for the fieldwork. I was additionally involved in this festival as an intern throughout four months during my Master's studies and had been already familiar with its basic functioning. Lastly, choosing the case study in the local context will enhance opportunities to add a layer of social impact to my doctoral search and discuss the findings with the festival's organiser.

1.3.3 Fieldwork preparation

An interview with the Jazzaldia's festival director, Miguel Martín, was conducted prior to the pretest and the research fieldwork at the festival. A consent form was signed by the director. This was an informative conversation and a good opportunity to acknowledge the organiser's opinions about the different types of audiences in relationship with the festival's offer. Since Miguel Martín has been the festival's director since 1978, he witnessed many different phases of the festival's development. The director recalled that research on audience satisfaction was previously conducted at the Heineken Jazzaldia in 2014, and confirmed they did not have updated information regarding their festival's audience.

The question regarding audiences was related to their profile (locals and tourists) and musical preferences. Miguel distinguished four types of audiences who attend the festival and classified them as follows: audiences who are jazz fans and pay admission to the concerts – these are familiar with the offer and the concert they are to attend; the audiences who pay for admission, nevertheless, attend the concerts for curiosity and are not familiar with the musical bands; audiences who attend the free admission concerts and are knowledgeable about the jazz bands whose concert they attend, and audiences who attend free admission concerts with curiosity without previous knowledge background about the performers and their music. In addition, audiences related to sponsors or institutional funders were mentioned. This refers to people who do not necessarily attend the festival and may get familiar with the festival through social media. The ones who attend the festival were related directly to the festival's sponsorship, at that time Heineken, whose preferences they needed to meet and cultivate especially concerning the festival's programme offer.

Regarding local visitors and tourists, a distinction was made between the ones who come from outside of Spain and attend paid admission concerts and the tourists whose visit coincides with the festival and attend mostly free admission concerts. It was underlined that both the locals and the tourists are already included in the abovementioned audience classification as both of these groups attend the festival.

The last question of the interview addressed the director's opinion on which aspects of the festival are considered by audiences to be the best. As the best aspect of the festival, the interviewee first mentioned the ambiance and the peaceful coexistence of thousands of people in one place. He underlined the city's atmosphere as the festival's best aspect and the shared joy among its visitors. Musical diversity and venue diversity were recognised immediately after the festival's atmosphere as the best part of the festival's offer. Therefore, the way Miguel responded to these questions in terms of audiences types and the festival's best aspects, made a good fit to delve into audience experience in terms of the festival's setting (venues and admission) to understand how audiences evaluate their concert and festival experience.

1.3.4 Arts Audience Experience Survey

The other eight specific objectives that concern the exploration of the Audience Experience Index and Survey according to festival's setting and audiences' profiles, were explored by choosing the 54th edition of the Heineken Jazzaldia Festival in San Sebastian, Basque Country, Spain as a case study. To measure audience experience and achieve our objectives, we chose a quantitative methodology.

The evaluation of the festival context is usually divided into three phases: pre-festival, during the festival, and post-festival (Arnould, Price & Zinkhan, 2002). We chose to

distribute the questionnaires immediately after the concerts. Therefore, the obtained responses reflect the immediate evaluation of the concert experience which helped to reduce the effect of the memory bias.

We performed a novel adaptation of the Arts Audience Experience Index (AAEI) devised by Radbourne et al. (2009), into the festival context. The Index had been previously tested in theatre plays and a musical, however not in the concert nor festival setting. Applying this questionnaire to the new context required certain modifications of lexical and cultural nature that were verified by four external experts. A survey was additionally complemented with novel items in the familiarity group of statements, as well as with the question on residence area and an open-ended question regarding the Jazzaldia Festivals' aspects participants considered to be the best ones. With the open-ended question included, we wanted to give voice to audiences so they could express themselves in their own words without influencing their opinions.

To get to the final version of the questionnaire for its distribution at the Jazzaldia Festival, it underwent pretesting at the Getxo Jazz Festival in the Basque Country in July 2019, the same month and year the main fieldwork took place in San Sebastian. This was an opportunity to acknowledge if audiences found the items and questions understandable and to modify the questionnaire accordingly.

As it is explained in article II and III, the AAEI consists of three main groups of items: familiarity and motivation for festival or concert attendance (Familiarity group), importance audiences' give to live music events (Importance group), and satisfaction of the previously attended concert at the festival (Satisfaction group). The two latter groups (Importance and Satisfaction) form the core of the AAEI as these are measured

by four indicators: Knowledge (cognitive stimulation and learning extracted from the concert), Risk (content, emotional or financial preparedness for the concert), Authenticity (believability in the performance), and Collective Engagement (relationship among audiences, as well as between musicians and audiences).

To undertake the data analysis, we used the IBM SPSS Statistics 26 and followed suggestions for the analysis by Field (2013) and Kent (2015). Precisely, the Independent T-tests were carried out to test the relationships between the audience experience on the one hand, and the festival's venues (outdoor versus indoor) and admission (paid versus free), on the other. The One-way ANOVA tests were conducted to explore audience experience on the one hand, and participants' educational degree qualifications, musical background, and residence area, on the other. The Chi-square tests were carried out to identify relationships between participants' residence area on the one hand, and their prior concert expectations and preference for a venue setting, on the other.

To analyse the open-ended question regarding aspects participants considered to be the festival's best ones, we applied In Vivo coding, a qualitative coding method (Miles et al., 2014).

1.4 Main contributions of the research

One of the main contributions of this study is a systematic literature review on jazz audiences and a collection of documents that could help interpret and see audiences in the light of many thematical perspectives which could nurture audience development strategies. The review is of international scope and englobes references from jazz festivals worldwide that were encountered by applying a more rigourous methodology.

It includes the latest publications on jazz audiences and their adjustment to the audience development framework.

In addition, a novel application of the Arts Audience Experience Survey (Radbourne et al., 2009) was performed in the festival setting. In contrast with some previous festival research that usually evaluates the overall festival experience, this tool helped us to evaluate a unique concert experience within a broader, festival context. Therefore, we modified the Survey by adding additional items, socio-demographic features, and open-ended questions, and adapted the whole Survey to the music festival setting. An added value is the insight we had for each concert experience, which helped us to measure it with the festival setting and audiences' profiles. In our opinion, this gave us a more comprehensive insight into the diversity of the festival experiences. Considering the lack of research on the reception and measurement of the audience experience in the Spanish festival context, and in regards to participants' residence area, we additionally discovered audience experience differences among local and non-local residents. Finally, moving beyond the Spanish geographical area, the identified relationships between the festival setting, audience experience, and their profile in this study may support future research lines in the international music festival context.

The following chapters include the three articles. First, the systematic literature review on jazz audiences is presented. The second article and the third article represent the empirical part of the research by exploring the Arts Audience Experience Survey (Radbourne et al., 2009; Radbourne et al., 2010). Precisely, the second article measures audience experience by focusing on the festival setting, its venues and admission, and audience profile, their highest level of education degree obtained, and musical

background. The third article further explores audience experience by placing attention to participants' residence area, on the one side, and their expectations, concert venue attendance, and the aspects they considered the festival's best ones. Finally, each article includes the abstract, introduction, theoretical framework, method, analysis of the results, discussion, managerial implications, conclusion, limitations, and recommendations for the future research lines.

2. Article I. Jazz festivals and their audiences. A systematic literature review

Bakić, S., Cuenca-Amigo, M., Cuenca, J. (2021). Jazz festivals and their audiences: A systematic literature review. *Participations, Journal of Audience and Reception Studies*, 18, (1), 19-45.

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

2.1 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.

2.2 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.

2.2.1 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.

2.2.2 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.

2.3 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

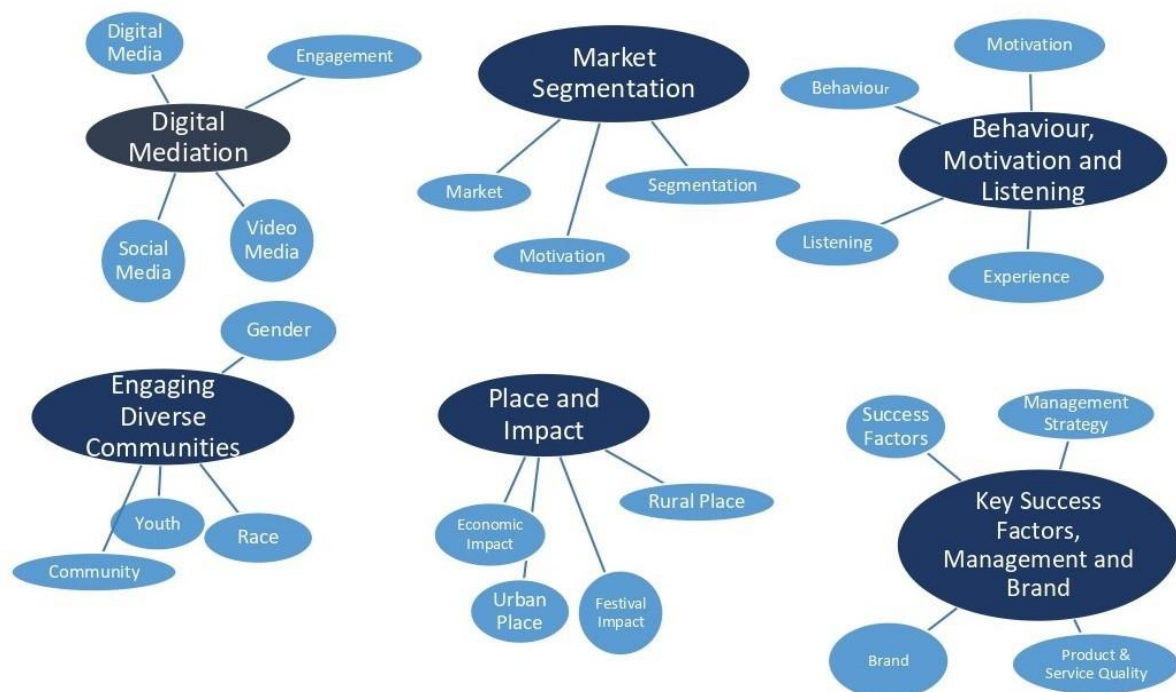
Interim Thematic group	Total number of references	Keywords
Place	31	Geographical area, Urban, Rural
Management	16	Success factors, Product and Service quality, Management strategy
Socio-psychological factors	15	Behaviour, Motivation
Interaction	16	Engagement
Reception	13	Experience, Listening
Marketing	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



2.3.1 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.

2.3.2 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.

2.3.3 Behaviour, Motivation and Listening

The following sections describe the motivational and behavioural aspects of the audiences, along with musicians and audiences' interaction and understanding.

2.3.3.1 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).

2.3.3.2 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.

2.3.4 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).

2.3.5 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, Cerknò 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.

2.3.6 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).

2.4 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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3. Article II. Measuring the Audience Experience at the Jazzaldia Festival, San Sebastian, Spain¹

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Abstract

Audience research in the cultural sector has been increasingly gaining the attention of researchers and practitioners. This paper explores audience experience as an interactive co-created process between audiences and the program offer in the jazz festival context. As a result of this interaction, each such experience is unique, and the perceived value differs from one to the other. Inspired by previous research on audience experience in the field of theatre performances and musicals, we applied the Art Audience Experience Index to the context of jazz festivals, in this case, a well-established and successful Basque festival: Heineken Jazzaldia, San Sebastián (Spain). The Index measures four indicators: Knowledge, Risk, Authenticity and Collective Engagement. These were utilized to identify co-creation links between festival setting features (paid versus free admission and indoor versus outdoor venue) and audience profiles (education level and music background). The results are obtained from 406 valid questionnaires and reveal the importance audiences give to their live music experience in general, and their satisfaction with jazz concerts in relation to festival concerts' admission, type of venue, participants' educational level and music background. This study contributes to the body of knowledge on audience experience in jazz festivals by employing a tested methodological tool that has not been previously applied in the concert or festival setting. Furthermore, our work may help cultural managers acquaint themselves with their audiences to a greater extent, and incite reflection on interventions that might enhance the experience of their audiences.

Key words: jazz, audiences, Audience Experience Index, co-creation, Jazzaldia Festival

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3.1 Introduction

Music audiences (both in concert and festival settings) have been studied from different perspectives and disciplines, and in diverse locations. Literature suggests that socio-psychological factors such as motivation, behavior, barriers and participation in live music events could help organizations orient their marketing and management strategies (Blume-Kohout & Novak-Leonard, 2015; Brown & Knox, 2017; Charron, 2017; Hand & Riley, 2016; Kemp & White, 2013; Lin & Williams, 2014). These factors are also relevant for market, brand and audience segmentation studies at live music events (Barlow & Shibli, 2007; Kruger & Saayman, 2013; Oakes, 2003; Piva et al, 2017; Sigurjonsson, 2010; Tajtakova & Arias-Aranda, 2008), and for the literature on cultural events management (Luonila & Johansson, 2016; Luonila et al., 2016; Tkaczynski, 2014). However, there is a lack of research around co-creation of visitors' experiences in festivals (Van Winkle & Bueddefeld, 2016, Pegg and Patterson, 2010). As Getz (2010) acknowledges, further insights from leisure studies are necessary to enhance understanding of festival experiences.

Drawing from leisure and co-creation studies to generate a theoretical background, this paper explores the experiences of audiences in the jazz festival context by applying the Audience Experience Index as a tested tool to measure the audience experience in the field of performing arts (Radbourne et al., 2009 & Radbourne et al., 2010). The scale has been already tested in drama plays and in one musical (Tung Au et al., 2017), but not in (jazz) concert nor festival settings. For this reason, the well-known Basque festival, Heineken Jazzaldia, in San Sebastián (Spain), was chosen to carry out the fieldwork in July 2019.

The Festival was founded in 1966 and represents one of the oldest jazz festivals in Europe. Almost all world-famous jazz musicians have performed throughout its rich 54-year-old history (heinekenjazzaldia.eus, February 2020). There are sixteen concert venues, both indoor and outdoor, with some charging admission while other performances are free. The main program is held in eight large venues (Trinity Square, Kursaal Auditorium, Victoria Eugenia Theatre, Green Heineken Stage, Heineken Terrace, Frigo Space, Coca-Cola Space and San Telmo Museum-Fundación SGAE Space). Another eight smaller venues are used for the remainder of the program. Previous research on the Heineken Jazzaldia festival (Díez Mintegui & Hernández García, 2010) highlighted the sociability aspect of the festival. Analysis of the Collective Engagement indicator of the Audience Experience Index will bring more insight into this issue.

Specifically, this paper focuses on the audience experience of the 54th edition of Heineken Jazzaldia (Donostia-San Sebastián, Spain) as an interactive co-created process between the audience and the organizational offer in the jazz festival context. Our goal was to explore if and how a methodological tool which evaluates audiences' perceptions of the quality of the performance, the Audience Experience Index (Radbourn et al., 2010), relates to the *festivalscape* setting in terms of the festival's program, facilities and information provided, among others (Grappi & Montanari, 2011; Lee et al. 2008), and to sociodemographic features of the audience such as educational level and music background. We have four specific objectives: (O1) To explore if and how the Audience Experience Index items vary according to the type of admission (free/paid) to the concerts; O2: To explore if and how the Audience Experience Index items vary according to the type of venue (indoor/outdoor) of the concerts; O3: To explore if and how the Audience Experience Index items vary according to the participants' formal education

degree; and O4: To explore if and how the Audience Experience Index items vary given differences in the musical background of the participants (music education or professional/amateur music experience). Finally, the main contribution of this study is the novel implementation of the Audience Experience Index in the festival context, which is understood as an interactive co-created process.

3.2 Theoretical background

To deeply understand the audience experience at a musical, and more generally – cultural event – motivation, behavior, barriers and participation become central. For this line of inquiry, leisure studies offer a relevant theoretical framework.

Stressing the subjective side of leisure, i.e., the notions of “freedom, satisfaction and autotelism” (Cuenca, 2017, p. 32), Cuenca (2017) discusses the consumption of experiences as an emergent experiential paradigm within the framework of liquid modernity set up by Bauman (2000). This observation is in line with the earlier research conducted by Arnould & Price (1993) on the provision of extraordinary experiences (in river rafting trips in the Colorado River basin) that explains how leisure experience emerges only through the subject’s interpretation. Arnould & Price (1993) found that a number of narratives (communion with nature, personal development, interpersonal interaction, belonging to the group) helped participants co-create their extraordinary hedonic experiences.

These insights are particularly relevant for performing arts events, which can be understood both as creative and festive leisure experiences (Cuenca, 2010). They are creative as each audience member, during the reception process, co-creates his or her experience by assigning a certain meaning to the artists’ work. Moreover, performing arts events encompass a festive character as these are extraordinary experiences with

an important social and collective dimension. As typically yearly events, festival experiences may also fit into 'casual leisure' (Stebbins, 1982) which is an "immediately, intrinsically rewarding, relatively short-lived pleasurable activity requiring little or no special training to enjoy it" (Stebbins, 2001, p. 53). Conversely, the concept of 'serious leisure' includes amateurs with different grades of dedication and training in the leisure activity (Stebbins, 2001).

The perspective of leisure studies is strongly coherent with Service-Dominant logic, where consumers are the co-creators of value while organizers facilitate this process (Vargo & Lusch, 2004). From this perspective, co-creation of the service experience happens as a result of interaction among different stakeholders (customers, service providers, etc.), and shapes one's interpretation or reaction to the product (Jaakkola et al., 2015a). The idea from the market perspective that consumers — as *prosumers* — both consume and produce their experiences (Prahalad & Ramaswamy, 2004) refers to cultural audiences as well (Chaney, 2012). In these models, a festival has been explored as a place where the co-creation of experiences takes place.

Recent research on value co-creation conducted by Luonila et al. (2019) suggests festivals' networked productions as a fertile ground for interaction and the exchange of opinions and experiences among festivals' audiences and other agents. Moreover, Werner et al. (2019) identified three types of attendees through value co-creation at sustainable music festivals. Minkiewicz et al. (2014) defend the idea that value derives from the co-created experience. The authors identified three aspects of co-creation in the heritage sector: Co-production, related to customers' participation in the activities and their interaction with the space; Engagement (emotional, intellectual and behavioral) and Personalization, linked to customers choices made during the event

according to their preferences. With the aspect of personalization, attendees can freely move and choose from the abundant festival's program, which is not the case in a single concert setting (Morgan, 2008). Social interactions with friends, families and others shape the visitors' experience at cultural events (Caru & Cova, 2006; Minkiewitz et al., 2014). The festivalscape consists of seven environmental dimensions which are "convenience, staff, information, program content, facilities, souvenirs, and food quality" (Lee et al., 2008, p. 63). The researchers revealed that program content, facilities and food produce emotions and satisfaction in festival attendees. Nevertheless, there is a lack of research on relationship and impact of festivalscape on festival visitor experience (Lee & Chang, 2017).

Jazz audiences have been investigated in a number of ways. Educational research found that conversations with audience members after the concert could help them to understand the artwork and benefit from sharing their jazz interpretations and experience with others (Pitts, 2016; Pitts & Gross, 2017). This way they could identify themselves with other opinions that might differ considerably from musicians' views of jazz performances (Schober & Spiro, 2016). The authors revealed that listeners who had more experience in jazz and in playing the same instrument as the performer were more likely to understand the jazz performance to the same extent the performer did. On the other hand, some listeners with musical background alike, interpreted the jazz improvisations in different ways.

Even though socialization is an important aspect for audiences at a festival (Gelder & Robinson, 2009), the quality of the venues, ticket price and personnel are seen by audiences as some of the most important factors for their jazz festival experience (Williams & Saayman, 2011). However, audiences tend to highlight the quality of the

performance or music shows as the most important factor for their experience (Burland & Pitts, 2010; Linko & Silvanto, 2011; Saleh & Ryan, 1993; Williams & Saayman, 2011). Regarding the festival's venues, there is a lack of research in comparison between outdoor and indoor concert settings. Referring to the co-creation of value in live jazz performances, Oakes & Warnaby (2011) observe a set of potential unpredictable variables that shape visitor experience at outdoor festivals (e.g. weather conditions) and identify lack of research of audience experience in outdoor venues despite their high potential for benefitting marketing experts. Moreover, paid admission concerts at jazz festival are positively correlated with audiences' greater interest in jazz (Thrane, 2002). Previous research on jazz audience profiles showed that jazz attendees generally hold higher formal education qualifications (Oakes, 2003; Oakes, 2010; Saleh & Ryan, 1993). Arts audiences were explored by Kemp (2015) in jazz concerts, among others, analyzing the "Affective, Cognitive, Behavioral, Social and Connection" (2015, p. 182) aspects of the audience that led to identifying features for stronger audience engagements with the arts. Kubacki (2008) drew from interviews with musicians and their perceptions of audiences at jazz concerts. Interestingly, two groups of opinions were formed among the musicians. One considered that, unlike musicians, audiences are not ready to take the risk when listening to a jazz performance. For this group, "the idea of being creative in jazz required the audience to think about what musicians do, be actively engaged in the process of music creation and to be adventurous and prepared for experiments" (2008, p. 406). The second group highlighted the importance of educating the audiences, and that the artists should find some contact point through their own music with audiences.

While previous research on co-creation in events suggests further exploration of the link between audiences' ways of interpreting their experience and festival organization, it is of great importance for academic and practical purposes to acknowledge what aspects are meaningful for audiences' experiences. To explore this, the Audience Experience Index (Radbourne et al., 2009; Radbourne et al., 2010) was chosen as a tool that offers fruitful insights into the audience experience, yet it has not been previously implemented in the concert/festival setting. The following section describes the methodological process and adaptation of the tool to the jazz festival context.

3.3 Methods

3.3.1 Instrument

The Audience Experience Index consists of four indicators: Knowledge, Authenticity, Risk and Collective Engagement. Each indicator is measured by four items, so that the entire Index comprises a total of 16 items. Half of them (two items of each category) assess the importance the interviewee gives to the performing arts shows in general (Importance dimension), and the rest captures satisfaction with the previously attended show (Satisfaction dimension). 'Knowledge' concerns the cognitive stimulation provided by the artistic work and the level of information about the work necessary to fulfil the audiences' intellectual goals. 'Risk' describes the probability of repeated attendance according to factors such as familiarity with the place or arts centre where the show is being held and readiness to pay for the show, which goes along with economic risk. Furthermore, 'Risk' evaluates satisfaction with the logistics of the performance (parking, ticket, personnel, transport), as well as the personal emotional risk related to the level of enthusiasm created by the performance. 'Authenticity' includes an emotional component on the one hand, and expectations regarding the artists' representation of

the work on the other. 'Collective engagement' concerns the relationships audiences create with the performance and other audience members during and after the show. Besides the two dimensions (Importance and Satisfaction) and the indicators (Knowledge, Risk, Authenticity and Collective Engagement), Radbourne et al. (2010) proposed a set of items related to the participants' familiarity with the venue/artists/performing art shows and their grade of motivation for attendance. All four indicators of the Audience Experience Index influence perception of the quality of an artistic work (Radbourne et al., 2010). A pilot project carried out by Radbourne et al. (2010) demonstrated that if these four indicators are met, there is greater probability that the attendance will be repeated.

We thus adapted the Index and survey to the Heineken Jazzaldia Festival context, which was verified by two external experts. First, suggestions made by the co-author of the Index were taken into account. Then the other expert reviewed the survey and contributed additional observations. The adapted version of the questionnaire was translated into Spanish and piloted through a pretest in the Getxo Jazz festival from the 2nd until the 5th of July, 2019. 100 questionnaires were distributed in total and 87 were filled out in this phase. The pretest served to indicate the audience's understanding of the Index, and, as a consequence, certain modifications were made to the questionnaire for its definitive administration during the Heineken Jazzaldia festival. After the pretest, two additional researchers were asked to review the adapted Spanish version of the questionnaire for the Heineken Jazzaldia festival: a researcher who is familiar with the cultural background of the music festival context and a professor with linguistic background in both Spanish and English. Accordingly, the tool underwent several linguistic changes. As an alternative to the backward translation, suggestions made by

Douglas and Craig (2006) were taken into account in terms of the collaborative and iterative translation conducted among the authors of this article (who had previous translation experience from English to Spanish and vice versa), experts' consultation, pretesting and audience feedback regarding the understanding of the Index prior to its final distribution at Heineken Jazzaldia festival.

The final version prepared for Heineken Jazzaldia included several types of modifications in comparison with the original version of the Index. First, respondents were asked for the name of the concert they had just attended. This information enabled the research team to identify the concert's type of admission (paid versus free) and the type of venue (indoor versus outdoor). Second, a 1 to 5 point Likert scale (e. g. Totally disagree – Totally agree) was included for each item and an additional 'Do not know/Does not apply' field added. Greater modifications were applied in the Familiarity group of items. The original version consists of 8 items while the Festival's had 10. Lexical adaptations involved replacing words such as "performance" or "venue" with "concert" and "festival" where appropriate. The item from the original version, that "I really like the work of this particular playwright/composer/choreographer," was excluded while three new items were included. To clarify these differences, Table 1. shows the final version followed by the original one from the Index. The items of the Heineken Jazzaldia questionnaire are translated into English for the purposes of the article. Only the Spanish version was distributed during the Festival.

Table 1. Familiarity group of items

Questionnaire Heineken Jazzaldia 2019	Original Audience Experience Index
F1. I attend as many performances at Heineken Jazzaldia festival as possible.	<i>* I attend as many performances at this venue as possible.</i>
F2. I really like the selection of artists at this festival.	
F3. I really like the selection of artists at this venue (stage).	
F4. I really like the work of this particular musician/musical group.	<i>* I really like the work of this particular company/orchestra.</i>
F5. I really like how the Festival is being organized.	
F6. I really like this type of music festival.	<i>* I really like this type of performing arts (theatre , music, dance).</i>
F7. I would like to go to this type of music festival more often.	<i>* I would like to go to this type of performance more often.</i>
F8. I have been looking forward to coming to this music festival.	<i>* I have been looking forward to coming to this performance.</i>
F9. I have been looking forward to attending this festival in the company of friends and /or family.	<i>* I have been looking forward to watching this performance in the company of friends and /or family.</i>
F10. I have been looking forward to attending this festival in the company of other people who are interested in this type of music.	<i>* I have been looking forward to watching this performance in the company of other people who are interested in the work.</i>

Regarding the whole survey, as the English language is more gender neutral than Spanish, words like “artists” or “performers” were replaced by both masculine and feminine Spanish words. Concerning the Importance dimension (Table 2), participants were asked to fill in this part of the survey bearing in mind their attendance at music events in general including other types of musical performances they attended prior to this festival. Greater changes concern two items from the Satisfaction group of items (Table 2). The Knowledge item from Satisfaction dimension (Table 2, S4) was modified to enhance understanding of the jazz context instead of the original version “My enjoyment or appreciation increased because I understood the meaning of the production.” The Risk item from Satisfaction dimension (Table 2, S7) replaced the original “I felt tense and excited at moments during the performance,” as advised by the language experts.

Table 2. Questionnaire Heineken Jazzaldia 2019: Importance and Satisfaction dimensions

Importance		
Knowledge	I1.	Notes about the performance and the work of the artists are included in the program.
Risk	I2.	The venue/arts centre/festival presents my preferred type of shows.
Authenticity	I3.	The performance matches expectations from the promotional description.
Collective	I4.	Audiences know there are established rules for audience behavior (eg. When to clap, no speaking during the concert).
Engagement	I5.	The musicians/musical groups show technical skill and understanding of the work.
Authenticity	I6.	I have previously seen or heard this work (production), or accessed a preview on the Web.
Risk	I7.	When I attend a concert I want to be challenged to think differently about ideas and issues presented in the show.
Collective	I8.	Audience members have the opportunity to discuss the performance with others some time after the show.
Engagement		
Satisfaction		
Risk	S1.	The quality of the concert was worth the cost of attendance (ticket, transport, parking, personal).
Authenticity	S2.	The reputation of the performers was matched by the quality of the performance.
Knowledge	S3.	I learned something new from this performance.
Knowledge	S4.	My enjoyment or appreciation of Jazz increased from this performance.
Authenticity	S5.	The best performers were those who communicated directly with the audience.
Collective	S6.	Other members of the audience seemed to have a similar response to the performance as I did.
Engagement	S7.	I felt enthusiastic and excited at moments during the concert.
Risk	S8.	Attending this live performance with other people increased my understanding of how audiences and performers interact.
Collective		
Engagement		

The Familiarity group of items and the four indicators for Knowledge, Authenticity, Risk and Collective Engagement from the Importance and Satisfaction dimensions were followed by sociodemographic questions. Age, occupation, gender and the highest formal education degree obtained (adapted to the Spanish educational system) were included as in Radbourne et al. (2009), and two additional questions were introduced regarding the music education or professional/amateur music experiences of the respondents, as well as participants' current residence area. An additional change regarding gender was incorporated adding the "other denomination" option beside "male" and "female".

3.3.2 Sample

Convenience sampling was applied while making sure to include both genders and various age groups. When dealing with unknown population proportions, a conservative response format is recommended to determine a sample size, meaning that 50 percent

of the population has a positive opinion, and 50 percent negative about any question (Aaker & Day, 2019; Akis et al, 1996). We have selected 5 percent sampling error and 95 percent confidence level.

This is a cross-sectional design. The size of the sample determines the error as the calculation of the sample size is independent of the total population size (Aaker & Day, 2019). The researchers reached 431 participants. As it was not possible to control if participants filled the whole questionnaire out during the fieldwork, there is missing data. Moreover, a 'Do not know/Does not apply' field was considered missing data as well. A total 25 questionnaires had more than 30% of missing data (fields left in blank). These were considered not valid and excluded from the sample. The sample covers 406 valid filled out surveys from 29 concerts throughout the whole duration of the Festival. As Shipway et al. (2012) stress, it is of high importance to carry out the fieldwork each day of the event to ensure both local participants and the ones from outside the region are represented in the sample due to increased attendance during the weekends by the non-local people. The authors also consider convenience sampling as one of the most frequent methods used when it comes to audiences' motivation and satisfaction at events.

As this research is of exploratory nature, the findings are considered significant to take into consideration. The statistical error is 4.8 percent for the sample population. The statistical significance has the 0.05 level of confidence. For this procedure, see data sample determination in Pappas (2017). The classification variables with missing data are presented in the Table 3.

Table 3. Classification variables

Classification variables	Number of participants	% Sample participants
Gender		
Male	182	45.5
Female	209	52.3
Other denomination	7	1.8
Missing data	6	
Age Group		
Under 30	65	16.3
31 to 40	67	16.8
41 to 50	111	27.8
51 to 60	103	25.8
61+	54	13.5
Missing data	6	
Occupation		
Employed	304	76.2
Student	29	7.3
Retired	40	10.0
Other	20	5.0
Working and studying	4	1.0
Missing data	7	
Education		
-highest degree obtained-		
Primary school	14	3.5
Secondary school	65	16.3
Bachelor degree	219	54.8
Master or PhD degree	102	25.5
Missing data	6	
Music background		
Music education	78*	19.7
Professional/Amateur music experience	124**	31.4
Neither music education nor professional/amateur music experience	193	48.9
Missing data	11	
Residence area		
San Sebastián	119	29.8
Guipúzkoa (outside of San Sebastián)	40	10.0
Bizkaia and Álava (Basque Country outside of Guipúzkoa)	35	8.8
Spain (outside the Basque Country)	177	44.3
Outside of Spain	29	7.2
Missing data	6	
Admission		
Paid admission to concerts	213	54.3
Free admission to concerts	179	45.7
Missing data	14	
Type of venue		
Indoor venue concerts	307	78.3
Outdoor venue concerts	85	21.7
Missing data	14	

*51 participants hold music education, and 27 have additional professional or amateur music experience beside music education

** 97 participants have amateur music experience, 25 professional music experience and 2 people both professional and amateur music experience

As reflected in the table, there were no participants who did not have any degree of education. Regarding their music backgrounds, participants are split into three groups. The first group contains 78 respondents who claimed to have music education, of which 27 also have professional or amateur music experience. In the analysis this group will be called 'Music education'. The total number of participants for this aspect is 395 as 11 people did not respond to this question. Regarding the type of venue, a total of 14 respondents did not highlight which concert they attended. Therefore, it is not known whether these participants attended an indoor/outdoor venue or had a paid/free admission.

3.3.3 Data collection and analysis

Questionnaires were distributed throughout the five days of the festival (24-28 July, 2019), at both the indoor and outdoor venues. Six researchers equipped with questionnaires, folders and pencils administered the surveys. The stages used for distribution were Heineken Terrace, Green Heineken Stage, Frigo Space, Coca-Cola Space in the open air, and Kursaal Auditorium, Victoria Eugenia Theatre and Victoria Eugenia Club (which is inside of the Victoria Eugenia Theatre). The San Telmo Museum-Fundación SGAE Space was also used for distribution. This stage is inside the museum building, in a small open space under a concert tent. As it differs considerably from the outdoor venues used for distribution – which are on the beach or just nearby where many visitors pass by – the concerts held at the San Telmo Museum stage were analyzed as indoor venue concerts. All the venues used for distribution of the questionnaires are illustrated in Figure 1.

Figure 1. Heineken Jazzaldia venues used for distribution of the questionnaires: no. 2, 3, 4, 5, 6, 7, 8, and 13



Adapted from Heineken Jazzaldia 2019 program: <https://heinekenjazzaldia.eus/en/>

One of the limitations of the fieldwork was the weather conditions, as it rained on the 25th, 26th and 27th, which is why some concerts on the beach could not be used for the sample. Moreover, some concerts were cancelled. Nevertheless, the porch roof sections in front of the indoor venues were used for distribution. Another limitation was the late night hours of the concerts. As visibility was diminished, surveys could only be distributed until approximately 9 pm. Data were analyzed using the IBM SPSS Statistics 26. The Independent T-test and One-way Anova were carried out for the analysis. The following section include the results, which are reported as suggested by Field (2013).

3.4 Results

Tables 4. & 5. include both statistically significant and non-significant differences obtained during the analysis for the Knowledge, Authenticity, Risk and Collective Engagement indicators (from both the Importance and Satisfaction dimensions) and the items from the Familiarity group of items, according to our four objectives.

Table 4. Familiarity group of items: significant and non-significant differences according to the four defined objectives

	Indepent T tests				One way ANOVA			
	O1: Admission(paid/free)		O2: Type of venue (indoor/outdoor)		O3: Education		O4: Music background	
	t(df)	p-value	t(df)	p-value	F(df)	p-value	F(df)	p-value
F1. I attend as many performances at Heineken Jazzaldia festival as possible.	t(384)=-0,436	0,663	T(384)=0,826	0,409	F(3,390)=0,513	0,674	F(2,386)= 0,423	0,655
F2. I really like the selection of artists at this Festival.	t(385)=1,910	0,057	T(385)=2,312	0,021*	F(3,391)= 1,167	0,322	F(2,387)= 0,918	0,400
F3. I really like the selection of artists at this venue (stage).	t(374)=1,870	0,062	T(110,070)=2,412	0,018*	F(3,379)= 0,976	0,404	F(2,375)= 0,622	0,538
F4. I really like the work of this particular musician/musical group.	t(375)=1,140	0,255	T(375)=2,249	0,025*	F(3,381)=1,078	0,358	F(2,377)= 0,525	0,592
F5. I really like how the Festival is being organized.	t(385)=0,559	0,577	T(385)=-0,940	0,348	F(3,391)=0,313	0,816	F(2,387)= 1,694	0,185
F6. I really like this type of music festivals.	t(388)=-0,917	0,359	T(388)=0,611	0,542	F(3,394)=3,566	0,014*	F(2,390)=1,159	0,315
F7. I would like to go to this type of music festivals more often.	t(386)=-0,368	0,713	T(386)=0,811	0,418	F(3,391)=2,124	0,097	F(2,387)= 0,878	0,416
F8. I have been looking forward to coming to this music festival.	t(307,057)=1,657	0,099	T(379)=2,651	0,008*	F(3,385)=1,359	0,255	F(2,381)= 1,428	0,241
F9. I have been looking forward to attending this festival in the company of friends and /or family.	t(380)=0,386	0,700	T(380)=1,318	0,188	F(3,385)=0,966	0,409	F(2,381)= 0,885	0,414
F10. I have been looking forward to attending this festival in the company of other people who are interested in this type of music.	t(372)=1,925	0,055	T(110,704)=3,351	0,001*	F(3,377)=0,795	0,497	F(2,373)= 0,633	0,531

Note. *p<0.05

Table 5. Importance and Satisfaction group of items: significant and non-significant differences according to the four defined objectives

I1. Notes about the performance and the work of the artists are included in the program.	t(381)=-1,002	0,317	T(381)=-0,075	0,940	F(3,387)=2,811	0,039*	F(2,384)= 0,415	0,661
I2. The venue/arts centre/festival presents my preferred type of shows.	t(377)=0,503	0,616	T(377)=0,145	0,885	F(3,382)=0,313	0,816	F(2,378)= 0,571	0,565
I3. The performance matches expectations from the promotional description.	t(376)=-0,109	0,913	T(376)=-0,444	0,657	F(3,382)=1,631	0,182	F(2,378)= 0,591	0,554
I4. Audiences know there are established rules for audience behavior (eg. When to clap, no speaking during the concert).	t(375)=0,926	0,355	T(375)=2,204	0,028*	F(3,381)=0,812	0,488	F(2,377)= 0,894	0,41
I5. The musicians/musical groups show technical skill and understanding of the work.	t(381)=1,438	0,151	T(381)=0,560	0,576	F(3,386)=0,210	0,890	F(2,382)= 2,256	0,106
I6. I have previously seen or heard this work (production), or accessed a preview on the Web.	t(323,847)=2,710	0,007*	T(353)=2,030	0,043*	F(3,358)=0,131	0,941	F(2,356)= 0,216	0,806
I7. When I attend a concert I want to be challenged to think differently about ideas and issues presented in the show.	t(371)=1,460	0,145	T(371)=2,380	0,018*	F(3,375)=1,990	0,115	F(2,371)= 1,775	0,171
I8. Audience members have the opportunity to discuss the performance with others some time after the show.	t(363)=1,155	0,249	T(363)=2,459	0,014*	F(3,368)=0,978	0,403	F(2,365)= 0,289	0,749
S1. The quality of the concert was worth the cost of attendance (ticket, transport, parking, personal).	t(368)=-0,970	0,333	T(368)=0,469	0,640	F(3,373)=5,210	0,002*	F(2,369)= 0,058	0,943
S2. The reputation of the performers was matched by the quality of the performance.	t(363)=2,057	0,040*	T(363)=2,129	0,034*	F(3,369)=0,829	0,478	F(2,365)= 0,155	0,857
S3. I learned something new from this performance.	t(378)=2,682	0,008*	T(378)=5,891	0,000**	F(3,383)=2,534	0,057	F(2,379)= 1,615	0,200
S4. My enjoyment or appreciation of Jazz increased from this performance.	t(373)=-0,783	0,434	T(373)=0,521	0,603	F(3,378)=0,116	0,951	F(2,374)= 5,356	0,005*
S5. The best performers were those who communicated directly with the audience.	t(359,660)=-2,825	0,005*	T(364)=-1,996	0,047*	F(3,370)=1,305	0,273	F(2,366)= 0,397	0,672
S6. Other members of the audience seemed to have a similar response to the performance as I did.	t(357)=-1,171	0,242	T(357)=-0,359	0,720	F(3,363)=0,344	0,793	F(2,359)= 0,676	0,509
S7. I felt enthusiastic and excited at moments during the concert.	t(388)=-0,221	0,825	T(388)=2,955	0,003*	F(3,394)=1,165	0,323	F(2,390)= 7,783	0,000**
S8. Attending this live performance with other people increased my understanding of how audiences and performers interact.	t(370)=-0,518	0,605	T(370)=-0,062	0,950	F(3,375)=0,239	0,869	F(2,371)= 2,96	0,053

*Note. *p<0.05 **p<0.001*

The following sections report only on significant differences according to our four objectives. Each result refers to the items from the Familiarity group of items and the Knowledge, Authenticity, Risk and Collective Engagement indicators (from both the Importance and Satisfaction dimensions) of the questionnaire (Tables 1 & 2). Each result

is preceded by the items' identification letter/number from the Familiarity (F), Importance (I) and Satisfaction (S) groups of the questionnaire (Tables 1 & 2).

3.4.1 Type of admission (free/paid) to the concerts

In order to explore if and how each item of the Audience Experience Index varies according to the type of admission (free/paid) to the concerts, a series of Independent T-Tests were carried out, one for each item. This section reports on the significant differences between survey participants who paid and those who attended the concert for free. In summary, these stem from the following indicator (dimension) groups: Risk (Importance), Authenticity (Satisfaction), and Knowledge (Satisfaction).

➤ Risk (Importance)

I6. On average, participants who paid admission to the concert ascribed more importance to seeing or hearing about the work (production) or accessing a preview online before live music events in general ($M=3.72$, $SE=0.07$) than participants who attended a free admission concert ($M=3.41$, $SE=0.09$). Based on $n=355$, this difference, 0.32, 95% CI [0.09, 0.55] is significant, $t(323.85)=2.71$, $p=0.007$.

➤ Authenticity (Satisfaction)

S2. The participants who paid for the concert ticket were satisfied to a greater extent with the match between the reputation of the performers and the quality of the performance they attended at the festival ($M=4.47$, $SE=0.05$) than participants who attended a free admission concert ($M=4.29$, $SE=0.07$). Based on $n=365$, this difference, 0.17, 95% CI [0.00, 0.34] is significant $t(363)=2.06$, $p=0.04$.

S5. Conversely, the ones who attended the concert for free agreed to a greater extent that the best performers were those who communicated directly with the audience ($M=4.04$, $SE=0.07$) than participants who paid admission to the concert ($M=3.74$,

SE=0.07). Based on $n=366$, this difference, -0.29 , 95% CI $[-0.49, -0.09]$ is significant $t(359.66)=-2.80$, $p=0.005$.

➤ Knowledge (Satisfaction)

S3. On average, participants who paid admission to the concert reported to have learnt something new from the concert to a greater extent ($M=4.32$, $SE=0.05$) than participants who attended free admission concert ($M=4.09$, $SE=0.07$). Based on $n=380$, this difference, 0.23 , 95% CI $[0.06, 0.40]$ is significant $t(378)=2.68$, $p=0.008$.

3.4.2 Type of venue (indoor/outdoor) of the concerts

To explore if and how each item of the Audience Experience Index varies according to the type of venue (indoor/outdoor) of the concerts, another series of Independent T-Tests were carried out, one for each item. This section reports on the significant differences between participants of the survey who attended concerts in indoor and outdoor venues, and these differences refer to the items from the Familiarity dimension as well as the items related to indicators Collective Engagement, Risk and Knowledge (Importance dimension), and Authenticity, Knowledge, and Risk (Satisfaction dimension).

➤ Familiarity

Regarding this group of items, participants who attended an indoor venue concert, on average, showed higher agreement than the ones who attended the outdoor venue concert:

F2. Indoor concert attendees liked the selection of artists at the Festival to a greater extent ($M=3.93$, $SE=0.05$) than participants who attended an outdoor venue concert ($M=3.70$, $SE=0.10$). Based on $n=387$, this difference, 0.23 , 95% CI $[0.03, 0.43]$ is significant $t(385)=2.31$, $p=0.021$.

F3. They also liked the selection of artists at the specific venue more ($M=4.08$, $SE=0.04$) than the outdoor venue concert participants ($M=3.79$, $SE=0.11$), based on $n=376$, with significant difference, 0.29, 95% CI [0.05, 0.53], $t(110.07)=2.41$, $p=0.018$.

F4. They liked the work of the musician/musical group more ($M=4.22$, $SE=0.06$) than the outdoor venue ones ($M=3.93$, $SE=0.11$), based on $n=377$, with significant difference, 0.28, 95% CI [0.03, 0.53], $t(375)=2.25$, $p=0.025$.

F8. They were looking forward to a greater extent to coming to this music festival ($M=4.44$, $SE=0.04$) than did the ones in the outdoor venue ($M=4.18$, $SE=0.10$), based on $n=381$, with significant difference 0.26, 95% CI [0.07, 0.46], $t(379)=2.651$, $p=0.008$.

F10. Finally, the indoor venue concert participants were looking forward to being accompanied by other people interested in that type of music at the festival ($M=4.20$, $SE=0.05$) more than were the outdoor venue concert participants ($M=3.77$, $SE=0.12$). Based on $n=374$, this difference, 0.43, 95% CI [0.17, 0.68] is significant $t(110.70)=3.35$, $p=0.001$.

➤ **Collective Engagement (Importance)**

I4. On average, participants who attended the indoor venue concert ascribed more importance to audience behavior rules (to know when to clap, or not to speak during the concert) at live music events in general ($M=4.30$, $SE=0.04$) than participants who attended outdoor venue concerts ($M=4.07$, $SE=0.10$). Based on $n=377$, this difference, 0.22, 95% CI [0.02, 0.43] is significant $t(375)=2.20$, $p=0.028$.

I8. They also ascribed greater importance to having the opportunity to discuss the performance with others some time after the show at the live music events in general ($M=3.37$, $SE=0.06$) than the outdoor venue ones ($M=3.06$, $SE=0.11$). Based on $n=365$, this difference is significant, 0.30, 95% CI [0.06, 0.55], $t(363)=2.46$, $p=0.014$.

➤ Risk (Importance)

I6. Greater importance to seeing or hearing about the work (production) or accessing a preview online before live music events in general is ascribed by the indoor venue concert participants ($M=3.64$, $SE=0.07$) than the outdoor venue ones ($M=3.35$, $SE=0.13$). Based on $n=355$, this difference is significant, 0.29 , 95% CI $[0.00, 0.57]$, $t(353)=2.03$, $p=0.043$.

➤ Knowledge (Importance)

I7. On average, the indoor venue concert participants ascribed more importance to being challenged to think differently about ideas and issues presented in the show at the live music events in general ($M=3.95$, $SE=0.05$) than the outdoor venue ones ($M=3.69$, $SE=0.09$). Based on $n=373$, this difference, 0.26 , 95% CI $[0.046, 0.48]$ is significant $t(371)=2.38$, $p=0.018$.

➤ Authenticity (Satisfaction)

S2. On average, participants who attended an indoor venue concert were satisfied to a greater extent with the match between the reputation of the performers and the quality of the performance they attended at the festival ($M=4.44$, $SE=0.05$) than participants who attended outdoor venue concerts ($M=4.22$, $SE=0.09$). Based on $n=365$, this difference, 0.22 , 95% CI $[0.02, 0.43]$ is significant $t(363)=2.13$, $p=0.034$.

S5. On the other hand, on average, participants who attended outdoor venue concerts considered that the best performers were those who communicated directly with the audience ($M=4.08$, $SE=0.11$) to a greater extent than participants who attended an indoor venue concert ($M=3.82$, $SE=0.06$). Based on $n=366$, this difference, -0.25 , 95% CI $[-0.50, -0.00]$ is significant $t(364)=-2$, $p=0.047$.

➤ Knowledge (Satisfaction)

S3. On average, participants who attended indoor venue concerts reported that they learned something new from the concert to a greater extent ($M=4.34$, $SE=0.04$) than participants who attended outdoor venue concerts ($M=3.74$, $SE=0.10$). Based on $n=380$, this difference, 0.60, 95% CI [0.40, 0.80] is significant $t(378)=5.89$, $p=0.000$.

➤ Risk (Satisfaction)

S7. On average, participants who attended indoor venue concerts reported having felt enthusiastic and excited at moments during the concert ($M=4.33$, $SE=0.05$) to a greater extent than participants who attended outdoor venue concerts ($M=4.01$, $SE=0.10$). Based on $n=390$, this difference, 0.31, 95% CI [0.10, 0.52] is significant $t(388)=2.95$, $p=0.003$.

3.4.3 Formal education qualifications of the participants

One-way Anova tests were applied to explore if and how each item of the Audience Experience Index varies according to the highest formal education degree obtained. The following section reports on significant differences between the participants' formal education degrees (Primary School, Secondary School, Bachelor's and Master or PhD degree) and each item. The post hoc tests identified that the significant relationships are Familiarity, Knowledge (Importance) and Risk (Satisfaction).

➤ Familiarity

F6. There are significant differences between participants with different highest formal education degrees obtained, in terms of the extent to which they like this type of music festival, $F(3,394)=3,566$, $p=0,014$, based on $n=398$. The post hoc tests showed that the participants who preferred this type of music festival were the ones who hold a Bachelor degree ($M=4.55$, $SE=0.04$) and Master or PhD degree ($M=4.67$, $SE=0.06$), in comparison with the participants with Secondary School qualifications ($M=4.31$, $SE=0.11$).

➤ Knowledge (Importance)

I1. A significant relationship also exists between different highest formal education degrees and notes about the performance and artist's work in the program at live music events in general, $F(3,387)=2,811$, $p=0,039$, based on $n=391$. The post hoc test revealed that Secondary School participants found this aspect less important to their experience ($M=4.16$, $SE=0.10$) than participants with Primary School education ($M=4.69$, $SE=0.13$) and those with a Bachelor's degree ($M=4.39$, $SE=0.05$).

➤ Risk (Satisfaction)

S1. Significant differences are identified between different highest levels of education and whether the quality of the concert was worth the cost of attendance in terms of ticket, transport, parking and personal, $F(3,373)=5,210$, $p=0,002$, based on $n=377$. According to the post hoc test, the Secondary School participants were less satisfied with this aspect ($M=3.96$, $SE=0.15$) compared to the Bachelor ($M=4.43$, $SE=0.05$) and Master or PhD degree respondents ($M=4.44$, $SE=0.08$).

3.4.4 Musical background of the participants

One-way ANOVA tests were carried out to explore if and how each item of the Audience Experience Index varies given differences in the musical background of the participants (education, professional/amateur experiences and none of the two). The post hoc tests identified that the significant relationship is in Risk and Knowledge (Satisfaction).

➤ Risk (Satisfaction)

S7. A significant difference is identified between the participants with Professional/Amateur music experience, who felt more enthusiastic and excited during the concert they attended ($M=4.51$, $SE=0.06$) than ones with Music education

($M=4.11, SE=0.11$) and ones with neither music education nor experience ($M=4.15, SE=0.06$), $F(2,390)=7,783, p=0,000$, based on $n=393$.

➤ Knowledge (Satisfaction)

S4. A significant relationship lies between the Music education respondents whose enjoyment or appreciation of Jazz was less increased from the performance they attended ($M=3.33, SE=0.13$) in comparison with the Professional/Amateur music experience respondents ($M=3.80, SE=0.10$) and ones with neither music education nor experience ($M=3.73, SE=0.07$), $F(2,374)=5,356, p=0,005$, based on $n=377$.

3.5 Discussion

This research offers insights into the relationship between aspects of co-creation among jazz festival attendees' experience through four indicators of the Audience Experience Index (Radbourne et al., 2009; Radbourne et al., 2010) – Knowledge, Risk, Authenticity and Collective Engagement – the participants' familiarity with the festival setting, and motivation for their attendance across a set of objectives: admission (free versus paid) to concerts, the type of venue (indoor versus outdoor) of the concerts, the highest formal qualifications and the musical background of the participants. The following discusses the obtained results through four indicators (Radbourne et al., 2009) and prior familiarity with a festival/venue/musicians and a summary is provided regarding the four objectives of the research and their interrelationship across items where applicable. Regarding the Risk indicator, participants who paid admission to the concert indicated managing less risk as they ascribed more importance to seeing or hearing about the work (production), or accessing a preview online, before the concert at live music events in general than participants who attended the concert for free. The indoor venue concert participants also ascribed more importance to risk than participants who

attended the outdoor venue concerts. This preparation for the concert could be related with the audiences' engagement with a performance, which could help realize the co-creation process as understood by Minkiewitz et al. (2014). As Williams & Saayman (2011) assure, ticket price is one of the most important factors for jazz audience experience. Bearing in mind that jazz attendees predominantly hold higher educational degrees (Oakes, 2003; Oakes, 2010; Saleh & Ryan, 1993), this study compared different audiences' degree levels with their concert experience. Our research shows that participants with Secondary school qualifications were less satisfied concerning the cost of attendance (ticket, transport, parking and personal) in relation to the quality of the concert attended than the ones with Bachelor and Master/PhD degree. Therefore, they experienced higher financial risk.

Concerning engagement as part of the co-creation process (Minkiewitz et al. 2014), its emotional component is revealed in another aspect of the Risk indicator, as the indoor venue concert participants reported experiencing more enthusiastic and exciting moments during the performance than the outdoor venue ones. Similarly, participants with Professional or Amateur music experience felt more enthusiastic and excited at moments during the concert than the ones with Music education. In addition, the latter experienced less enjoyment or appreciation of jazz from the concert in comparison with participants with Professional and Amateur music experience. This is related to the Knowledge indicator that describes cognitive growth as well as personal development. Participants who consider themselves music professionals or amateurs reported higher emotional and cognitive engagement with the performance, which goes in line with serious leisure activity (Stebbins, 2001) that helps understanding of the artwork and, therefore, enhances listeners' music experience at this casual leisure event. On the

other side, participants with music education have had somewhat different criteria for their jazz enjoyment and learning in comparison with professional and amateur musicians. While research conducted by Schober & Spiro (2016) recognizes possibilities of highly different interpretations of recorded live jazz performances among listeners with similar music background, this study showed that participants who hold music education extracted less learning and enjoyment than professional and amateur musicians with no music education background in the live jazz setting. Consequently, the latter were more engaged in the performance, which is a desirable response from the audience for some musicians in terms of openness and willingness to listen to jazz (Kubacki, 2008).

Participants who attended paid admission concerts reported a higher level of cognitive stimulation from the performance, as they claimed to have learnt something new from the jazz concert to a greater extent than the free admission concert attendees. The intellectual stimulation derived from the concert was also higher in the indoor venue concert participants than the outdoor venue ones. Moreover, Primary and Bachelor's degree visitors gave more importance to being informed about the concert through the program at live music events in general than did Secondary School participants. This cognitive component forms part of the co-creation and creative experiences as audience members extracted meaning from what they had listened and learnt (Cuenca, 2010).

Regarding the Authenticity indicator in terms of the match between the reputation of the performers and the quality of the performance, participants who paid admission for the concert were satisfied to a greater extent with this aspect than participants with free admission. The same applies for the ones who attended an indoor venue concert, whose expectations were met to a higher extent regarding this match than the outdoor venue

concert participants. However, those who attended free admission concerts agreed to a greater extent than the paid admission concert participants that the best performers were those who communicated directly with the audience. This also applies to the outdoor venue concert participants whose experiences reflected greater importance of a direct relationship with the musicians than the indoor venue participants. These results from the Authenticity indicator show participants' expectations met toward the performance, including the relationship between the performers and the audience. Interaction among different actors facilitates co-creation of experience and impacts the interpretation of the cultural product (Jaakkola et al., 2015a), in this case a jazz concert. This does not mean the indoor venue participants and the ones with the paid admission did not experience interaction. It may be that musicians' direct communication with the audience was less relevant for their interpretation of the performance, and therefore, experience.

When it comes to familiarity with the festival context, participants with Bachelor, Master and PhD degree reported liking to a greater extent this type of music festival than the ones with Secondary School. In general, indoor venue concert participants reported higher agreement in the Familiarity group of items regarding motivation for festival attendance and being accompanied by other people at the festival, the extent to which they liked this type of music festival, the selection of artists at the specific venue at the Festival, and the work of the musical group than the outdoor venue concert participants. The indoor venue concert participants ascribed more importance to the Collective Engagement indicator when it comes to audience behavior rules and opportunity to discuss about the concert with others afterwards at live music events in general than the outdoor venue concert participants. The latter is important for interaction and

sharing of experiences at live performances (Radbourne et al., 2009; Radbourne et al., 2010). This interaction among audience members could help their interpretation of the performance (Pitts, 2016; Pitts & Gross, 2017) and facilitate the co-creation process of their experiences (Jaakkola et al., 2015a). The result that audience behavior rules gained greater importance by the indoor venue participants, could lead to the conclusion that if these expectations are not met, disruption of experience might take place.

Finally, according to our first two objectives (paid versus free admission to concerts and indoor versus outdoor concert venues), the results have shown that participants who paid for the concert ticket, along with the ones who attended an indoor venue concert had higher rates of agreement according to Knowledge, Risk and Authenticity in comparison with free admission and outdoor venue concert participants. Consequently, they had higher cognitive stimulation and learning from the jazz concert, and showed greater satisfaction in terms of expectations they had about performers' reputation and the quality of the performance. Moreover, they prefer to risk less and inform themselves about the artwork before going to concerts. On the contrary, the participants who attended free admission concerts, as well as those who attended outdoor venue concerts, agreed to a greater extent that the best performers were those who communicated directly with the audience, which shows their engagement with performers positively related to satisfactory and meaningful experiences. Besides, indoor venue participants showed higher need to be intellectually challenged, greater emotional impact provoked by performance and gave more importance to audience behavior rules and the opportunity to discuss about the performance with others after the concert than the outdoor venue ones. A tentative explanation for this may be the environmental features of the festivalscape outdoors that influence and additionally

accompany audience experience (e.g. food, landscape, weather conditions, crowds) whereas the intimacy of the indoor venues has fewer distractions and allows the audience member to predominantly focus on the performance. These insights hopefully contribute to the body of knowledge and fill to some extent the gap identified by academics in search of additional answers on how the experiences are co-created in the festival setting (Getz, 2012; Lee & Chang, 2017; Oakes & Warnaby, 2011; Pegg and Patterson, 2010; Van Winkle & Bueddefeld, 2016).

3.6 Managerial implications

This research explored the indicators from the Audience Experience Index (Radbourne et al., 2010) within the jazz festival context. Taking into account the significant differences extracted from the results, they may offer an insight to jazz festival managers and marketing experts when it comes to the importance audiences attribute to knowledge, expectations and engagement within the jazz festival setting. As festival attendees can freely choose the concerts they want to attend within a festival (Morgan, 2008), this research is aimed to reflect to a certain extent the aspects that influence the experience of specific groups of participants in the jazz festival context. As Thrane (2002) advised, greater jazz lovers tend to spend more money at the festival. From our results, paid admission attendees did report greater learning and intellectual stimulation from the concerts and higher interest in being informed on the musicians' work prior to the concert than free admission concert attendees. They also showed higher expectations from the concert and higher satisfaction regarding the quality of the performance and artists' reputation. Moreover, indoor venue concert participants enjoyed being intellectually and emotionally engaged in the concert and liked opportunities to discuss about the performance after the concert to a greater extent than the outdoor venue

attendees. They also placed greater importance on audience behavior rules such as clapping and silence during the concert. The outdoor venue participants rated the musicians' direct communication with audience more beneficial for their experience than the indoor venue ones. Audiences with professional and amateur music experiences felt more enthusiastic and extracted higher jazz appreciation from the concert than the ones with music education background. Marketing experts are advised to additionally explore these market groups. Indoor venue concert participants were shown to like this type of music festival as well as the selection of artists both at the specific venues and in the festival in general more than outdoor attendees. Finally, festival organizers could benefit from this study by acknowledging how the relationship between different visitors' profiles and festival setting influence behavior and the intellectual or emotional engagement in jazz performances.

3.7 Conclusions

This study aimed at exploring the audience experience as a part of a co-creative process within the organizational setting in the jazz festival context. To achieve this goal the Audience Experience Index (Radbourne et al., 2009; Radbourne et al., 2010) was applied as a performing art audience experience tool, adapted to the Spanish language and administered onsite at the 54th edition of the Heineken Jazzaldia festival in 2019 in San Sebastian, Basque Country, Spain. Through four indicators (Knowledge, Risk, Authenticity and Collective Engagement) and familiarity with the festival setting, we analyzed how the items from the Index alter according to four corresponding objectives: admission (free versus paid) to concerts, the type of venue (indoor versus outdoor) of the concerts, the highest formal education degree obtained (Primary School, Secondary School, Bachelor's and Master or PhD degree) and the musical background of the

participants (Music education and Professional/Amateur music experiences). Statistically significant differences were identified in each objective. In general, the research showed how audiences engage intellectually and emotionally with performances and the risk they take in regards to the festival setting (ticket price, program information, etc). This study offered new methodological insight as it applied the Audience Experience Index to a novel setting – the jazz festival. Additionally, it showed how jazz festival audiences interact and co-create their experiences during the concerts within the festival context. Therefore, this research contributes to event organizers in terms of their audiences' expectations and jazz experiences these seek and live.

We acknowledge the limitations of a convenience sample applied in this study and encourage greater sample representativeness in future research on jazz festival audiences. A specific challenge during the fieldwork was the festival context itself, which comprises a number of venues and concerts. Changing factors such as the weather (Oakes & Warnaby, 2011) challenge not only the festival program offer but also influence visitors' availability and accessibility for the research purposes.

Further research inquiry oriented toward anthropological-based research may offer a qualitative framework of jazz audiences' reflections and experiences to help understand the co-creation experience process and its possibilities in the jazz festival context. Taking into account a great diversity of the festival's program, a comparison between the type of jazz/music offer in relation to festival setting and audience experience could enrich this knowledge area.

3.8 Acknowledgments

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4. Article III. Exploring the jazz festival experience amongst local and non-local residents: The case of the Jazzaldia Festival in Spain

Bakić, S., Cuenca-Amigo, M. and Cuenca, J. (2021). Exploring the jazz festival experience amongst local and non-local residents: The case of the Jazzaldia Festival in Spain. *International Journal of Event and Festival Management*, 12 (4), 418-436. <https://doi.org/10.1108/IJEFM-05-2021-0037>

Abstract

- **Purpose** The purpose of this paper is to explore the jazz festival experience at the Heineken Jazzaldia Festival in San Sebastian, Spain. It focuses especially on the relationship between participants' area of residence and their experience of the festival, concert expectations, preference for different festival settings, and perception of the best aspects of the festival.
- **Design/methodology/approach** This study modifies and applies the Audience Experience Survey (Radbourn et al., 2009) to the Heineken Jazzaldia Festival in San Sebastian, Spain. A total of 406 valid questionnaires were obtained. A quantitative analysis technique was used for the area of residence, on the one hand, and for concert expectations, audience experience, and venue setting, on the other. A qualitative approach was applied for identifying the best aspects of the festival.
- **Findings** The results suggest that the audiences' festival preferences differed according to their area of residence. Audience members who lived in Spain outside of the Basque Country were more motivated to attend the festival, had higher concert expectations and greater indoor venue concert attendance, and considered music diversity to be one of the most important aspects of the festival. Local participants were more likely not to have expectations prior to concerts, had higher outdoor venue concert attendance rates and preferred ambience, compared with residents from outside of the Basque Country.
- **Originality** This paper contributes to the literature regarding residents' behaviour in the Spanish music festival context. Our findings add to the body of knowledge around local audiences' and non-local audience's experience in jazz festivals.
- **Practical implications** Findings could be relevant to festivals' organisers for management and marketing purposes in terms of their audiences' needs and preferences. One of the main results obtained is that local residents were more likely not to have expectations prior to concerts. They also equalised music diversity, artists, stages, and atmosphere as the best Festival's aspects while participants from outside of Basque Country prioritised music diversity aspect.

Keywords: jazz, festival, area of residence, audience experience

4.1 Introduction

In recent years, the experience of music audiences has been addressed by a broad range of academic research. It has also been a focus for practitioners' initiatives in many international projects carried out by cultural institutions, associations, and researchers, such as ADESTE+ (www.adesteplus.eu), CONNECT (www.connectingaudiences.eu), and CULTUREHIVE (www.culturehive.co.uk). The effects of festivals on communities, audiences' motivations and behaviour, management key success factors, and market segmentation have been among the main subjects of study. Mair and Withford (2013) carried out a literature review on trends in event research and identified some aspects that need further academic attention. These included an analysis of attendees' motivations and behaviour, and of the socio-cultural and community impact. This may be reflected in areas such as residents' attitudes, social inclusion and capital, and a sense of community pride. This paper seeks to bridge the existing gap and contribute to the body of knowledge about the jazz festival audience experience, by exploring how it changes depending on the participants' area of residence. This paper has a specific regional impact as the audiences from San Sebastian, the rest of the Basque Country and Spain have been investigated. The underlying hypothesis is that the jazz festival experience of local residents differs from that of non-locals. Testing this hypothesis is relevant not only from a theoretical perspective, but also from a managerial viewpoint, as jazz festival managers could use the findings to facilitate more impactful audience experiences depending on the different targets. However, to do so, acknowledging that the audience experience from locals and non-locals is different is not enough and the differences should be further explored. To the best of our knowledge there has not been carried out a research in the Spanish jazz festival context that focuses on this aspect.

Therefore, this paper delves into this question, considering the specific case of Heineken Jazzaldia in Spain. A research carried out by Díez Mintegui and García Hernández (2010) recognises the Jazzaldia festival as an established cultural event in the city of San Sebastián, its autonomous community (Basque Country) and the whole country (Spain). However, their research has not identified differences in experiences among attendees in terms of their residence area. Therefore, this paper aims to shed light on this matter. To analyse the audience experience, the Audience Experience Survey for the performing arts (Radbourne et al., 2009; Radbourne et al., 2010) was modified and adapted to the jazz festival context. As the Survey originally did not include an item about the residence area, it had not been previously tested among local residents and tourists. An additional novel item that was included to the original Survey was the one capturing the perception of the audience in relation to the best aspects of the festival. We were particularly interested in exploring the relationship between the participants' area of residence and their experience of the festival, concert expectations, preference for different festival settings (outdoor versus indoor venues), and perception of the best aspects of the festival.

Founded in 1966, the Heineken Jazzaldia Festival² is one of the oldest jazz festivals in Europe. The Jazzaldia Festival has been characterised by live jazz music performed outdoors (at Plaza Trinidad in San Sebastian) ever since it was first held in 1966 (jazzaldia.eus, March 2021). This five-day festival currently features both indoor and outdoor stages, and free admission concerts. Its stages are integrated into the city's environment, and some of the stages are either on the beach or next to it.

² As the fieldwork for this research was carried out in 2019, the festival was at that time called Heineken Jazzaldia. Today, Heineken is no longer the festival's main sponsor, and the festival is called Donostiako Jazzaldia (San Sebastián Jazz Festival).

4.2 Literature review

Festivals are a very important part of the jazz world, as they have a significant political, economic, and environmental impact on the communities involved (Webster and McKay, 2015). One of the characteristics of a jazz festival is that it brings together many different sounds and styles (Laver, 2015). It is precisely this richness of styles and the different cultural and creative influences that have a beneficial impact on cultural tourism and on the image of a place. Therefore, it is not surprising that jazz festivals are held in many different areas around the world (Li and Lin, 2016).

The importance that jazz festivals have can be seen through the academic efforts to reveal the influence they have on audiences, communities, and people's experiences. Jazz festival and audiences have been explored according to market segmentation (Kruger and Saayman 2013; Kruger and Saayman 2017; Thrane, 2002), economic impact (Bracalente et al., 2011; Brown, Var and Lee, 2002, Vecco and Srakar, 2017), place image (Curtis, 2010; Van Aalst and Van Melik, 2012), and management practices (Luonila and Johansson, 2016; Tkaczynski and Stokes, 2010). Drawing from the history of (European) jazz festivals, George McKay (2018) recalled their complex nature in terms of novelty, and a fluid aspect which is visible worldwide. Bonneau and Parantika (2016) underlined their cosmopolitan and sociable nature for both residents and tourists, as well as the way in which these festivals are able to influence the image of the city where they take place.

Barnés (2007) gave some insights into the Basque jazz music scene and stressed that festivals not only target jazz fans but also seek to attract general audiences. Moreover, when the Jazzaldia Festival was held for the second time (in 1967), it incorporated a new

feature: presenting jazz music in the streets (Barnés, 2007). It is more than a festival, it is the City's festival (Díez Mintegui and Hernández García, 2010). Whyton (2018) held that, by enabling both a fresh relationship with local communities and their history, and a collaboration with local stakeholders and heritage sites, jazz festivals can become facilitators of extraordinary audience experiences.

Oakes and Warnaby (2011) researched outdoor venues in the jazz festival context and highlighted three continuums: managed/spontaneous, exclusive/inclusive, and spectacular/mundane. The first refers to the spontaneous atmosphere and the fact that audiences can freely move outdoors in comparison with organised management practices. Regarding the second continuum, outdoors spaces are more inclusive in terms of the audience's demographic profile and have no reserved seats, unlike indoor venues. The third continuum encompasses festivals at one end and busking at the other end. Further research is advised on how outdoor venues shape visitors' experiences (Oakes and Warnaby, 2011). Burland and Pitts (2012) explored the indoor venue experience of a jazz club in Oxford, and underlined the importance of intimacy that indoor venues have for audiences, as well as a connection felt with other listeners and the performers. High expectations of audience members in the indoor venue context were highlighted (Burland and Pitts, 2012).

An important term in the festival context is *festivalscape*, which refers to a festival's programme, infrastructure, and information, among others (Grappi and Montanari, 2011; Lee et al. 2008). Kruger and Saayman (2017) identified three *festivalscape* factors at the Cape Town International Jazz Festival, of which 'artist selection' was the most

important, followed by 'accessibility and ambience', and 'visual and sound interpretation' (2017:218).

The literature on the market segmentation of jazz audiences has suggested that there are different types of jazz festival attendees according to their motives. Williams and Saayman (2013) identified three types of jazz visitors at the Cape Town International Jazz festival: 'Jazz lovers', who were searching for an extraordinary jazz experience; 'Escapists', labelled as accompanying persons; and 'Cultural seekers', who were searching for novel and new jazz experiences (2013:193). No significant differences were found between different types of residents and these three types of attendees. Audience segmentation research based on participants' knowledge of different jazz styles identified festival visitors as great jazz connoisseurs, visitors with some knowledge of jazz more acquainted with popular jazz genres, and visitors unfamiliar with jazz (Pérez et al., 2021). Kruger and Saayman (2017) suggested that jazz festival organisers should offer a varied programme content, as this helps lesser-known artists become more visible to attract different types of audiences and properly market their target group. Moreover, McKay (2018) analysed the relationship between diversifying programmes and renewing festival audiences with reference to the Montreux jazz festival, where pop music was included as part of the programme. However, expanding audiences involves widening the set of needs that have to be considered, and in this context, accessibility plays a significant role, as it increases motivation and opportunity for audience attendance (Kemp and Poole, 2016). Therefore, marketing practices should consider this for their audience development plans (Kemp and Poole, 2016).

Festival literature in regards to the audiences' residence area reveals that loyalty is commonly placed in the research focus. In this line, Chang et al. (2014) evaluated loyalty in terms of likelihood of returning to the annual heritage (Tulip) festival in Michigan, and indicated that local residents who were highly satisfied with the festival were also likely to return to the festival unlike the tourists. The satisfaction with the festival of both groups resulted in positive correlation with their psychological involvement with the festival. Conversely, tourists showed greater level of loyalty to the film festival in Chile than the local visitors which is why researchers suggest the festivals' organisers to understand local residents' expectations to a greater extent and to ensure their satisfaction. This is related to the fact that locals are the closest to the festival and could most easily attend it in case non-locals are prevented from coming (Báez-Montenegro and Devesa-Fernández, 2017). Repeat visitors from outside of the festival's place turned out to be more satisfied and loyal to the National Cherry Blossom Festival in Washington, and demonstrated higher emotional values than the non-local first-time visitors (Deng and Pierskalla, 2011). The economic aspect was as well explored among locals and non-locals. For example, Thrane (2002) argue how greater distance from the jazz festival in Norway positively correlates with higher expenditures at the festival, which confirms the findings of Herrero et al. (2012) who showed higher WTP (willingness to pay) among tourists than the locals in a Spanish festival context at a classical music festival. Another Spanish case that represents research on local versus non-local differences by Richards (2007) held in Barcelona, explains how authenticity is interpreted where the former linked it to the cultural and social aspect, while the latter to experience and enjoyment of the event. Sirianni and Sabbagh (2020) focused on locals' perceptions of a festival and highlighted relationships among their personal well-being and the sense of community

and social benefits in the Spanish town Cáceres. Formica and Uysal (1996) draw differences among visitors and local residents at Umbria Jazz Festival and encountered that tourists gave more importance to entertainment while local residents to the socialisation aspect.

Place and the socio-spatial aspect have been at the centre of research in relation to festival authenticity. Wang (1999) explained how both intrapersonal and interpersonal relationships influence authenticity. Rickly-Boyd (2013) highlighted the relationship between place and authenticity, since audiences react emotionally to the places where jazz festivals are held. Szmigin et al. (2017) noted that authenticity is created among audience members in music festivals and emphasised the importance of the socio-spatial aspect in so doing.

The literature review reveals that jazz festivals have been studied from different perspectives, especially by analysing their various impacts and from a marketing point of view. However, the audience experience as a holistic phenomenon has been explored to a lesser extent. One of the challenges involved in studying the audience experience is measuring it. Radbourne et al. (2009) developed a tool to measure the quality of the audience experience in the performing arts through four Indicators (Knowledge, Authenticity, Risk and Collective Engagement) which form part of the Audience Experience Survey. They relied on these to analyse how audiences relate to an event in a cognitive, emotional, and social way.

This study uses a form of the Audience Experience Survey (Radbourne et al., 2009) that has been adapted to the jazz festival context by adding some new items. Section 3 below expands on this information.

4.3 Methodology

4.3.1 Instrument

A questionnaire was created to meet the aim of this study, which involved adapting the Audience Experience Survey for the performing arts proposed by Radbourne et al. (2009) to the jazz festival context. This entailed combining it with additional questions and statements to further explore the audience experience. The questionnaire contains Likert scale statements as well as open-ended and socio-demographic questions.

As originally devised by Radbourne et al. (2009), the Audience Experience Survey started with two open-ended questions regarding the name of the performance and the expectations of it. It was adapted to the concerts performed at the Heineken Jazzaldia Festival. Three groups of Likert scale statements were organised into three dimensions: *Familiarity*, *Importance* and *Satisfaction*, which were changed to ensure relevance to live music and the music festival context. *Familiarity* measured the participants' level of acquaintance with festivals and their motivation to attend. One item in the *Familiarity* dimension was modified and new ones were added. The *Importance* dimension acknowledged the value that participants gave to live music events in general, while the *Satisfaction* dimension measured participants' satisfaction with the concert they attended.

The *Importance* and *Satisfaction* dimensions form what is known as the Audience Experience Index, which captures four different indicators of the concerts attended at the festival: *Knowledge*, *Authenticity*, *Collective Engagement*, and *Risk*. Each dimension comprises 8 items, two for each indicator. Each item is numbered by the initial of the dimension group and item number (Table I). *Knowledge* concerns the audience's cognitive stimulation and the concert as an opportunity for learning. From the viewpoint

of the audience experience, knowledge influences it by enabling a better understanding of the performance spectators are experiencing (Kawashima, 2006; Radbourne et al., 2009). In addition, it was highlighted in the literature review how knowledge is also a relevant variable for segmentation (Pérez et al., 2021; Williams and Saayman, 2013). *Authenticity* refers to the plausibility the performance has for the audience and their emotional response to it. It is associated with greater positive experiences of the event. As Szmigin et al. (2017) suggest, socio-spatial aspect of authenticity is relevant in the music festival context as well. The discussion section will expand on this aspect based on the results. Collective Engagement relates to “the audience member’s sense of being engaged with the performer(s) and the other audience members and/or with discussions before or after the performance” (Radbourne et al., 2009:21). Formica and Uysal (1996) emphasized the importance of the socialization aspect for local residents. *Risk* measures the emotional and economic extent to which audiences are prepared for the performance. It seems that non-locals are more likely to take risk to a greater extent as they have greater expenditures (Thrane, 2002; Herrero et al., 2012).

Socio-demographic questions regarding age, gender, occupation, and the highest formal education degree obtained were adapted from the Audience Experience Survey (Radbourne et al., 2009). An additional question was included concerning the participants’ area of residence. An additional response option was also inserted in the question about gender in order to use inclusive language (male, female, and other). Finally, another open-ended question was added regarding the festival’s aspects that participants considered to be the best.

Prior to conducting the fieldwork, the adapted questionnaire was verified by two external researchers: one of the co-authors of the original Audience Experience Survey and an additional performing arts audience researcher. The survey was then translated by the authors of this paper, who are experienced in English to Spanish translations and vice versa. Prior to the administration of the questionnaire at the Heineken Jazzaldia Festival, a pretest was conducted at the Getxo Jazz Festival (Basque Country, Spain) in July 2019 to verify the audience's understanding of the questionnaire. Upon completion of the pretest, some modifications were introduced, and two additional researchers were asked to review the linguistic (Spanish) and cultural (music festival) adaptation of the survey to prepare the final version for the Heineken Jazzaldia Festival (Table I). The final version administered to audiences did not contain any of the dimension names (*Familiarity, Importance, Satisfaction*) and indicators (*Knowledge, Authenticity, Collective Engagement, and Risk*) provided in Table I. Nevertheless, these names have been included in Table I to enhance understanding of the measurement tool.

Table I. Heineken Jazzaldia 2019 questionnaire: open-ended questions and groups of statements

1. Name the concert you have attended
2. Prior to attending, what were your expectations about this concert?
3. Please rate your agreement with the following statements (from 1 = strongly disagree to 5 = strongly agree, or Do not know/Does not apply):

<i>Familiarity</i>		
F1.	I attend as many concerts at Heineken Jazzaldia Festival as possible.	
F2.	I really like the selection of artists at this festival.	
F3.	I really like the selection of artists at this venue (stage).	
F4.	I really like the work of this particular musician/musical group.	
F5.	I really like how the festival has been organised.	
F6.	I really like this type of music festival.	
F7.	I would like to go to this type of music festival more often.	
F8.	I have been looking forward to coming to this music Festival.	
F9.	I have been looking forward to attending this festival in the company of friends and/or family.	
F10.	I have been looking forward to attending this festival in the company of other people who are interested in this type of music.	

4. Please rate the importance of the following aspects to your experience at MUSICAL EVENTS IN GENERAL (from 1 = not at all important to 5 = very important, or Do not know/Does not apply), taking into account other types of music performances you have attended prior to this Festival:

Importance

Knowledge	I1.	Notes about the performance and the work of the artists are included in the programme.
Risk	I2.	The venue/arts centre/festival presents my preferred type of shows.
Authenticity	I3.	The performance matches expectations from the promotional description.
Collective	I4.	Audiences know there are established rules for audience behaviour (e.g., When to clap, no speaking during the concert).
Engagement	I5.	The musicians/musical groups show technical skills and understanding of the work.
Authenticity	I6.	I have previously seen or heard this work (production), or accessed a preview on the Web.
Risk	I7.	When I attend a concert, I want to be challenged to think differently about ideas and issues presented in the show.
Knowledge	I8.	Audience members have the opportunity to discuss the performance with others at some point after the show.
Collective		
Engagement		

5. Please rate your agreement with the following statements (from 1 = strongly disagree to 5 = strongly agree, or Do not know/Does not apply):

Satisfaction

Risk	S1.	The quality of the concert was worth the cost of attendance (ticket, transport, parking, personal).
Authenticity	S2.	The reputation of the performers was matched by the quality of the performance.
Knowledge	S3.	I learned something new from this performance.
Knowledge	S4.	My enjoyment or appreciation of jazz increased from this performance.
Authenticity	S5.	The best performers were those who communicated directly with the audience.
Collective	S6.	Other members of the audience seemed to have a similar response to the performance as I did.
Engagement	S7.	I felt enthusiastic and excited at moments during the concert.
Risk	S8.	Attending this live performance with other people increased my understanding of how audiences and performers interact.
Collective		
Engagement		

6. What aspects of the Heineken Jazzaldia did you like the most?

4.3.2 Sample

Convenience sampling was chosen, as it is frequently used in event research (Shipway et al., 2012). The unknown population proportions suggest a conservative response format, where 50 percent will positively respond to questions, and 50 percent negatively (Aaker et al, 2019; Akis et al, 1996). The sampling error was 5 percent, with a confidence level of 95 percent.

Aaker et al. (2019) suggested that error is determined by the sample, as the total population size is independent of sample size. Our sampling design was cross-sectional.

Some 431 questionnaires were obtained from participants of various age groups and genders. Missing data (including the 'does not apply/do not know' field) affected the total number of valid questionnaires, as 25 participants left more than 30% of the fields blank. Finally, 406 valid questionnaires were collected throughout the festival. Statistical significance was accepted at a 0.05 confidence level, and the statistical error of 4.8 percent. Categorical variable data are shown in Table II.

According to the Jazzaldia webpage (jazzaldia.eus, August 2021), the total number of spectators in 2019 was 168,000. For a population above 100,000 (N) including the level of confidence of 95% and margin of error of 5%, 384 participants are seen as representative (Krejcie and Morgan, 1970). The number of valid questionnaires obtained in this study (n=406) is, therefore, larger than required.

Table II. Categorical variables

Categorical variables	Number of participants	% Sample participants
Gender		
Male	182	45.5
Female	209	52.3
Other	7	1.8
Missing data	6	
Age Group		
Under 30	65	16.3
31 to 40	67	16.8
41 to 50	111	27.8
51 to 60	103	25.8
61+	54	13.5
Missing data	6	
Occupation		
Employed	304	76.2
Student	29	7.3
Retired	40	10.0
Other	20	5.0
Working and studying	4	1.0
Missing data	7	
Education -highest level attained-		
Primary school	14	3.5
Secondary school	65	16.3
Bachelor's degree	219	54.8
Master's degree or PhD	102	25.5
Missing data	6	
Expectations about the concert		
No expectations	80	20.3
High expectations	134	34.0
Very high expectations	71	18.0

Curiosity/Enjoyment/Having new experiences/Spontaneity/Ordinary/Normal	109	27.7
Missing data	12	
Area of residence		
San Sebastián	119	29.8
Basque Country (Álava, Vizcaya, and Guipúzcoa)	75	18.8
Spain (outside the Basque Country)	178	44.5
Outside Spain	28	7.0
Missing data	6	
Admission		
Paid admission to concerts	213	54.3
Free admission to concerts	179	45.7
Missing data	14	
Type of venue		
Indoor venue concerts	307	78.3
Outdoor venue concerts	85	21.7
Missing data	14	

4.3.3 Data collection

The fieldwork at the Heineken Jazzaldia Festival was carried out during each day of the festival, from 24th to 28th July 2019. Six researchers were placed opposite the four outdoor stages (Green Heineken Stage, Heineken Terrace, Frigo Space, Coca-Cola Space) and the four indoor stages (Victoria Eugenia Theatre, Victoria Eugenia Club inside the Victoria Eugenia Theatre, Kursaal Auditorium, The San Telmo Museum- Fundación SGAE Space), where they administered the questionnaire. It was decided to consider the San Telmo Museum stage as an indoor venue, as it was inside the museum building under a marquee in a small open space, as opposed to the uncovered open-air stages that were near the sea, with a diverse audience flow. The questionnaires were distributed during the day until 9pm and were completed by participants themselves. Trying to obtain questionnaire responses from festival goers after the late-night concerts organised at outdoor venues would have been made difficult due to highly diminished visibility. Another obstacle was the weather. There were rainstorms for three days and some festival concerts were cancelled. The researchers could therefore only use porch roof sections in front of the indoor concert halls.

4.3.4 Data analysis

To conduct a statistical analysis of the responses to the first open-ended question (participants' expectations of the concert), the answers were coded into 'mutually exclusive' categories, as advised by Kent (2015:58). The aim was to use a gradual semantic structure to facilitate the analysis and comparison with participants' area of residence. Following the recommended procedure, a set of 50 surveys was taken into account to create the response category framework (Kent, 2015). Afterwards, each new category analysed was added to the already formed category or a new one was created if necessary. Three groups were formed according to the participants' answers: 1. no expectations, 2. high expectations and, 3. very high expectations. A criterion to lexically define these three groups was the use of the exact words 'no', 'high', and 'very high'. The 'no expectations' group included 50 participants who reported that they did not know the performer before the concert. Participants who answered that they trusted the organisers, that someone had recommended a band to them, or that they liked this type of music were excluded from the analysis, as it was not clear if they had expectations and if so, what type or level of expectations these were. We understood that this was part of their motivation to attend. Participants who did not know the performer but reported that they always have high expectations of Heineken Jazzaldia Festival were placed in the high expectations group, as the word 'high' was explicitly stated in their answer. The high expectations group also included answers that referred to 'good' or 'great' expectations. The very high expectations group included answers such as 'really high', 'huge', 'very high', 'the greatest' expectations. Around 28% of participants reported that their expectations were linked to 'curiosity', 'enjoyment', 'having new experiences', 'spontaneity', and they had 'ordinary' or 'normal' expectations, as shown

in Table II. As these answers did not fit the first three no/high/very high expectations either semantically or in terms of degree, they have been excluded from the analysis in section 4.4.2.1.

Regarding the area of residence (Table II), approximately 7% of the sample included residents outside Spain. This group was excluded from the analysis in section 4 due to the significantly smaller number of participants and the heterogeneity of the group (28 participants from 12 countries and 3 continents) in comparison with other residence area groups.

The exclusion of data on the residence area and the expectation groups for statistical analysis purposes led to a total of 263 participants in the analysis of these two variables (sub-section 4.4.2.1). This resulted from discarding missing data (blank answers). The comparison of the residence area and the venue setting (indoor versus outdoor) yielded a total of 358 participants who were included in the analysis (4.4.2.2 section), after discarding blank answers. Finally, the analysis of the residence area and the festival's best aspects covered a total of 275 participants, after excluding blank answers.

IBM SPSS Statistics 26 was used to conduct the One-way Anova and the Chi square tests. One-way Anova was applied to test the relationship between the residence area and the three groups of statements (*Familiarity*, *Importance* and *Satisfaction*). Chi square tests were applied to test if there was a significant relationship between participants' residence area and two categorical variables: first, participants' concert expectations and, second, their preference for a venue setting (indoor versus outdoor). A Cramer's V test was applied to evaluate the strength of association, where the maximum possible

value is 1, as there are more than two categories within categorical variables (Field, 2013).

The formulation of the second open-ended question on the festival's best aspects and the way the answers were obtained did not facilitate a quantitative analysis, since the total number of aspects mentioned in the answers exceeded the number of participants who responded to this question. Nevertheless, some aspects were found to be repeated. We chose In Vivo coding, one of the most common qualitative coding methods (Miles et al., 2014). As advised, the same descriptions repeated by participants helped to identify a coding pattern.

The findings from each analysis are reported and described in the following section.

4.4 Results

The findings are organised in the following three sub-sections. The first section informs on both significant and non-significant differences obtained from the One-way Anova analysis regarding participants' area of residence and the items from *Familiarity*, *Importance* and *Satisfaction* dimensions, including the four Indicators (*Knowledge*, *Authenticity*, *Risk* and *Collective Engagement*). This section further expands information on significant differences only. The second sub-section includes the results from the Chi square tests. As two categorical variables (concerts' expectations and venue setting) were analysed in relation to participants' area of residence, the second subsection comprises two parts. The last section is based on the qualitative analysis of the festival's best aspects according to participants' opinions.

4.4.1 Area of residence and audience experience

One-way Anova tests were conducted to explore whether and how each item in the *Familiarity*, *Importance*, and *Satisfaction* groups varied according to participants' areas of residence. The responses were classified into three groups: 1. San Sebastian area, 2. Basque Country (excluding San Sebastian) and 3. Spain (excluding the Basque Country). Table III reflects significant and non-significant differences obtained.

Table III. Audience experience according to participants' residence area: One way ANOVA (significant and non-significant differences)

	F(df)	p-value
F1. I attend as many concerts at Heineken Jazzaldia festival as possible.	F(2,363)=4,686	0,010*
F2. I really like the selection of artists at this Festival.	F(2,365)=0,086	0,917
F3. I really like the selection of artists at this venue (stage).	F(2,355)=1,078	0,341
F4. I really like the work of this particular musician/band.	F(2,355)=3,886	0,021*
F5. I really like how the Festival has been organised.	F(2,365)=0,368	0,692
F6. I really like this type of music festival.	F(2,367)=3,282	0,039*
F7. I would like to go to this type of music festival more often.	F(2,364)=2,887	0,057
F8. I have been looking forward to coming to this music festival.	F(2,359)=8,239	0,000**
F9. I have been looking forward to attending this festival in the company of friends and /or family.	F(2,359)=2,332	0,099
F10. I have been looking forward to attending this festival in the company of other people who are interested in this type of music.	F(2,353)=2,496	0,084
I1. Notes about the performance and the work of the artists are included in the programme.	F(2,360)=0,803	0,449
I2. The venue/arts centre/festival presents my preferred type of shows.	F(2,356)=0,708	0,493
I3. The performance matches expectations from the promotional description.	F(2,355)=1,123	0,327
I4. Audiences know there are established rules for audience behavior (eg. When to clap, no speaking during the concert).	F(2,354)=2,044	0,131
I5. The musicians/musical groups show technical skill and understanding of the work.	F(2,359)=0,438	0,646
I6. I have previously seen or heard this work (production), or accessed a preview on the Web.	F(2,332)=2,239	0,108
I7. When I attend a concert I want to be challenged to think differently about ideas and issues presented in the show.	F(2,350)=2,382	0,094
I8. Audience members have the opportunity to discuss the performance with others some time after the show.	F(2,341)=1,068	0,345
S1. The quality of the concert was worth the cost of attendance (ticket, transport, parking, personal).	F(2,347)=0,097	0,907
S2. The reputation of the performers was matched by the quality of the performance.	F(2,346)=4,626	0,010*
S3. I learned something new from this performance.	F(2,356)=1,079	0,341
S4. My enjoyment or appreciation of Jazz increased from this performance.	F(2,353)=0,962	0,383
S5. The best performers were those who communicated directly with the audience.	F(2,347)=4,477	0,012*
S6. Other members of the audience seemed to have a similar response to the performance as I did.	F(2,341)=2,078	0,127
S7. I felt enthusiastic and excited at moments during the concert.	F(2,367)=3,693	0,026*
S8. Attending this live performance with other people increased my understanding of how audiences and performers interact.	F(2,350)=0,141	0,869

Note. * $p < .05$. ** $p < 0.001$

The following sections outline the significant differences between participants from different residence areas and refer to the *Familiarity* and *Satisfaction* dimensions only, given that no significant differences were encountered regarding the *Importance* dimension. The post hoc tests showed where the significant relationship lay.

F1. There were more participants from Spain ($M=3.99$, $SE=0.07$) who reported that they attended as many concerts at the Heineken Jazzaldia Festival as possible than participants resident in the Basque Country ($M=3.57$, $SE=0.13$). This relationship $F(2,363)=4,686$ was significant at $p=0.010$, based on $n=365$.

F4. More participants from the Basque Country ($M=4.36$, $SE=0.11$) and Spain ($M=4.21$, $SE=0.07$) reported that they really liked the work of a particular musician or band whose concert they attended than participants from San Sebastian ($M=3.97$, $SE=0.09$). This relationship $F(2,355)=3,886$ was significant at $p=0.021$, based on $n=357$.

F6. Participants who were resident in Spain ($M=4.62$, $SE=0.05$) expressed that they liked this type of music festival more than San Sebastian participants ($M=4.41$, $SE=0.07$). This relationship $F(2,367)=3,282$ was significant at $p=0.039$, based on $n=369$.

F8. Participants from Spain ($M=4.55$, $SE=0.06$) had been looking forward to coming to the music festival more than participants from San Sebastian ($M=4.21$, $SE=0.08$) and the Basque Country ($M=4.22$, $SE=0.08$). This relationship $F(2,359)=8,239$ was significant at $p=0.000$, based on $n=361$.

S2. San Sebastian participants ($M=4.22$, $SE=0.07$) considered that the reputation of the artists was less matched to the quality of the concert than the other residents from the Basque Country ($M=4.47$, $SE=0.10$) and the ones from the rest of Spain ($M=4.51$, $SE=0.06$). This relationship $F(2,346)=4,626$ was significant at $p=0.010$, based on $n=348$.

S5. The participants from San Sebastian ($M=4.14$, $SE=0.09$) believed that the best artists were those who interacted with the audience more strongly than participants from Spain ($M=3.80$, $SE=0.08$). This relationship $F(2,347)=4,477$ was significant at $p=0.012$, based on $n=349$.

S7. Participants from the rest of Spain ($M=4.35$, $S=0.06$) were more enthusiastic and excited during the concerts than San Sebastian participants ($M=4.08$, $S=0.08$). This relationship $F(2,367)=3,693$ was significant at $p=0.026$, based on $n=369$.

4.4.2 Area of residence versus expectations and venue setting

4.4.2.1 Area of residence versus concert expectations

There was a significant association between participants' area of residence (San Sebastian, Basque Country, Spain) and whether they attended a concert without any expectations, or had high or very high expectations, $\chi^2 = 12.59$, $p=0.013$.

Cramer's V statistic was 0.155, and the p-value was 0.013 for the data collected, showing that the strength of the relationship was significant, and that while there was some association between the two variables, they were not strongly associated.

As shown in Table IV, within the expectations' category, there was a higher percentage of participants from Spain (outside of the Basque Country) who had high or very high expectations prior to the concert than participants from San Sebastian and the Basque Country. Therefore, it seems that expectations rose as the distance of the participants' residence area from the festival increased. Nevertheless, post-hoc test showed a significant difference (Table IV, p-value in bold) among local residents with no expectations prior to the concerts. In contrast, most participants from the Basque

Country (other than San Sebastian) and Spain had high expectations, while there were lower percentages with either no expectations or very high expectations.

Table IV. Area of residence versus expectations: Chi-square and cross-tabulation results

Pearson Chi-Square		df	p-value	Phi	Cramer's V	Number of Valid Cases
12,588		4	,013	,219	,155	263

		San Sebastian	Basque Country	Spain	Total %within expectations
No expectations	% within expectations	45.9%	13.5%	40.5%	100.0%
	% within area of residence	41.5%	17.2%	24.4%	
	Post-hoc p-value after Bonferroni correction	,00137	,03573	,19360	
High expectations	% within expectations	25.6%	23.2%	51.2%	100.0%
	% within area of residence	39.0%	50.0%	52.0%	
	Post-hoc p-value after Bonferroni correction	,05743	,68916	,16151	
Very high expectations	% within expectations	25.0%	29.7%	45.3%	100.0%
	% within area of residence	19.5%	32.8%	23.6%	
	Post-hoc p-value after Bonferroni correction	,23014	,08913	,76418	
Total					
	% within area of residence	100.0%	100.0%	100.0%	100.0%

4.4.2.2 Area of residence versus venue setting

There was a highly significant relationship between the participants' area of residence (San Sebastian, Basque Country, Spain) and whether they attended a concert in an outdoor versus an indoor venue, $\chi^2 = 46,110$, $p=0,000$.

Cramer's V statistic was 0,359, and the p-value was highly significant $p=0.000$, which indicates a medium strength of association. As it can be seen in Table V (p-value in bold), significant differences appeared in residents from Spain who had the highest indoor venue attendance within the area of residence category. The Basque Country group had higher indoor venue attendance in comparison with San Sebastian participants. Regarding the venue setting

variable, significant differences showed that San Sebastian participants favoured outdoor settings more than groups of participants from the Basque Country and the rest of Spain.

Table V. Area of residence area versus venue setting: Chi-square and cross-tabulation results

Pearson Chi-Square	df	p-value	Phi	Cramer's V	Number of Valid Cases
46,110	2	,000	,359	,359	358

		Indoor venue	Outdoor venue	Total % within area of residence area
San Sebastián	% within area of residence	57.1%	42.9%	100.0%
	% within venue setting	23.0%	60.0%	
	Post-hoc p-value after Bonferroni correction	,00000	,00000	
Basque Country	% within area of residence	76.4%	23.6%	100.0%
	% within venue setting	19.8%	21.3%	
	Post-hoc p-value after Bonferroni correction	,76417	,76417	
Spain	% within area of residence	91.4%	8.6%	100.0%
	% within venue setting	57.2%	18.8%	
	Post-hoc p-value after Bonferroni correction	,00000	,00000	
Total	% within venue setting	100.0%	100.0%	100.0%

4.4.3 Festival's best aspects

The answers to the open-ended question on the festival's best aspects were categorised into the following thematic groups for the analysis: music aspect (music diversity, performers, and programme), concert stages, place (city, surroundings), atmosphere, free-admission concerts, and organisation. Some of the participants mentioned only one aspect, while others referred to two or more. Firstly, some findings related to the thematic groups analysed will be presented below, according to participants' area of

residence; and secondly, the aspect mentioned the most and the least by each residence group will be reported.

The music aspect was the broadest one and accounted for almost half of all the responses collected. The most-mentioned topic within the music aspect was that the festival offered a diversified and varied programme. The wide range of styles and the quality of both unknown and familiar bands were highly appreciated.

Participants from San Sebastian mentioned the presence of female musicians and the opportunity given to music students and local bands such as *Nogen* to perform, which the younger population enjoyed. *Txikijazz* (jazz programme for children) was mentioned several times as the best festival's aspect by San Sebastian participants and once by one participant from the Basque Country.

It was found that the participants from Spain (other than from the Basque Country) mentioned music aspects more often than the two other groups. They described the artists who were appearing as being among the best in the field. They emphasised the high standard of most the performers and bands, the commitment that artists showed to their performance, and the great quality of the programme content. These participants also praised the inclusion of avant-garde jazz, the varied programme, and showed an appreciation of the strictly jazz part of the programme.

Participants from the Basque Country outside of San Sebastian, apart from stressing diversity and the excellence of performers, noted the presence of music students and the quality of the lesser-known musicians. They enjoyed the opportunity to discover new talent and old unfamiliar musicians as well as Basque performers.

After music content, the most commonly mentioned aspect was the stages at the festival. Participants from the Basque Country and Spain considered these to be the best trait of the festival more than San Sebastian participants. In general, participants appreciated the settings where the stages were located (indoor versus outdoor), the number and diversity of stages, the performances on the beach, in the open-air, the proximity between stages, and accessibility to the various stages. Basque Country and Spain participants believed that the best stages were Plaza Trinidad, Green Heineken stage, Victoria Eugenia Theatre, Coca-Cola stage, Kursaal, and San Telmo Museum.

Free-admission concerts were more frequently mentioned by Basque Country residents and less mentioned by the group coming from other parts of Spain. Participants highlighted that concerts were diverse, free, and held in the open air; they also noted the opportunity to listen to good musicians for free, to enjoy free concerts on the beach, the quality of the performances, the fact most concerts were free of charge, the opportunity to get to know new bands at no cost, free admission as a method of bringing culture closer to people, and the festival's openness to the city's residents due to free-admission concerts.

Ambience was primarily mentioned by San Sebastian participants and less frequently noted by the Spanish group of participants as the festival's best aspect. In general, the main points made referred to the festival's and the city's atmosphere, the atmosphere at the different stages, and the fact that performances were outdoors.

The location was mentioned by residents in San Sebastian and by the group of participants from Spain (other than the Basque Country). Participants from other areas of Spain also highlighted the beauty of San Sebastian, its natural, cultural, and artistic

heritage, and the successful integration of the festival into the city. In general terms, the three groups mentioned the surroundings, being in the open air, the beach stages, and the locations near the sea.

Organisation was the most mentioned aspect by the group of participants from Spain. All three groups mentioned that the organisation of the event was good or very good. Several participants regarded customer care, hospitality, the festival's poster, punctuality, and the festival's identity as the most outstanding characteristics. Finally, there was a smaller number of participants in each group of residents who liked everything about the festival and described it as spectacular and highly successful.

Regarding the San Sebastian group, the festival's music was the most frequently mentioned topic. Music diversity and bands were highlighted with similar frequency. The stages and the atmosphere were as frequently mentioned as they were by the other two subgroups within the music aspect, music diversity and performers. The fourth best aspect for the San Sebastian group was the location, the organisation being the fifth.

Concerning participants from the Basque Country, music was the most mentioned aspect. Music diversity was more frequently mentioned than the performers. Stages were the second most outstanding aspect for the participants from the Basque Country, followed by free-admission concerts, ambience, and organisation, in this order.

The music aspect was the most frequently mentioned by the group of participants from other areas in Spain. They noted that they had enjoyed the diversity in music more than the bands themselves, as was the case for the Basque Country group. The second most remarkable aspect for this group were the stages, followed by the organisation, location, and free-admission concerts.

4.5 Discussion

The main findings from the analysis suggest that being a resident of an area that was at a greater distance from the festival's location was related to having higher expectations about the concerts, to having stronger motivation to attend the festival, to attending indoor concerts, and to giving more importance to the music diversity aspect (regarded as the most outstanding feature of the festival) in comparison with local residents' preferences. Unlike some previous research (Burland and Pitts, 2012), we identified a certain number of participants who did not have any expectations prior to concerts. This may be observed through the festival context itself as it offers a great number of artists and concerts, and an opportunity to discover new artists. Therefore, we could expect to some extent that some concerts are not familiar to one part of the audience. What is interesting and novel here is that we identified that not having expectations is rather related to local residents than the ones from the rest of Spain. Moreover, as significant differences indicate greater presence of non-locals in the indoor venues, our findings can be interesting to the festival's organisers, especially if they are interested in attracting locals to jazz musicians who perform indoors. We add to the body of knowledge that tourists were more psychologically engaged with the festival in terms of their expectations, motivation and emotions experienced at the festival than the locals.

Regarding the festival's best aspects, non-local residents prioritised music diversity as the festival's best aspect, then stages which are followed by artists, organisation, etc., while the locals gave equal level of importance to music diversity, performers, stages, and atmosphere. This result adds to the knowledge area in the Spanish festival context, as some of the previous research regarding differences in experiences among locals and non-locals in a festival context, delved into economic aspect, (Herrero et al., 2012),

authenticity (Richards, 2007), and subjective well-being of local residents and their support for future festivals (Sirianni and Sabbagh, 2020). The diverse music styles in the programme were the most outstanding trait of the festival: a variety of (jazz) styles, music that catered for different tastes and type of audiences. The fact that one part of the programme did not require having any special jazz knowledge, while others were strictly for jazz connoisseurs, was recognised and highly appreciated by participants. This view of diversity is in line with jazz festival's richness in styles found by Laver (2015). Whereas bands and the quality of the performances used to be the most important factor for jazz festival visitors (Kruger and Saayman, 2017), in this case music diversity prevailed over the choice of performers included in the programme.

Participants from outside of the Basque Country were more highly motivated to attend the festival and enjoyed the performance of a particular band more than local participants. This greater preference for a particular jazz band could be related to the fact that non-local participants had to make a greater effort to attend the festival in terms of time, travel organisation and financial resources.

It was additionally found that non-local participants presented lower emotional Risk (Radbourne et al., 2009), as they showed greater enthusiasm during the concerts. Regarding the Authenticity indicator (Radbourne et al., 2009), participants from the Basque Country and from other parts of Spain considered the quality of the performances to be matched with the musicians' reputation to a greater extent than San Sebastian participants.

Local participants attended outdoor venue concerts more often, and they considered the atmosphere and free admission to be the festival's best characteristics more

frequently than participants from the rest of Spain. It is noteworthy that outdoor venue settings were more flexible in terms of genres (e.g., rock and pop) than indoor venue settings at the festival. An example that illustrates this was a concert by the band *Nogen*, held at an outdoor venue setting, which was mentioned by local participants as one of the most outstanding aspects of the festival. This is consistent with the literature that has shown how diverse programme offerings may attract new audiences to jazz festivals (McKay, 2018); or, in this case, visitors who were not strictly jazz fans.

Furthermore, the fact that local residents showed higher agreement that the best performers were those who directly interacted with the audience in comparison with participants from Spain was in line with the Authenticity indicator (Radbourne et al., 2009).

Stages, venues, and places where the concerts were held were the second most important factor in terms of the audience's experience, following the music aspect. As local participants had a greater preference for outdoor venue settings, the stages they referred to were frequently open-air and outdoor venues, concerts on the beach, and many places to listen to live music on the street, as well as their proximity and accessibility. The findings related to outdoor settings at the festival were consistent with the three continuums established by Oakes and Warnaby (2011). People could move from one stage to the other, experience live music more spontaneously than in managed indoor venue settings. Apart from the Authenticity indicator previously related to concert settings, in terms of the believability of, and emotional relationship with performers, as explained by Radbourne et al. (2009), this study also encountered emotional attachment to the festival's setting. Through the participants' descriptions of

the location (the beach, the city, and the venues) as the best aspect of the festival, the authenticity experienced extended beyond the concert setting to the overall festival's level, which suggests the importance of the socio-spatial aspect in the (jazz) music festival context (Rickly-Boyd, 2013; Szmigin et al., 2017).

While free admission concerts were important for all groups, they were more often mentioned by the Basque Country participants. This was welcomed by participants as a way of meeting new musicians and making the programme accessible to everyone. The importance of accessibility highlighted by Kemp and Poole (2016) was observed in the Heineken Jazzaldia Festival in that participants strongly emphasised the importance of having free-admission concerts and easy access to outdoor venues, especially near the beach, where some concerts were held.

As the Heineken Jazzaldia Festival offers a large number of concerts over several days, the fact that someone did not know the performer before the concert may not be the case for the same participant at another festival's concert.

The city of San Sebastián was recognised as the most outstanding feature of the festival by both San Sebastian and rest-of-Spain (non-Basque) participants. The festival's integration into the city, with some of its major locations becoming jazz venues, was assessed by the participants as an added value. It has been Jazzaldia's practice to incorporate the city's landscape into the festival from its early days, as the festival was characterised by having outdoor venues from the very beginning (Barnés, 2007). This is also highly valued nowadays. The festival's influence on the city's image is one of the characteristics of jazz festivals (Bonneau and Parantika, 2016). In addition, it was particularly remarkable for participants that the festival was held outdoors, on the

beach and near the sea, which was how they described the stages, and the extent to which visitors appreciated the beauty of the natural environment.

4.6 Final remarks

The purpose of this paper was to explore the audience experience at the Heineken Jazzaldia Festival in San Sebastian, considering how it varies depending on attendees' area of residence, taking into account their expectations, their preference for outdoor or indoor settings and what they regarded as the festival's best aspects.

As the findings showed, the area of residence played a role in audiences' expectations, motivation, and festival preferences. The limitations of this study are discussed below, along with recommendations for future research.

As explained in the Data analysis section, participants whose concert expectations were to enjoy the experience, to discover something new, or simply to satisfy their curiosity, were not selected for the quantitative analysis. Nevertheless, their views helped to understand the nature and intentions of festival goers and pave the way for future research.

Even though a total number of valid questionnaires ($n=406$) obtained in this study confirms the representativeness of data for a population above 100,000 (Krejcie and Morgan, 1970), some data that did not meet requirements for the quantitative and qualitative analysis were excluded (see section 4.3.4). Therefore, the total number of participants' answers was reduced for the analysis. Hence, we acknowledge the need for future research to improve the representativeness of data.

We further acknowledge the use of convenience sampling as a limitation of this study. However, despite the Festival's location, the weather conditions, and the fact that we

could not control for whether participants answered all the items, the total number of valid questionnaires is large which allowed us to carry out different types of tests. Therefore, we consider the results relevant to be considered.

Furthermore, we acknowledge the need to further investigate the experience of festival visitors in terms of the outdoor versus indoor settings and programme content according to their residence area, as this paper revealed a potential link between these groups. Moreover, we encourage further research that aims to embrace the social and environmental sustainability aspect of jazz festivals and events, since exploring preferences for outdoor versus indoor venue settings could greatly enhance the current understanding of the topic.

Finally, we believe these results may help festival organisers to acknowledge their audiences' motivations and preferences, and to improve their marketing and management strategies accordingly.

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5. Discussion and managerial implications of the thesis

This section will report on the findings from the three articles that form the main body of the thesis concerning the general objective we set up in the Introduction. Since the general objective was to analyse the audience experience in jazz festivals according to the audiences' socio-demographic profile and the festival setting, we will highlight the major points of overlap from the three articles, and discuss main learnings from the findings that will be accompanied with some managerial implications. Finally, an overall participants' evaluation of the concerts will be reported.

To respond to our general objective, first, the systematic literature review on jazz audiences was conducted to explore the extent to which international jazz festivals' audiences have been in the focus of academic attention. The aim was to contribute to the ongoing discussion on audience development challenges and jazz. The main challenge of carrying out this literature review was looking for answers across disciplines as there were only a few references that referred to audience development in the jazz context. This resulted in a breadth of topics that deal with audiences through different theoretical and practical perspectives. The findings of the review which encompass 84 references, serve as a database to the interested readers, academics, and professionals, to acknowledge or get a closer look at a set of factors that can impact audiences in the festival context. Taking the framework of audience development, we encountered several fields that could be nurtured to a greater extent, and among these is the co-creation aspect. Since the co-creation can be observed through co-production, engagement, and personalization in the festival context (Minkiewitz et al., 2014), the focus of the second and the third article of this thesis delved into relationships between

audience experience on the one side, and the jazz festival setting, and audience profile, on the other. Therefore, taking into account the general objective, the following lines aim to highlight the connecting points that we encountered in terms of audience experience and according to the audience profile (the residence area, education degree qualifications, music background), the setting in terms of its venues (indoor versus outdoor), and admission (paid versus free), audiences' concert expectations and the festival's aspects participants considered the best.

5.1 Festival setting and Audience profile

Regarding the festival setting, higher evaluation rates were given to the indoor venues and the paid admission concerts. Here it is important to mention that the majority of the concerts from the sample in the outdoor venues had free admission, while the concerts in the indoor venues were both with paid and free admission.

The points of overlap from the findings indicate stronger emotional engagement among indoor venue concert participants, the residents from Spain outside of the Basque Country, and the ones with amateur and professional music experience backgrounds. The intimacy of the indoor venue (Behr, Brennan & Cloonan, 2016) helped create higher emotional engagement. The participants with music education backgrounds may have had different criteria for the performance which affected their emotional engagement. Both indoor and paid admission concert participants preferred greater preparedness for the concert and liked being informed about the musical band to a greater extent. Both groups reported learning more and were to a greater extent cognitively stimulated by the concert. As Oakes & Warnaby (2011) observe, outdoor venues are exposed to unpredictable factors. From our perspective, this may have influenced the flow of the

performance, participants' focus, and atmosphere at the concerts in the outdoors. Indoor venue concert participants gave more importance to the rules about audience behaviour, such as when to clap, speak, etc. This kind of setting may have helped them to submerge themselves more into the performance and feel some level of "flow" (Csikszentmihalyi, 1990) while listening to the performance. This is an important notion to festival managers in terms of placing the right musical band into the proper venue. As the open-air venues are affected by the weather conditions, the sound of crowds, and many other factors, the music style of the band and the way they perform should be a proper fit for this kind of dynamic surrounding. The Music psychology perspective can add to the body of knowledge with insightful points on the relationship between the festival setting and audience experience.

Furthermore, the indoor venue attendees, those who paid admission, and all the participants from outside of the San Sebastian area were more satisfied with the relationship between the reputation of the performers and the concert quality. The authenticity of the performance related to the truth and believability of the performance helps create feelings of enjoyment (Radbourne et al., 2009).

The aspect that unites the outdoor venue, free admission, and local participants from San Sebastian was emphasised by their way of seeing the best performers as ones who communicated directly with the audience. Greater interaction and stronger collective engagement were important for these attendees. In reference to Kinnunen (2018) who suggested the relevance of the visitor's behaviour for co-creation of the atmosphere at the festival, our findings suggest that the co-creation of the atmosphere is not dependent solely on the audience members but as well on their interaction with the

performers. Musicians who engage their audiences in some way in the performance by inviting them to sing, clap, making them laugh or cry, etc., could make audiences feel an important part of the performance and enhance their experience. Conversely, we understand that for one part of the audience this aspect does not have to be relevant to have a positive experience, however, in this case, the outdoor venue, free admission, and the participants from the San Sebastian area found this aspect more important in comparison with the indoor venue, paid admission and participants from the rest of the Basque Country and Spain.

Recalling the festival's director's reflection on types of audiences at Heineken Jazzaldia that is described in the Methodology, the main division regarding audiences was made among free admission concert participants and the ones with paid admission. In each group were the ones familiar with jazz and the ones who visit the festival out of curiosity. This classification was related to audiences who physically attend the festival. This research delved into the audience's experiences according to admission, among others, and made a step forward into analysing audiences' interpretations in terms of the setting and their profiles. As we have seen from the findings, paid admission concert participants had points in common with participants from outside of the Basque Country, and the indoor venue ones. This analysis along with other findings according to audiences' profiles will hopefully enrich the organisational interpretation of their audiences' experiences and facilitate a more comprehensive insight into their audiences' behaviour and preferences.

5.2 Familiarity and Motivation

Regarding the group of items that include familiarity with the festival setting, its venues, and musical bands, as well as the level of motivation to attend the concert and a festival, there are several points of connection among the results obtained from the analysis from the second and the third article. The indoor venue attendees and all the participants from Spain outside of San Sebastian liked the work of a particular musician or band whose concert they attended to a greater extent. Following audience development initiatives, a suggestion for festival managers could be to involve local audiences in the decision-making process, where organisers could consider including audiences' voices in the selection of one or few artists in different venues. Audiences may vote who would they like to hear or see. We understand that some wishes could not be fulfilled because of performers' availability or cost. Nevertheless, it may be that some names could be reachable, and could increase audiences' role as contributors to the programming part of the festival. That way the visitors' participation would help the co-creation process of experiences (Minkiewicz et al. 2014; Morgan, 2008) and help the organisation become more audience-focused (Walmsley & Franks, 2011).

Moreover, indoor venues and the participants with Bachelor's, Master and PhD degrees had higher motivation to attend the festival. Additionally, participants with Bachelor's, Master and PhD degrees expressed higher affection toward these types of music festivals in general. Conversely, participants with Secondary School qualifications considered to a lesser extent that the quality was worth the cost of attendance in terms of tickets, transport, parking, personal. This finding can help festival managers to consider adapting some of these features to their needs.

Regarding the opportunity to talk about the performance with other people after the show, this was more important to the indoor venue participants than to the ones in the outdoors. Nevertheless, when we take a closer look at how the participants graded this aspect, this was moderately important to both the indoor and outdoor venue participants. Therefore, it seems that for our participants this feature is not of high relevance in the festival context.

5.3 Concert expectations

Through the analysis of participants' expectations, the results showed how local residents from San Sebastian were more likely not to have any expectations prior to concerts in comparison with the ones from the rest of Spain. This demonstrates to us that not having expectations before the concert does not influence audiences' decisions whether to attend the concert or not. Moreover, there were participants with high expectations and ones with very high expectations, the latter being especially present among the indoor venue participants and the ones from outside of the Basque Country. Burland & Pitts (2010) encountered great expectations among jazz attendees by exploring jazz club attendees in one club in Oxford. However, the festival setting is different, and gathers, as we encountered, different levels of motivations, expectations, and engagement.

5.4 Best Aspects of the Festival

Regarding the question on the aspects audiences consider to be the best, we saw how local residents had almost equal appreciation toward different festival aspects such as music diversity, artists, stages, and atmosphere. Conversely, non-local residents had placed greater emphasis on the musical diversity, then on the stages, followed by artists, organisation, etc. It is interesting to see how locals mentioned different aspects to a

similar extent which indicates the relevance diverse festival aspects have for their experience, while non-locals had higher motivations and expectations and valued the musical aspect the most. It seems that greater effort made for attending a jazz festival in terms of time and distance is correlated primarily with the core product of the festival, which is the music. Another interesting observation is that music diversity was recognised as the festival's best asset in contrast with some previous research in the international jazz festival context that pointed out the quality of the concerts as the most appreciated aspect (Saleh & Ryan, 1993; Williams & Saayman, 2011). An added value is that this was an open-ended question, therefore, the participants, without having a set of recommended options to mark, coincided in answers by selecting the diversity of music styles as the best advantage of the festival.

The audiences' selection of music diversity as the festival's best aspect coincides with the second best aspect mentioned by the festival's director. As explained in the Methodology section, the director first underlined the atmosphere as the great festival's asset which was subsequently followed by the artistic and venue diversity.

When we look at the overall evaluation of the statements of the Arts Audience Experience Index (Radbourne et al. 2010), participants from the sample gave the highest score to the importance of the musicians' technical skill and understanding of the work at live music events in general. This evaluation was not related to the previously attended concert, but to their experience before coming to Jazzaldia Festival, that is, to their pre-concert experience. Regarding the participants' evaluation of the previously attended concert at the festival, the item that was graded the highest was the one stating that the reputation of the performers was matched by the quality of the

performance. Both of these statements, the first referring to pre-concert experience and the other capturing impression of the festival's attended concert, refer to authenticity indicator, which according to Radbourne et al. (2010), describes audiences' believability of the performance and "whether the music is faithful to the score" (2010:313). The second highest scored item regarding the concerts attended is that the quality of the concert was worth the cost of attendance (ticket, transport, parking, personal). This is related to the participants' "perception of positive risk", and demonstrates the level to which the performance met audiences' expectations, Radbourne et al. (2010:313). In comparison with previous research that showed how cognitive engagement was the highest impression for events' attendees' in terms of what they have learnt at the event (Richards, 2020), in our case, authenticity and risk had prevalence in participants' evaluation of the concerts as described above. Moreover, the statements from the Arts Audience Experience Index (Radbourne et al., 2010), combine both personal impressions of the concerts and audiences' evaluation of the event setting, which enabled us to identify experience differences in greater detail. Additionally, by exploring differences among venues (outdoor and indoors), and admission (free and paid), along with audiences' profiles, this study adds to the body of knowledge regarding the relationships between the festival experience and the festival setting (venues, admission, and the best festival's aspects, among others) which was a gap encountered in the literature (Lee & Chang, 2017; Oakes & Warnaby, 2011; Richards, 2020, Webster & McKay, 2014; Cuenca-Amigo & Makua, 2019).

In a festival context that offers a great number of concerts, this study aimed to explore the immediate evaluation of the previously attended concerts. More than 90% of the

valid questionnaires refer to immediate concert evaluation. We find this aspect especially relevant as the literature review revealed incoherence in collecting participants' answers. Some samples included questionnaires filled out after the concerts while others were filled out hours, or days later. To avoid misunderstandings, each feedback is valuable. However, evaluation of immediate experience may be considerably different from the evaluation that happens weeks after the attended festival or concert. Taking into account a possibility that the participant could have attended more concerts in the meantime could shape and change his overall experience of the festival or concert.

Finally, each concert is different as artists' live performances also differ from one to the other and the way audiences behave will also influence musicians' performance (Hytönen-Ng, 2013). All of this shows us a set of unique experiences that are felt by the audience member at the specific concert and a festival setting as a whole. Keeping in mind that each audience member does not have the same expectation, nor motivation or level of engagement for the concerts attended at the festival, the festival setting seems like a place and opportunity of multiple unique experiences lived by audience members, performers, at both concert and the festival level.

6. Limitations

Bearing in mind the limitations included in each article of this study, we could add that having explored one single event research and one case study, is another limitation of this thesis. Moreover, due to the festival context itself, we could not distribute the questionnaires in front of each venue of the festival. The weather conditions, late-night concerts, limited resources for collecting the surveys in terms of the researchers

available to carry out the research, were additional factors that influenced the obtained number of the surveys.

Data collection at the festivals can be challenging. Some visitors come each day of the festival, while others come to a specific concert on a specific day. Therefore, collecting the answers that deal with the impression of the whole festival depends on various factors. Moreover, we faced the minority of the participants who were hesitant toward the nature of the questions and were not sure whether to fill out the questionnaire as they did not consider themselves jazz connoisseurs. This was an insightful note to us and confirmed the diversity of the audience's profiles. There are no wrong answers and each audience member's feedback is a valuable one.

7. Future Research Lines

Regarding the recommendations for future research, qualitative methodology approaches would enhance understanding of attendees' experiences according to festival setting and visitors' profiles. The grounded theory approach could be a good base for this kind of research. Moreover, an action research approach could help add a stronger social impact where both academics and professionals could extract information and nurture themselves with corresponding realities (theoretical and practical). This approach could provide fruitful and inspiring ideas that could serve as a basis for cultural policies. Organisational sociology studies could be included in further research that would involve analysing strategies across festivals' departments. The impact festivals have on local communities and urban or rural environment could enrich the knowledge area. Furthermore, an interdisciplinary approach could add value to the understanding of the subject, such as combining music psychology and leisure studies

researchers. Finally, a social sustainability approach that would analyse the needs and behaviour of a greater demographic variety of audiences' profiles, following environmental features and the festival setting is recommended to be included in further research.

8. Conclusion

This thesis aimed to understand the relationships between the audience experience in jazz festivals according to audiences' profiles and the festival setting. We approached this objective by embracing the field of study of audience development, leisure studies, and the perspective of the festival research. Our goal was to analyse audience experience in the jazz festival context taking into account audiences' profiles such as education degree obtained, musical background, concert expectations, on the one hand, and a festival setting in terms of its venues (indoor and outdoor) and admission (paid versus free), on the other.

The systematic literature review was conducted to identify the extent to which the literature from relevant scholarly sources around international jazz festivals' audiences is in line with audience development features. This helped us reveal emerging trends regarding jazz audiences in the international jazz festival context and (un)covered topics concerning audience development features. Our results showed how a variety of topics that surround audiences dealt with digital mediation, market segmentation, socio-psychological factors (behaviour, motivation, listening), management, place and impact, communities, etc. In terms of audience development features, we concluded how participation and co-creation, organisational change, and building capacity for the personnel and employees in the organisation were less covered topics. We also

concluded how motivation is one of the most researched aspects in festival audiences. However, how audiences interact with the festival setting and evaluate their aspects was a gap encountered that we aimed to cover by researching the San Sebastian Jazz Festival. We explored this by adapting the tool for the performing arts to the festival setting. This new methodological insight let us delve into audiences' experience and their evaluation of the festival offer. The nature of the questionnaire itself offered a novel and holistic view of the audience's experience in the jazz context. We identified what aspects are important to audiences in the jazz festival context and how important they are to them by exploring how audiences experience the festival and its concerts in terms of their profiles and the festival setting. Specifically, we identified differences according to the venue attended, tickets purchased, and audiences' educational and musical backgrounds. We additionally revealed audience experience differences at the festival among participants' residence area and their preferences in terms of the chosen venue, aspects they considered the best, and concert expectations.

Measuring audience experience and comparison of the results with audience development, leisure experience research, and festival studies, helped us provide managerial implications reflected in each article and discussion of the thesis. The findings showed the relevance and importance of the involvement of different sectors across organisations (production, logistics, programming, marketing, among others) for audiences' experience within a jazz festival setting.

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10. Appendix

APPENDIX A – INFORMED CONSENT FORM (Interview with the Festival's Director)

CONSENT TO PARTICIPATE IN RESEARCH

The audience experience of Heineken Jazzaldia festival, San Sebastián

You are asked to participate in a research study conducted by Sonja Bakic from the Leisure department at University of Deusto, Bilbao, Spain. The study is being conducted as part of the Doctoral thesis research. Kindly note that your participation in this study is entirely voluntary. Please read the information below and ask questions about anything you do not understand, before deciding whether or not to participate.

You have been asked to participate in this study as it is of great importance to obtain a relevant information from the person who is directly involved in audience experience development of the Festival as this is the main subject of the research.

Purpose of the study

This research is designed to examine the audience experience of the festival and to identify the current instruments used by the organizers to develop its audience.

Procedure

The interview could last approximately 50 minutes in order to collect all the necessary data. If necessary, interview could be split in various time intervals. Please note that the interviewer would like to record audio for the interview in order to be able to analyze received data. In case you wouldn't like to be recorded, kindly inform the interviewer prior to the interview. The interview will be held according to your preferred time and place requirements.

Potential risks and discomforts

Kindly note that due to any potential physical inconvenience or risk, the interview will be postponed or cancelled if necessary.

In the event of physical and/or mental injury resulting from participation in this research project, University of Deusto does not provide any medical, hospitalization or other insurance for participants in this research study, nor will University of Deusto provide any medical treatment or compensation for any injury sustained as a result of participation in this research study, except as required by law.

Potential benefits to subjects and to society

The aim of the research is to analyze the Festival's organizational aspect of the audiences in order to contribute to the enhancement of the quality of leisure experience of the audiences. Additionally, the result of the research that will form part of the Doctorate

thesis will be considered as a scientific contribution which could be revealed in the scientific conferences and/or journals.

Confidentiality

Any information that is obtained in connection with this study and that can be identified with you will remain confidential and will be disclosed only with your permission or as required by law.

Please note that the access to the audiotaped record version will have the Researcher, Sonja Bakic, and Thesis Directors, Macarena Cuenca-Amigo and Jaime Cuenca.

Participation and withdrawal

You can choose whether or not to be in this study. If you volunteer to be in this study, you may withdraw at any time without consequences of any kind or loss of benefits to which you are otherwise entitled. You may also refuse to answer any questions you do not want to answer. There is no penalty if you withdraw from the study and you will not lose any benefits to which you are otherwise entitled.

Identification of Researchers

If you have any questions or concerns about this research, please contact:

Sonja Bakic at sonjabakic@deusto.es (Research Investigator)

Macarena Cuenca Amigo at macarena.cuenca@deusto.es (Thesis Director)

Jaime Cuenca Amigo at jaime.cuenca@deusto.es (Thesis Director)

Rights of Research Subjects

The University of Deusto Review Board has reviewed my request to conduct this project. If you have any concerns about your rights in this study, please contact the Research Ethics Commission of the University of Deusto at comite.etica@deusto.es

I understand the procedures described above. My questions have been answered to my satisfaction, and I agree to participate in this study. I have been given a copy of this form.

Printed Name of Subject

Signature of Subject

Date

Signature of Witness

Date

APPENDIX B – QUESTIONNAIRE JAZZALDIA 2019 (Spanish)



Cuestionario de la experiencia de los públicos en el Heineken Jazzaldia 2019

Este cuestionario, anónimo y confidencial, pretende conocer la experiencia de los públicos de los conciertos del Festival de Jazz de Heineken Jazzaldia desde una perspectiva general y forma parte de la tesis doctoral de Sonja Bakic, co-financiada por la Universidad de Deusto y por la Comisión Europea a través del programa Horizonte 2020 Marie Skłodowska-Curie. Su colaboración es imprescindible para desarrollar este trabajo, por lo que solicitamos que nos dedique unos minutos y responda con sinceridad a todas las preguntas.

La participación en esta actividad es voluntaria y puede dejar de participar en cualquier momento sin que deba dar razones por ello. Los datos obtenidos serán de carácter confidencial, se mantendrá el anonimato y éstos estarán disponibles solo para el personal investigador participante en el estudio.

1. Nombre del concierto al que acaba de asistir

2. Antes de asistir, ¿qué expectativas tenía para este concierto?

3. Indique, por favor, su grado de acuerdo con las siguientes afirmaciones:

	Totalmente en desacuerdo	En desacuerdo	Ni de acuerdo ni en desacuerdo	De acuerdo	Totalmente de acuerdo	No sé/ No procede
a) Asisto a tantos conciertos en el Heineken Jazzaldia como me sea posible.						
b) Me gusta mucho la selección de los y las artistas en el Heineken Jazzaldia.						
c) Me gusta mucho la selección de los y las artistas en este escenario/espacio.						
d) Me gusta mucho la obra de este músico / grupo musical en particular.						
e) Me gusta mucho cómo está organizado el Festival.						



Totalmente en desacuerdo	En desacuerdo	Ni de acuerdo ni en desacuerdo	De acuerdo	Totalmente de acuerdo	No sé/ No procede
--------------------------------	------------------	---	---------------	--------------------------	-------------------------

f) Me gusta mucho este tipo de festivales de música.					
g) Me gustaría ir a este tipo de festivales de música más a menudo.					
h) Tenía muchas ganas de venir a este Festival.					
i) Tenía muchas ganas de estar en este Festival en compañía de amigos y/o familiares.					
j) Tenía muchas ganas de estar en este Festival en compañía de otras personas interesadas en este tipo de música.					

4. Valore **la importancia** que tienen para usted los siguientes aspectos en su experiencia en **EVENTOS MUSICALES EN GENERAL** (incluyendo otros tipos de espectáculos musicales a los que asistió antes de este Festival).

Nada importante	Poco importante	Indiferente	Importante	Muy importante	No sé/ No procede
--------------------	--------------------	-------------	------------	-------------------	-------------------------

i. La información sobre el espectáculo y la obra de los y las artistas está incluida en el programa.					
ii. El espacio/centro de arte/festival presenta mi tipo de espectáculos favorito.					
iii. El espectáculo coincide con las expectativas creadas a partir de la descripción publicitaria.					
iv. El público sabe que hay reglas de comportamiento establecidas (por ejemplo, cuándo aplaudir, no hablar durante el concierto).					
v. Los músicos/grupos musicales muestran habilidad técnica y comprensión de la obra.					
vi. Anteriormente he visto u oído sobre esta obra (producción), o accedí a una vista previa en la Web.					



Nada importante	Poco importante	Indiferente	Importante	Muy importante	No sé/ No procede
-----------------	-----------------	-------------	------------	----------------	----------------------

vii. Cuando asisto a un concierto, quiero que me plantee una forma diferente de pensar sobre las ideas y cuestiones que se presentan en la producción del espectáculo.						
viii. Los miembros del público tienen la oportunidad de discutir sobre el evento en algún momento después del espectáculo.						

5. Califique, por favor, hasta qué punto está de acuerdo con las siguientes afirmaciones sobre **el concierto al que acaba de asistir**.

Totalmente en desacuerdo	En desacuerdo	Ni de acuerdo ni en desacuerdo	De acuerdo	Totalmente de acuerdo	No sé/ No procede
--------------------------	---------------	--------------------------------	------------	-----------------------	----------------------

a) La calidad del concierto mereció el coste de asistencia (el precio de la entrada, transporte, aparcamiento, coste personal).						
b) La reputación de los y las artistas coincidió con la calidad del concierto.						
c) Aprendí algo nuevo de este espectáculo.						
d) Mi disfrute o apreciación del jazz aumentó a partir de este espectáculo.						
e) Los y las mejores artistas fueron aquellos que se comunicaron directamente con el público.						
f) Parece que otras personas del público reaccionaron de forma similar a la mía al espectáculo.						
g) Durante el concierto hubo momentos que me sentí entusiasmado y emocionado.						
h) Asistir a este espectáculo en vivo con otras personas aumentó mi comprensión acerca de cómo interactúan las audiencias y los y las artistas.						



En las preguntas que aparecen a continuación, por favor, marque las opciones de respuestas adecuadas.

6. Edad

- ☐ Hasta 30 ☐ 31 - 40 ☐ 41 - 50 ☐ 51-60 ☐ 61+

7. Ocupación

- ☐ Trabajando ☐ Estudiando ☐ Jubilado/a ☐ Otro

8. Sexo

- ☐ Mujer ☐ Hombre ☐ Otra denominación

9. ¿Cuál es su nivel de formación concluido?

- ☐ Sin estudios
☐ Estudios primarios
☐ Estudios secundarios (Bachiller, FP grado medio)
☐ Licenciado o Diplomado universitario / FP grado superior/ Grado universitario
☐ Máster o doctorado

10. ¿Tiene algunos de los siguientes?

- ☐ Educación o formación musical formal
☐ Experiencia musical profesional
☐ Experiencia musical amateur
☐ Ninguno de los anteriores

11. Residencia actual

- ☐ Donostia-San Sebastián ☐ Resto de España (¿Lugar? _____)
☐ Gipuzkoa (pero no Donostia) ☐ Otro país (¿Cuál? _____)
☐ Bizkaia
☐ Araba

12. ¿Cuáles son los aspectos de Heineken Jazzaldia que más le han gustado?



13. ¿Ha estado en el Festival de Jazz de Getxo en los últimos 10 años?

- ☐ Nunca ☐ Una o dos veces ☐ Entre tres y cinco veces ☐ Más de cinco veces

14. ¿Ha estado en el Festival de Jazz de Vitoria-Gasteiz en los últimos 10 años?

- ☐ Nunca ☐ Una o dos veces ☐ Entre tres y cinco veces ☐ Más de cinco veces

15. ¿Considera que hay algún aspecto del concierto o el Festival que le gustaría que fuese diferente y que contribuiría de manera significativa a su experiencia general?

Si lo desea, añada cualquier otro comentario.

MUCHAS GRACIAS POR SU COLABORACIÓN

POR FAVOR, ENTREGUE EL CUESTIONARIO AL/LA ENTREVISTADOR(A) QUE HA SOLICITADO SU PARTICIPACIÓN.

Fecha:...../07/2019
Hora:.....h.....min

Mié	Jue	Vie	Sáb	Dóm
24	25	26	27	28

CUESTIONARIO No.
.....

APPENDIX C – QUESTIONNAIRE JAZZALDIA 2019 (English)



Audience experience questionnaire Heineken Jazzaldia 2019

This questionnaire, anonymous and confidential, aims to acknowledge the experience of the audiences at the Heineken Jazzaldia Festival's concerts from a general perspective and forms part of Sonja Bakic's doctoral thesis, co-funded by the University of Deusto and the European Commission through the Horizon 2020 Marie Skłodowska-Curie program. Your collaboration is essential to develop this work, so we ask you to take a few minutes and answer honestly to all the questions.

Participation in this activity is voluntary and you may stop participating at any time without giving reasons for it. The data obtained will be kept confidential, anonymity will be maintained and will be available only to the research staff participating in the study.

1. Name the concert you have just attended

2. Prior to attending, what were your expectations for this concert?

3. Please rate your agreement with the following statements:

	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree	Do not know/Does not apply
a) I attend as many performances at Heineken Jazzaldia festival as possible.						
b) I really like the selection of artists at the Heineken Jazzaldia.						
c) I really like the selection of artists at this venue (stage).						
d) I really like the work of this particular musician/musical group.						
e) I really like how the Festival is being organised.						
f) I really like these type of music festivals.						



Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree	Do not know/Does not apply
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g) I would like to go to these type of music festivals more often.					
h) I have been looking forward to coming to this music festival.					
i) I have been looking forward to attending this festival in the company of friends and /or family.					
j) I have been looking forward to attending this festival in the company of other people who are interested in this type of music.					

4. Rate the **importance** of the following aspects to your experience at **LIVE MUSIC EVENTS IN GENERAL** (including other types of music events you attended prior to this Festival),

Not important at all	Of little importance	Indifferent	Important	Very important	Do not know/Does not apply
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i. Notes about the performance and the artists' work are included in the program.					
ii. The venue/arts centre/festival presents my preferred type of shows.					
iii. The performance matches expectations from the promotional description.					
iv. Audiences know there are established rules for audience behaviour (eg. When to clap, no speaking during the performance).					
v. The musicians/musical groups show technical skill and understanding of the work.					
vi. I have previously seen or heard this work (production), or accessed a preview on the Web.					
vii. When I attend a concert, I want to be challenged to think differently about ideas and issues presented in the production.					



viii. Audience members have the opportunity to discuss the performance with others some time after the show.						
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5. Please rate your agreement with the following statements about **the concert you have just attended**.

	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree	Do not know/Does not apply
a) The quality of the concert was worth the cost of attendance (ticket, transport, parking, personal).						
b) The reputation of the performers was matched by the quality of the performance.						
c) I learned something new from this performance.						
d) My enjoyment or appreciation of Jazz increased from this performance						
e) The best performers were those who communicated directly with the audience.						
f) Other members of the audience seemed to have a similar response to the performance as I did.						
g) I felt tense and excited at moments during the concert.						
h) Attending this live performance with other people increased my understanding of how audiences and performers interact.						



For the questions below, please mark the appropriate answer choices.

6. What is your age group?

- ☐ Under 30 ☐ 31 - 40 ☐ 41 - 50 ☐ 51-60 ☐ 61+

7. What is your occupation?

- ☐ Working ☐ Studying ☐ Retired ☐ Other

8. What is your gender?

- ☐ Female ☐ Male ☐ Other

9. What is your highest formal education degree obtained?

- ☐ No studies
☐ Primary school
☐ Secondary school
☐ Bachelor degree
☐ Postgraduate degree

10. Do you have any of the following?

- ☐ Formal music education or training
☐ Professional music experience
☐ Amateur music experience
☐ None of the above

11. Your current residence area.

- | | |
|--|--|
| ☐ Donostia-San Sebastian | ☐ Rest of Spain (¿Place? _____) |
| ☐ Gipuzkoa (outside Donostia) | ☐ Other country (¿Which one? _____) |
| ☐ Bizkaia | |
| ☐ Araba | |

12. What aspects of the Heineken Jazzaldia did you like the most??



13. In the last 10 years have you been to Getxo Jazz Festival?

- ☐ Never ☐ Once or twice ☐ Three to five times ☐ More than five times

14. In the last 10 years have you been to Vitoria Jazz Festival?

- ☐ Never ☐ Once or twice ☐ Three to five times ☐ More than five times

15. Please tell us briefly if there is any aspect of the concert or Festival that you would like to be different which could contribute significantly to your overall experience?

If you wish, please add any other comments.

THANK YOU VERY MUCH FOR YOUR COLLABORATION.

PLEASE HAND OVER THE QUESTIONNAIRE TO THE INTERVIEWER WHO HAS REQUESTED YOUR PARTICIPATION.

Date:...../07/2019
Time:.....h.....min

Wed	Thu	Fri	Sat	Sun
24	25	26	27	28

SURVEY No.
.....