Developing Jazz Communities in Regional Australia:
A Multi-Site Qualitative Study on
Cairns and Mackay, North Queensland

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Abstract

The mention of jazz in Australia might conjure up thoughts of performances in trendy laneway venues in Melbourne or other metropolitan cities. However, jazz is performed throughout the country in many smaller regional centres. These regions often have highly skilled musicians who enjoy the support of a small, but passionate, community. This thesis documents a qualitative exploration of the question: What factors influence the development and sustainability of a jazz community in regional Australia?

The study focussed on Cairns and Mackay in North Queensland, Australia, and applied grounded theory methodology to data from 24 semi-structured interviews with community members in both regions. The data collection also included a survey of audience members associated with the jazz community in Mackay.

The study investigated topics associated with performance, sociological, governmental and educational factors in both communities, and through the grounded theory process it uncovered three major influences: venues, regionality and education.

It was discovered that both communities shared similar challenges in relation to jazz musicians performing in venues, working with venue owners, and attracting audiences. Both regions also shared issues relating to geographical isolation, economic impacts, transient populations, and parochialism from the general public. While there were some similarities in the factors that contributed to the development of the jazz communities in Cairns and Mackay, the study also uncovered significant differences based on the distinct geographical, economic, sociological and educational influences within each region.

This study provided an opportunity to explore multiple approaches to building and sustaining two North Queensland jazz communities. Since some of these approaches might be applicable to jazz communities in other regional areas, a series of practical recommendations have been drawn from this investigation.

Acknowledgements

Thesis Declaration

Candidate's Statement

By submitting this thesis for formal examination at CQUniversity Australia, I declare that it meets all requirements as outlined in the Research Higher Degree Theses Policy and Procedure.

Statement Authorship and Originality

By submitting this thesis for formal examination at CQUniversity Australia, I declare that all of the research and discussion presented in this thesis is original work performed by the author. No content of this thesis has been submitted or considered either in whole or in part, at any tertiary institute or university for a degree or any other category of award. I also declare that any material presented in this thesis performed by another person or institute has been referenced and listed in the reference section.

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List of Publications During Candidature

McKenzie, P. (2017). Jazz culture in the north: A comparative study of regional jazz communities in Cairns and Mackay, North Queensland. *M/C Journal*, 20(6). Retrieved from http://journal.media-culture.org.au/index.php/mcjournal/article/view/1318

McKenzie, P. (2019). Maintaining good relationships with research participants. In D. L. Brien, C. Batty, E. Ellison, & A. Owens (Eds.), *The doctoral experience: Student stories from the creative arts and humanities* (pp. 147-156). London: Palgrave Macmillian.

1. Introduction

This thesis documents a qualitative investigation into the development and sustainability of jazz communities in two regional centres of Australia. The study, which was conducted at Central Queensland University between June 2014 and July 2019, aimed to identify factors that have influenced the development and sustainability of the jazz communities in Cairns and Mackay in North Queensland. This study used grounded theory methodology. Factors that were explored included: performance factors, educational factors, sociological factors and governmental factors. By investigating the strengths and weaknesses of these factors in the two cities, the study aimed to provide a deeper insight into these regional jazz communities in North Queensland and thus benefit the future development and sustainability of jazz communities in other regional Australian communities. This chapter provides a general introduction to the study, discussing topics such as the purpose of the study, the sites that were chosen for investigation, the research method that was used, the significance of the study, and the limitations of the study.

Background to the Research

Jazz critics and jazz musicians regard the Australian jazz scene as a centre of vibrant and creative activity (Chessher, 2009; Rechniewski, 2008; Shand, 2009). From the inception of the very first Australian-produced jazz bands in the early twentieth century (Whiteoak, 1994), jazz has been, and is, performed in all states and

territories of Australia, and is now part of the cultural landscape of the country. Due to the large distances between many cities and towns in Australia, however, the development of jazz has been impacted by the geographical isolation (Chessher, 2009; Clare, 1995; B. Johnson, 2000; McGuiness, 2010; Nikolsky, 2012; Stevens, 2001). Major cities have historically been the central hubs of development, but it has been increasingly recognised that regional centres also provide avenues for jazz performance and sites for development and innovation (Curtis, 2010). One of the biggest and most successful examples of an Australian regional centre supporting jazz is Wangaratta's Jazz Festival in country Victoria. Curtis (2010, p. 102) believes "this country town has been and continues to be a capital for jazz in Australia." Whilst this festival and many others that occur annually around regional Australia provide an avenue for jazz musicians and listeners to appreciate this distinct art form, regional centres still struggle to attract jazz musicians to permanently live in these centres to help build a performance culture (Hodges & Kerr, 2004). Although there is evidence to suggest regional jazz festivals provide a strong linkage between the major cities and rural and remote locations (Curtis, 2010; Gibson & Connell, 2012; Gibson, Waitt, Walmsley, & Connell, 2009), very little literature exists on the development and sustainability of jazz communities in regional Australia. Looking at the arts more generally, the conversation on its role in regional communities appears to be as important as ever, as Anwar-McHenry, Carmichael, and McHenry (2018, p. 240) comment:

> The arts are a vehicle for both social and civic participation at the professional
> level and for recreation, and thus are thought to play a role in rural sustainability

for their ability to explore and redefine a sense of individual and collective identity as a way of re-envision or repositioning small communities.

Although it is widely accepted that the arts play an important role in regional communities, most research into the creative and performing arts within Australia has focussed on activities within metropolitan areas rather than regional areas. Waitt and Gibson (2013, p. 76) observe, "From the perspective of rural Australian creative life, the persistent urban bias in creativity research appears decidedly strange." The dearth of research on jazz communities in regional Australia presents an opportunity that this study can help to address.

This study focused on the jazz communities in Mackay and Cairns, with the aim of identifying factors that have influenced the development and long-term viability of the jazz communities in these cities. These two sites provide differing environments with differing histories, which have shaped the development of their two regional jazz communities. Long (2014, p. 54) believes, there is a "need to reflect on the local specificity of place history, economy and cultures in devising local music (and tourism) plans and strategies, while recognizing the relevance of comparisons with other places."

As both a regular jazz performer in regional areas of Australia and a lecturer of jazz and contemporary music at the Central Queensland Conservatorium of Music in Mackay, I decided to investigate two jazz communities that I have performed and worked within for over 15 years. These two communities have provided many rich experiences for me as both a musician and educator, and the chance to undertake this

project and investigate their development and sustainability has been extremely insightful and rewarding.

Since the notion of a *jazz community* is such a central concept in this study, it would be useful to define the term before proceeding any further. One of the earliest academic definitions of a jazz community was provided by A. P. Merriam and Mack (1960). Their work broadly defines a jazz community as "people who share an interest in jazz and who share it at a level of intensity such that they participate to some extent in the occupational role and ideology of the professional jazz musician" (A. P. Merriam & Mack, 1960, p. 1). A. P Merriam and Mack also describe the sociological factors that contribute to the makings of the jazz community including the community members' self-segregation and isolation from the public due to their working hours, the negative stereotypes of drug association, and the members' general lack of education. In the decades since the paper's release, there has been considerable debate regarding the accuracy of this definition. Martin (2005) identifies with this definition, but argues that the comments about self-segregation and isolation are no longer relevant. Martin encourages a move away from the view of a self-contained deviant subculture described in A. P Merriam and Mack's paper and outlines the jazz community as a particular world—among many—that is powered by individuals' activities and interactions (Martin, 2005). This definition from Martin builds on the work of Becker (1982), who describes the model of an *art world* as an artistic community that is more holistic than just a community of performers. This art world model includes audience members, promoters, journalists, educators, agents and record producers (Becker, 1982). This study used Becker's definition of a jazz community by drawing input from a variety of individuals associated with the jazz

communities in Cairns and Mackay, including performers, audience members, venue owners, educators, students and others.

Background of Chosen Sites

The two sites that were chosen for this investigation lie on the central and northern coast of Queensland. Both Mackay and Cairns are regional cities with populations of 112,798 and 156,169 respectively (Australian Bureau of Statistics [ABS], 2016). The largest city in Queensland is the capital Brisbane, positioned in the far south with a population of 2,065,996 (ABS, 2016). The majority of this large Australian state is considered regional.

Figure 1.1 Map of Queensland showing the locations of Cairns, Mackay and Brisbane (Google, n.d-c)

Mackay

Mackay is a sub-tropical city, situated in the most northern part of Central Queensland. Historically, the region's economy was underpinned by the sugar cane industry, however, in recent years, the region's economy has been boosted by its role as a service centre for the coal mining industry in the nearby Bowen Basin (Rolfe, Miles, Lockie, & Ivanova, 2007).

In relation to music education, Mackay is home to the Central Queensland Conservatorium of Music (CQCM). This facility is a division of Central Queensland University that has offered conservatoire style degree courses in music and theatre since 1989. Current students and graduates from the Bachelor of Music (Jazz and Popular) degree perform throughout Australia and internationally while helping to build a significant portion of the musical fabric in the Central and Northern Queensland regions.

The Mackay region is also home to a range of music festivals that incorporate live jazz performance. A semi-regular influx of touring jazz artists and groups who perform at the Mackay Entertainment and Convention Centre has added to the vibrancy of the Mackay jazz community, alongside the recent establishment of a number of local commercial venues that actively promote and support the performance of live jazz music. It is also important to mention the close proximity of the Whitsunday Islands and the role this area has played in the employment and development of Mackay jazz musicians and others.

Cairns

Cairns is a world-famous tourist destination situated in the Far North Queensland region, on the doorstep of the Great Barrier Reef (Thorp, 2007). In 2016, the city boasted two jazz/blues clubs and a range of performance venues including the Reef Hotel Casino and the Cairns Convention Centre.

In relation to tertiary education, the region provides opportunities for students to study a Diploma of Music at the Queensland TAFE, however this course does not

include jazz styles and is more focussed on the basics of popular music. There is also an informal jazz academy at Smithfield State High School and community jazz groups such as the Teachers Inc. Big Band, that foster talent in the region for teachers and students alike. The tropical lifestyle and natural beauty of the Cairns region have attracted many musicians to the area from other regions, either as regular visiting performers or permanent residents. Examples of musicians with high-profile musical backgrounds, who have resided in Cairns include Wilma Reading, a vocalist who performed with Duke Ellington; Mike Price, guitarist and former Australian National University music lecturer, and Mike Rivett, saxophonist and an Australian jazz awards winner. These musicians were unable to participate in this study due to either extensive touring and work commitments interstate/overseas, or not residing in Cairns during the duration of this project.

In contextualising this study, it is important to note that neither Mackay nor Cairns is considered to be a significant jazz centre in Australia. Major cities such as Melbourne, Sydney, Perth and Brisbane are widely regarded as jazz hubs, but at the regional level, there are few that stand out. Mount Gambier in South Australia, home to the James Morrison Jazz Academy (established 2015), is a notable exception. Wangaratta in Victoria, which hosts a large jazz festival annually, is another one. Hodges and Kerr (2004) and A. Mitchell (2003) discuss the challenges of keeping high-level jazz performers in regional areas. Despite both regions being far away from the epicentres of Australian jazz, the style is performed in both regions, and this study attempted to identify factors that influenced the development and sustainability of the two jazz communities. As a Central Queensland University lecturer of jazz in Mackay

and a regular performer and educator in both regions, I have a strong interest in the development of regional jazz communities, particularly in North Queensland.

Research Questions

The aim of this study is to answer the central research question, What factors influence the development and sustainability of a jazz community in regional Australia? This central question has four associated research questions:

1. What performance factors contribute to, or detract from, the development and sustainability of a jazz community in regional Australia?

2. What sociological factors contribute to, or detract from, the development and sustainability of a jazz community in regional Australia?

3. What educational factors contribute to, or detract from, the development and sustainability of a jazz community in regional Australia?

4. What governmental factors contribute to, or detract from, the development and sustainability of a jazz community in regional Australia?

Research Method

The research method that was selected for this study was grounded theory. This methodology is an inductive investigative process that involves using iterative strategies to collect and analyse qualitative data in order to construct a theory (Charmaz, 2014). One of the primary reasons I chose this methodology was because

the research problem involved investigating and understanding two jazz communities with different social, economic and geographical contexts. Discovering theories and new insights from the community members through social inquiry was an appropriate form of investigation. The data from this study came from conducting semi-structured interviews with jazz community members in both regions. One of the advantages of using semi-structured interviews is the ability to conduct individual in-depth inquiry, delving deeply into social and personal matters (DiCicco-Bloom & Crabtree, 2006). The participants in this study consisted of community members who had insights into their respective communities as either performers, audience members or educators. The data collection and analysis phases occurred simultaneously, which is common in qualitative research. A process known as *theoretical sampling* (Glaser & Strauss, 1967) was employed to refine and direct the inquiry to areas that had already been established or discovered during the data analysis. All interviews were recorded and later transcribed in full by myself to ensure an accurate analysis. In addition, an anonymous survey was conducted with a Mackay audience of 81 patrons, in order to uncover statistical information.

The first phase of the data analysis in a grounded theory study is called *open coding*. This phase involved identifying *categories* and *properties* in the data. A category can consist of a collection of codes that have overriding significance or can be attached to common themes. A property is a defining characteristic of a category or concept (Charmaz, 2014). These categories and properties were formed by constant comparison of the data. *Theoretical memos* were written about the categories and properties and their connections with the data. *Memo-writing* occurred throughout each phase of the analysis to record the researcher's insights about the codes or

relationships. These written thoughts helped with the writing stage and theory generation by providing a dialogue between data and categories. The qualitative data analysis software NVivo was used to assist with the coding and memo-writing.

The next phase of a grounded theory study is called *theoretical coding*. This phase involved comparing the identified codes to find relationships and collective areas of meaning. Like the concepts that emerged from the data in the previous phase of open coding, the relationships between the concepts emerged from the data and were not preconceived or contrived. After the concepts were reassembled and assigned meaning, coding was reduced to the core concepts or categories that related to the main theme of the study. This third phase of a grounded theory study is known as *selective coding* (Charmaz, 2008b).

Data analysis stopped when the study reached a point called *theoretical saturation*. This means the researcher has sampled and analysed the data to such a degree, that no new concepts or connections to other categories or concepts can manifest (Aldiabat & Navenec, 2018). After this process, I wrote up my emergent theory, using the theoretical memos as a foundation for the structure of this thesis. This focussed approach resulted in the emergence of three major areas that impacted the development of the two jazz communities in Cairns and Mackay: venues, regionality and education. The research method is explained in more detail in Chapter 3 of this thesis, and the results and discussion are presented in chapters 4 to 6.

Significance of the Study

A study of this nature will benefit a range of people associated in the development of the arts in regional and non-regional communities. This research has shed light on two contrasting communities in North Queensland where jazz is currently performed. By drawing on both positive and negative factors influencing the performance of jazz in these two areas, this study offers recommendations for the development and sustainability of regional jazz communities, both in Queensland and more widely across Australia. Earlier sections of this chapter have already discussed the important role that the arts play in regional Australian communities.

Limitations of the Study

Population, geography and time boundaries are the main limitations of this study. Study participants were limited to a fixed number of people within the Mackay region and the Cairns region. Participants were selected according to their potential to provide new insights into the research questions—a procedure known as theoretical sampling (S. J. Taylor & Bogdan, 1998). It was not feasible to interview or gather data from every person who has been associated with the jazz communities within these regions, and financial and circumstantial constraints prevented me from studying other regional communities. These limitations may influence the findings that arise from this study.

Definition of Terms

This study uses conventional terminology that is accepted and used by the jazz community. Definitions are not presented for such terms, as it is assumed that the reader understands their meaning.

Definitions of terms that are particularly relevant to this study are provided below. These definitions will also be discussed in greater detail within the thesis.

I. Community: a group of people connected by a characteristic in common. "Communities can be based on ethnicity, religion, class, gender, or politics. They can be located in villages, towns, cities, or cyberspace. Communities can be large or small, local or global, traditional, modern, or postmodern" (Higgins, 2012b, p. 114).

II. Jazz community: the/a community of musicians that is and has been responsible for the proliferation of the jazz art-form through a variety of mediums. Community members include but are not limited to, professional musicians, composers and arrangers, audience members, journalists, educators, club promoters and record producers.

III. Jazz scene: a space or group of jazz affiliates where a specific jazz style or range of performances takes place. A jazz scene or scenes can operate within a greater jazz community.

IV.   Jazz canon: a broad body of jazz works that society has accepted as influential. This includes early jazz, Dixieland, swing, bebop, cool jazz through to hard bop and fusion.

V.   Parochialism: a limited and narrow look on a topic or area. In relation to jazz in this thesis, parochialism refers to a limited or narrow knowledge and appreciation of the jazz style in North Queensland.

VI.   CQUniversity: the marketing brand name for the Central Queensland University. Often used interchangeably with the latter.

Organisation of Thesis

The content of this thesis is organised into seven chapters.

Chapter 1, Introduction, provides a general introduction to the study, discussing topics such as the purpose of the study, the sites that were chosen for investigation, the research questions, the research method that was used, the significance of the study, and the limitations of the study.

Chapter 2, Review of the Literature, presents a review of the literature that is relevant to this study. The chapter commences with a discussion about literature surrounding the definitions of jazz, community, jazz community and jazz scenes. It then continues with a review of the literature relating to the four central areas of investigation that informed the research questions for this study. They included performance, educational, governmental and sociological factors that relate to the development and sustainability of the two jazz communities.

Chapter 3, Research Method, discusses the research methodology that was used in this study. It provides an overview of qualitative research, the chosen research paradigm and the grounded theory methodology. This chapter also details the specific processes involved in data collection and analysis, including semi-structured interviewing, audience surveying, open coding, memo-writing, theoretical coding, selective coding, theoretical sampling, theoretical saturation, sorting memos and writing theory.

Chapter 4, Venues, is the first of three chapters that present the findings from this study. This chapter discusses the impact of venues and related factors in both Cairns and Mackay. Topics of discussion include venues owners, marketing, economic impacts, venue aesthetics, and owning a venue from the musicians' perspective.

Chapter 5, Regionality, presents findings and discussion related to the unique regional issues that have influenced jazz communities in Cairns and Mackay. These issues include both performance factors and non-performance factors. This chapter also presents findings about perceptions of jazz in North Queensland.

Chapter 6, Education, presents findings and discussion about how jazz education has impacted jazz communities in Cairns and Mackay. This discussion includes the impact of tertiary, secondary school, private and informal methods of education in both communities.

Chapter 7, Conclusions and Recommendations, presents the final discussion and presentation of the grounded theory. This chapter revisits the research questions,

summarises the core categories that were discovered, evaluates the study using common qualitative and grounded theory criteria, and finally provides recommendations for future research.

Chapter Summary

This chapter provided a general introduction to the study, discussing topics such as the purpose of the study, the sites that were chosen for investigation, the research method that was used, the significance of the study, and the limitations of the study. The chapter finally provided a summary of definitions of terms to help clarify some unique and specific terminology relating to this thesis.

2. Review of the Literature

Introduction

The aim of this study was to investigate the factors that influenced the development and sustainability of two jazz communities in regional Australia. An initial review of the literature endeavoured to identify potentially fruitful topics for discussion with the participants. It uncovered a range of educational, performance, governmental and sociological factors, along with debates about the term *jazz community*. The literature review was not conducted with the intention of formulating a hypothesis to be proven or making assumptions about what ought to be found in the data. As a researcher, I tried to remain open to the concepts and relationships that emerged from the data, and not be constrained by pre-existing theories in the literature. This approach to the literature is common in qualitative studies. Some grounded theory researchers even recommend avoiding the literature altogether at the outset of a study to avoid developing preconceptions. Glaser (1998, p. 68) explains:

> This dictum is brought about by the concern not to contaminate, constrain, inhibit, stifle or otherwise impede the researcher's effort to discover emergent concepts and hypotheses, properties and theoretical codes from the data that truly fit, are relevant and work. He is free of received or preconceived concepts that may really not fit, work, or be relevant but appear to do so momentarily.

Although I did not strictly follow Glaser's advice to avoid reviewing the literature at the outset of the study, I followed the spirit of his advice by consciously attempting to remain open to the concepts and relationships that emerged from the data, and to avoid derailments in the form of assumptions about what ought to be found in the data. I undertook an initial review of the literature to avoid "reinventing the wheel" and to provide a strong foundation for the study. A knowledge base derived from reading is essential for formulating good research questions.

A Definition of Jazz

Before investigating the factors that influence the development and sustainability of two jazz communities in regional Australia, this section will unpack the literature attempting to define jazz. The term *jazz* is used broadly and with different meanings in general conversation, so it is important to clarify the meaning that pertains to this particular study.

McKeown-Green (2014) and T. A. Jackson (2012) both discuss the difficult task of labelling such a musical style due to the desultory nature of the music. McKeown-Green (2014, p. 397) explains, "No rigorous constraints govern the evolution of the criteria for identifying instances of jazz." Furthermore, Brown (1991, p. 115) notes, "Even theoretically equipped jazz critics tend to avoid the question, what is jazz?" Several notable historical and theoretical texts discussing jazz do not provide even a basic definition of the style and subsequently assume the reader shares their understanding of jazz (Berliner, 1994; Fischlin & Heble, 2004; Fordham, 1993;

Prouty, 2012; Sales, 1984; Werner, 1989). Leonard Bernstein, (cited in Gridley, Maxham, & Hoff, 1989, p. 514) best describes the complexity of the term jazz:

> Jazz is a very big word; it covers a multitude of sounds, all the way from the earliest blues to Dixieland bands, to Charleston bands, to swing bands, to boogie-woogie, to crazy bop, to cool bop, to mambo and much more.

Jazz has many sub-styles that have evolved throughout the twentieth century, and some scholars and critics even believe jazz can border on western art music (B. Johnson, 1993; R. Taylor, 1978; Wika, 2007). McKeown-Green (2014, p. 397) explains:

> Bebop, swing, and Dixieland count as jazz. Rock 'n' roll does not. Most Broadway songs do not, though jazzers routinely improvise on them. There are areas of doubt, disagreement, and indifference. Some third stream music might be borderline jazz, or maybe people disagree about whether some of it is borderline or most of it is hybrid. Disputes rage about whether Miles Davis stopped playing jazz and whether Kenny G. started.

Braid (2010) agrees with this issue and explores the subjectivity of the definition. Braid defines jazz on two levels: objective and subjective. On an objective level, Braid describes improvisation as the musical trait that separates jazz from other styles. Equally, Braid discusses a subjective level, which includes an inward experience and a personal change of state to be as important in defining jazz. This of course, is difficult to measure, but this intuitive component may be part of the reason why jazz is so difficult to define (Braid, 2010).

Gridley et al. (1989) investigated the potential of three approaches to defining jazz. Prior to dismantling the definitions, the authors provided a comprehensive list of examples from journalists to educators, all offering varying (and often contradictory) definitions of jazz (Gridley et al., 1989). The author's first definition is titled a *strict definition*, which encompasses two central elements: improvisation and swing. According to Gridley et al. (1989, p. 517), "Musicians and music publishers routinely use improvisation and the ability to swing as jazz characteristics." Gridley et al. (1989) firstly discuss the positives of defining jazz with these two features. The authors provide a range of examples where both elements exist in many sub-styles of jazz including swing big bands, bebop combos and musicals. Many historical texts also point to these two characteristics as being central elements of jazz (Arnaud & Chisnell, 1991; Berliner, 1994; Fordham, 1993; Friberg & Sundström, 2002; Gridley, 2012; Macaulay & Dennis, 2006; MacDonald & Wilson, 2005; Tirro, 1979). Gridley et al. (1989). raise some pertinent issues with using this definition. Firstly, confining jazz to these two traits excludes an enormous amount of music that is currently labelled as jazz by the public (Gridley et al., 1989). The authors provide a series of examples where both swing and improvisation do not occur in many jazz sub-styles spanning from the 1920s through to the 1970s. Included in this collection are examples from notable jazz musicians and groups such as Duke Ellington, Manhattan Transfer, Bill Evans and Cecil Taylor.

In addition, this strict definition struggles to define the term *swing.* The word swing is a complex term as it can relate to a groove, pulse or more specifically an eighth note rhythmical pattern (Berliner, 1994; Friberg & Sundström, 2002; Prögler,

1995). The figure below demonstrates the common musical notation showing how swung quavers sound.
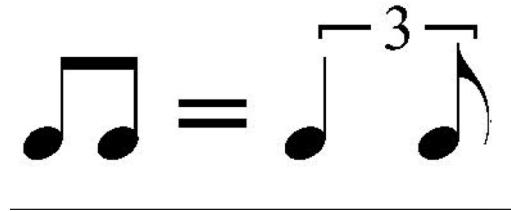
Figure 2.1 Swung quaver notation representation. Courtesy of MuseScore.org

Swing is also a sub-genre of jazz that was first performed in the United States during the 1930s (Berliner, 1994; Ward, 2015). Within the literature, there have been several studies investigating the intricate measurement of swing and the subdivision of rhythm (Benadon, 2006; Ellis, 1991; Friberg & Sundström, 1997, 2002; Honing & De Haas, 2008; Prögler, 1995). Gridley et al. (1989) also comments on the difficulty and subjectivity of measuring how much a group swings compared to other groups. This is another reason why Gridley et al. label the strict definition in their study as a contested one.

The second approach to defining jazz proposed by Gridley et al. (1989) is called a *family resemblance*. This description involves connecting all the sub-styles of jazz together through association. Gridley et al. (1989, p. 524) explains, "Instead of searching for a single fibre that continues throughout the entire thread of jazz history, we would satisfy ourselves with finding links between adjacent styles." The authors use a metaphor derived by Wittgenstein (1953, p. 32) that further explains, "The strength of the thread does not reside on the fact that some one fibre runs through its whole length, but in the overlapping of many fibres." The authors discuss how Wittgenstein believed that some words simply resist strict definition. The benefits of

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having an umbrella design for the definition allows many different groups to categorise and define jazz without strict guidelines. Gridley et al. (1989, p. 531) believe this is extremely beneficial for the general public because it allows them to continue labelling "anything they ever thought was jazz". The paper also discusses the pitfalls in this definition, which includes the inability to pinpoint any characteristics that could separate different styles of jazz.

The final definition proposed by Gridley et al (1989) is titled *jazz as a dimension*. This explanation of jazz combines the previous two definitions' structures. To qualify as jazz under this definition, the music can include all the historically accepted elements that define jazz (swing, improvisation, instrumentation etc.) in varied amounts. In other words, the dimension is a continuum that allows jazz performances to have varied levels of jazz elements and in doing so, will determine how jazz-infused the music is (Gridley et al., 1989). While this is still a very vague definition, the authors believe this approach best reflects the changing nature of jazz and the varied sub-styles that have evolved since the birth of jazz.

From the very *strict definition* provided by Gridley et al. (1989), through to the more open-ended subjective description entitled *jazz as a dimension*, the authors address some key issues with the task of definition. Other researchers have addressed the challenge of defining jazz using similar characteristics as Gridley et al. (1989). Berliner (1994), Braid (2010), Kernfeld (1997), MacDonald and Wilson (2005), Sawyer (1992), Snow (2004), Macaulay and Dennis (2006) and B. Johnson (1993) have all identified improvisation as a fundamental element in the classification of jazz in their respective studies. On the other hand, McKeown-Green (2014, p. 397) offers an insight into why improvisation cannot always be associated with jazz, stating, "We

are hard-pressed for criteria distinguishing even central cases of jazz from most non-jazz. Much canonical jazz does not emphasize improvisation; much country and folk music does."

Sawyer (1992) investigated the phenomenon of improvisational creativity compared to compositional creativity. Although Sawyer's work does not directly align with my investigation of literature pertaining to a jazz definition, the study does assume a pre-conception of a jazz definition for their study on improvisation. Interviews were conducted and focussed on creativity and jazz improvisation. In doing so, the study assumed that jazz must involve improvisation to qualify for their investigation (Sawyer, 1992). The study found five prominent psychological characteristics that differentiated group jazz improvisation from non-improvisational creative domains. These include: interactional influences, conscious and non-conscious processes, units of ideation, the balance of structure and innovation in the domain, and the balance of structure and innovation within the individual (Sawyer, 1992).

MacDonald and Wilson (2005) outline a jazz definition as one that encompasses improvisation, composition, swing, collective processes and instrumental difference. The focus of this study was to investigate the idea of a jazz identity of Scottish jazz musicians. The methodology included focus group interviews as the primary source of data collection. The authors justified this choice by outlining that jazz should be seen as a socially generated music and therefore social understandings should be explored (MacDonald & Wilson, 2005). The authors used focus group interviewing as a primary source of data collection because the "conversational aspect causes individual formulations to be negotiated in social

interaction, making participants more likely to fore-ground the meanings behind the accounts" (MacDonald & Wilson, 2005, p. 398). There are several researchers who challenge this approach as a primary tool for data collection (Clark, Maben, & Jones, 1996; Heary & Hennessy, 2002; Kidd & Parshall, 2000). The main issue found with focus group interviews was the possibility of biased results. According to Clark et al. (1996), groups tend to become influenced by one or two dominant people in the session, which can then impact the results.

Friberg and Sundström (2002) conducted an investigation on what makes jazz swing. While this study primarily focused on the intricate characteristics of swing timing and the measurement of rhythm, it also offered some insights into the authors' definition of jazz. According to Friberg and Sundström (2002, p. 333), "One of the most important ingredients in jazz music is the rhythm." The authors also note that "jazz is supposed to swing" (Friberg & Sundström, 2002, p. 333).

Whilst there are common features of a jazz definition that have continued to emerge in the literature such as improvisation and swing, there is also sufficient evidence to question the strict use of these elements when devising a definition for jazz. This section does not aim to settle the debate on what constitutes a clear definition of jazz, but rather offer some insights into the conversation and to help contextualise the terms in this study.

Jazz Community

Before discussing the literature about jazz communities, the meaning of the contested term *community* will be briefly considered (Chavis, Hogge, McMillan, &

Wandersman, 1986; Higgins, 2012a, 2012b). Higgins (2012, p. 114) states

"Communities can be based on ethnicity, religion, class, gender, or politics. They can

be located in villages, towns, cities, or cyberspace. Communities can be large or

small, local or global, traditional, modern, or postmodern."

Looking at the term *community* through the lens of *community music*, Higgins

(2012b, p. 108) suggests that community can be articulated as *hospitality,* explaining,

"hospitality suggests unconditionality, a welcome without reservation, without

previous calculation, and in the context of community music, an unlimited display of

reception towards a potential music participant." Higgins (2012b, p. 104) believes this

description best encompasses the central characteristics of community music which

include "people, participation, places, equality of opportunity, and diversity."

Reviewing the large body of literature on community music is beyond the focus

of this study, however it must be noted that Higgins (2012a) highlights one of the key

perspectives of community music as— music of a community.

Sitting within this perspective of community music, is this study's primary area

of investigation on jazz and the people who participate within this space—*the jazz

community*. Several researchers have investigated the development of jazz

communities and their work highlights the difficulty in defining the characteristics

and definition of a jazz community (Atkins, 1999; Becker, 1982, 2004; Butt, 2018;

Curtis, 2010; Fletcher, 2017; Gleiser & Danon, 2003; Hodges & Kerr, 2004; B.

Johnson, 1992; Lopes, 2002; Martin, 2005, 2006; A. P. Merriam & Mack, 1960; A.

Mitchell, 2003; Prouty, 2012; Stebbins, 1968). Whilst this study aims to review and

use suitable pre-established definitions, B. Johnson (1992, p. 40) explains the difficulties of this task:

> The musicians who set off this discussion are not members of a community, which is stable and defined. Its boundaries are not articulated through schema like Melbourne versus Sydney, the academic versus the non-academic, professional versus amateur, traditional versus modern. They are members of communities that manoeuvre around each other in unforeseeable and shifting interconnections.

The shifting nature of definition can make classification difficult. This must be taken into consideration when using definitions of this entity, and I will remain flexible in its use throughout the study.

A. P. Merriam and Mack (1960) proposed one of the first definitions of a jazz community. They advocated that the jazz community is not defined as solely geographical, but rather one that is a social grouping drawn together by specific attitudes and behaviours which stress the difference between the musician and the general public. Although now commonly thought of as a dated perspective, A. P Merriam and Mack associate the jazz community's identity with a set of behaviours such as lack of education, use of slang, wearing of specific clothing and a heavy drug orientation. They define the jazz community as a deviant and isolated social group. Stebbins (1968) agrees with this identity but furthermore defines the jazz community as a status group in which social differentiation contributes to the deviant subculture.

Since the publications of both A. P Merriam and Mack (1960) and Stebbins (1968), there have been a number of studies that question the validity of these

definitions while providing alternative views and frameworks that define the jazz community. Martin (2005) argues that A. P Merriam and Mack's view on this group as largely deviant is outdated and questionable, and other authors have supported this view (Stebbins, 1968; Wills, 2003). Martin (2005) examined the transformation of the jazz audience over the past 50 years as well as society's view on jazz. Several researchers argue that jazz has undergone an institutional change to become a form of high culture (DiMaggio & Mukhtar, 2004; Lopes, 2002; Martin, 2005). They comment on the shift from performances occurring in jazz clubs of the 1940s to 1960s to performances at festivals and in concert halls that have helped reshape the jazz audience itself (Martin, 2005).

Further questioning A. P Merriam and Mack's deviant subculture definition is Becker's (1982) study, *Art worlds.* Although addressing the arts holistically, Becker (1982) defines an art world as a community that includes not only musicians, but audience members, journalists, educators, club promoters, record producers and anyone who actively is involved in the creation of a *jazz world*.

Prouty (2012) provides a comprehensive account on the history of jazz community research. Building on the work of key researchers such as A. P Merriam and Mack, Stebbins, Martin and Becker, Prouty discusses how a jazz community can be seen as a community of practice, where listening is an integral component of the practice. Prouty's (2012, p. 42) framework is described as "a practice involving a network of interactions and relationships between various roles and possessing varying degrees of power relative to one another". Prouty (2012, p. 42) allows us to "envision differently parts of the system—say artists and audiences as a single unit in which various forces interact". Prouty concludes that the jazz community is built by

combining the listener, artists, fans, stakeholders and other associated personnel within a framework that runs parallel with the work of Becker (1982) and Martin (2005).

Jazz Scene

In addition to the use of the term *community* for describing people affiliated with jazz, the term *scene* is often used interchangeably with community within the literature (Shelemay, 2011). There are several examples of researchers using both terms for the same meaning and their definitions are often blurred, which adds to the difficulty in unpacking both terms (T. A. Jackson, 2012; Shaw, 2001; Stevens, 2001; Tucker, 2004). This section does not intend to present an exhaustive list and various iterations of these two terms within the literature. Instead, the aim of this section is to define the term *scene* against the term *community* for the purpose and context of this study. Studies have dedicated discussions on the debate with the aim of clarifying both terms (Shaw, 2001; Shelemay, 2011; Szabó, 2017).

In Jackson's (2012, p. 54) study on the New York jazz scene in the 1990s, he described a musical scene in a dramaturgical sense as a "Space: it denotes a backdrop, background, or context, something that provides a setting for action." Shaw (2001) describes a musical scene as a cultural space in which a range of musical practices co-exists. Examples of this would be the various scenes in New York City which might include post-bop, fusion or swing. These are specific musical styles that operate independently yet are inter-connected through the association of jazz as the overarching musical style. While there is evidence of both terms being used

interchangeably, where a global scene and global community may be cited (Shaw, 2001; Shelemay, 2011), this study uses both terms individually with the aim for each to term to be independent where possible. The exception was in the interviewing process of this study, where some participants used both terms interchangeably.

In addition, Prouty (2012) believes the term community has been cited as a more flexible and fluid term to describe jazz affiliation in much of the literature. Shelemay (2011) also describes a musical community as a flexible concept and suggests the term refers to a group of people that exists beyond time, space and location. This inclusion forces the definitions and boundaries to become much harder to define.

For the purposes of this study, the term community can be defined as a larger, more encompassing, term to collectively address people affiliated with jazz. Examples would be the greater Australian jazz community, or the Mackay jazz community or the Cairns jazz community. The musical community can be socially or symbiotically connected. This aligns with Prouty's (2012) idea the community can involve, in its broadest terms, people who purely listen to jazz and never meet. In this sense, the community may include listeners, artists, fans, stakeholders and other associated individuals. Stemming from Shaw (2001) and T. A. Jackson (2012), a scene would function within the jazz community where a specific group or space for action is occurring. The diagram below presents an example of how smaller more specific musical genres may be categorised as individual jazz scenes under the larger umbrella term jazz community.
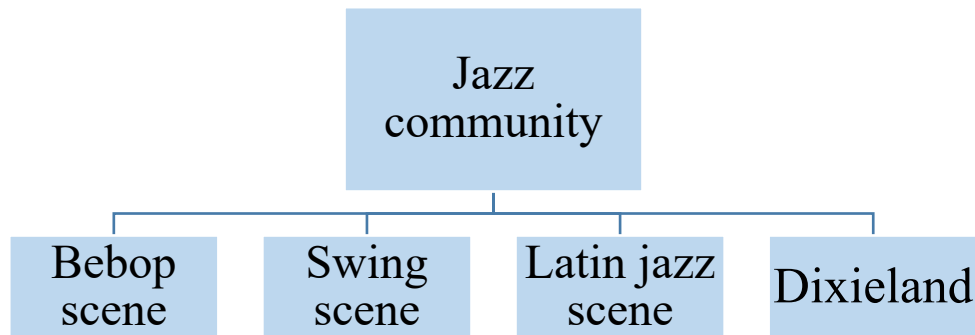
Figure 2.2 The relationship between a jazz community and constituent jazz scenes.

Prior Research Undertaken on Queensland Music Communities

While investigating the relevant literature for this current study, a specific investigation of the Cairns jazz community was found. A. Mitchell (2003) takes a qualitative approach to investigating a jazz community in Far North Queensland, and the findings were presented in the form of a conference paper. A. Mitchell (2003) reported that, at the time of her research, the jazz community in Far North Queensland was a close-knit fraternity that shared the same values and experiences, but overall the jazz community was diminishing in numbers. Factors such as inexperienced venue managers and the influx of outside performers playing in exchange for free travel and accommodation, contributed to a decline in opportunities for local jazz musicians. The study also found that the lack of educational training for young musicians, and

the resulting ageing population of jazz musicians, were detrimental to the jazz community.

While Mitchell's paper identified important areas of investigation for exploring a jazz community, the study was not designed to provide an in-depth investigation of the multitude of factors that potentially caused the decline in community numbers. A review of literature revealed no evidence of follow-up research that sought to answer the questions or discuss the problems that Mitchell raised in regards to the positive and negative factors. The date of this work, 2003, is also significant. Since the time when Mitchell's research was conducted, Far North Queensland has seen considerable changes in infrastructure, tourism, educational opportunities, and other areas of development related to jazz, which have influenced the development of the local jazz community. This foundational research enabled this current study to expand and build further new knowledge on the Cairns jazz community.

In addition to Mitchell's paper, a more recent study, was authored by A. Bennett, Cashman, and Lewandowski (2018) on Central Queensland's popular music communities. This study investigated the cities of Mackay and Rockhampton and many surrounding towns in the Central Queensland area. Although the study focussed on popular music rather than jazz, it produced some findings that are relevant to this investigation:

- Opportunities for local musicians depend heavily on the venues.

- The downturn in the mining industry (commenced 2012) impacted on the local music scene, just as it impacted on other parts of the economy.

- Some musicians see value in pooling resources.

- Mackay has a limited a number and variety of performance venues compared to other places.

- Musicians need to be adaptable in terms of what they play to satisfy a general audience.

Furthermore, Butt's (2018) PhD thesis explored the influence of culture and identity on jazz performance outcomes through collaborative recitals in Queensland, Australia. Although the focus of the study was the development of performance, the study produced some findings that are relevant to this investigation:

- Historical findings on the Cairns jazz community including jam session culture.

- The impact and abundant opportunities brought about by tourism in Cairns.

- The decline in funding for jazz support in Queensland.

Australian Jazz

Two dominant areas emerged from a review of the literature on Australian jazz. The first area was that of historical accounts on the development of jazz in Australia. The second area focussed on the existence or pursuit of an Australian jazz identity. While a detailed account of the history of Australian jazz and an Australian jazz identity is not appropriate for this thesis, selected papers were examined through the lens of the development of a jazz community in a regional area.

The Australian Jazz Community

The Australian jazz community is discussed in Nikolsky's (2012) doctoral study on Australian jazz compositions from prominent Australian jazz musicians. Nikolsky proposed an Australian version of the American jazz standard *Real Book* collections. His book features prominent Australian jazz compositions. In developing this book, Nikolsky examined the wider Australian jazz community, and conducted web surveys and interviews with key informants. One of the primary aims of his study was to provide Australian jazz musicians with the opportunity to share a common language and a body of Australian repertoire. In doing so, the author discussed the Australian jazz community in the broad national sense. Nikolsky (2012) identifies professional and practising musicians, educators and students as members of the Australian jazz community. This specific identification aligns with the early opinion of A. P. Merriam and Mack (1960) rather than Becker (1982) who included audience members, journalists, club promoters, record producers and anyone who is involved in the creation of a jazz world. Nikolsky (2012, p. 34) also discussed the issues of geography and communication with the wider Australian jazz community and listed email as a primary source of contact. As he states:

> It was important that research was undertaken in this way [email] with the Australian jazz community, which is geographically diverse and to an extent has evolved independent pockets of activity. It is important to involve everyone from these isolated pockets as their reality, knowledge and experience of Australian jazz will be different from people in other areas.

When discussing the challenges of communicating with the broader Australian jazz community, Nikolsky comments on the isolated pockets spread across the country. Due to Australia's population being so geographically spread out, it makes sense to assume that there are isolated pockets of jazz activity in both regional and non-regional centres. These comments on the geographical isolation and independent pockets of jazz activity are described by Stevens (2001) as *localised scenes*. Stevens (2001) documents the origins, development and significance of an Australian jazz band. In doing so, Stevens' definition of a scene is one that includes a localised community of musicians, audiences, performances, venues and media (Stevens, 2001).

The impact of geography on the Australian jazz community is also discussed by B. Johnson (2000). This study investigates, on a more historical level, the changes in the Australian jazz community since its inception in the early twentieth century. This includes the distinction between traditional jazz playing and improvised art music that many consider to be at the forefront of modern jazz today.

In addition to this discussion, it is important to mention how technological advancements have shaped localised jazz scenes and identities. McGuiness (2010) describes how it is becoming increasingly easy for localised jazz scenes to stay connected with international jazz trends due to the forces of globalisation. As McGuiness (2010, p. 12) states:

> Jazz music has grown from roots in many cultures outside the USA, not just Australia, and while there are local scenes that develop idiosyncratic stylistic elements, the global network of media, digital communication and travelling

musicians means each locality is kept up to date with musical developments from all over the world.

Nicholson (2005) acknowledges this connection to the wider jazz communities, but he believes that Australian jazz musicians are taking their art in a different direction. Apart from delivering an account of jazz and the artistic direction within the American jazz community, Nicholson discusses how Australians have been forced to look to their own musical scenes or communities to find inspiration and development. Two main factors identified in this discussion are the sporadic visits from American bands and their impact on jazz communities and the geographic isolation in Australia. Nikolsky (2012) believes this could be an advantage for Australian jazz musicians. The study findings describe how the void of constraint by the history or tradition of jazz actually creates freedom and an environment to be even more creative (Nikolsky, 2012). Such work and its findings add to the justification of the need for further investigation on both regional and non-regional jazz communities in Australia.

Jazz Identity in Australia

When the term *jazz* was first heard by Australians, the word and the music referred to a strange new musical fashion from the new world (Stevens, 2001). Geographically speaking, Australia and the United States are separated by some 12,000 kilometres. This distance was felt to be even greater in the early twentieth century due to the lack of communication technology and access to modes of travel we have today. Being an American music, jazz might conjure up images and thoughts of its roots in New Orleans, Kansas or New York. While this may be the case, in the

early twentieth century, jazz musicians almost immediately toured the world, thus reaching wider audiences (McGuiness, 2010). Several studies have explored the jazz scenes outside America with the intent of comparing these foreign countries' interpretation of the American tradition. Some include South Africa (Ballantine, 2012), Japan (Atkins, 1999), Indonesia (Sutopo & Nilan, 2018), Ghana (Feld, 2012), the United Kingdom (Burland & Pitts, 2010; Macaulay & Dennis, 2006; Moore, 2007), Hungary (Szabó, 2017), Greece (Georgoulas & Southcott, 2015), Brazil (de Camargo Piedade, 2003) and Australasia (Tipping, 2015).

 In relation to Australia, Stevens (2001, p. 34) states, "Jazz in Australia is fundamentally a music imported, yet Australian jazz was shaped by and very shortly reflected the circumstances in which it was created." B. Johnson (2000, p. 7) agrees with this statement, adding, "The history of jazz in Australia cannot be understood simply by imagining passive reflection of the story of jazz in its birthplace, the United States." During its early inception within the Australian cultural landscape, jazz would have been replicated and performed in alignment with the American performers and traditions. But since those early days, some researchers suggest there is an Australian identity evident in the music that is forged by local factors (De Bruin, 2016; Nikolsky, 2012). Nikolsky (2012, p. 13) states:

> The development of Australian jazz has been influenced by external factors such as war, waves of migration, geographic isolation and media… also local influences such as weather, openness, flora and fauna, and an Australian spirit of humour, irreverence and a ratbag spirit.

Whilst the external factors are easy to measure in terms of influence, more local influences create a challenge for interpretation in the music. Shand (2009, p. 1) explores the unique elements of selected Australian performers, but also adds:

> Trying to pin down what it is that makes Australian jazz Australian may be as fruitless as trying to describe the wind. There is no single musician you can point to and say, that's what Australian jazz sounds like.

As Shand observes, measuring or labelling specific traits in Australian jazz is challenging. In a study of contemporary Australasian jazz scenes, Tipping (2015) investigated how Australian and New Zealand musicians negotiated the tensions between normative expression derived from the USA jazz scenes and the expression of their own identities and local influences. The author chose Melbourne (in Australia) and Wellington (in New Zealand) as the dominant centres of jazz activity in each country. In comparing the two jazz centres, Tipping (2015) found the Melbourne scene was larger yet more fragmented than Wellington. Melbourne contained set socio-musical groupings that operated as smaller scenes set by musical preferences, styles and creative approaches. In contrast, the considerably smaller city of Wellington supported a jazz community that was more tightly cohesive and collaborative amongst musicians of various jazz preferences. Wellington also had more free gigs, whereas in Melbourne, it was more common for jazz clubs to have an entry fee.

Other important findings in each community included the importance of learning and performing the jazz canon. Learning jazz standards was deemed important for connecting with the jazz community as well as increasing the potential

for paid work and collaboration (Tipping, 2015). In addition to these findings, some musicians in both communities found the need for originality in Australian and New Zealand jazz. Their approach to jazz encouraged musicians to move away from the canonical traditions of the music and seek an inward authenticity through "actively disregarding elements that are not consonant with a musician's own experience, and treating jazz purely as a creative process" (Tipping, 2015, p. 119).

Tipping (2015) and Meehan (2010) discuss a DIY (do-it-yourself) attitude towards the jazz identities of Australasian jazz musicians. Tipping (2015, p. 123) describes this approach as a roughness that can be mistaken as "carelessness or disregard to the music." Although there is agreement about this Australian roughness from Tipping's interviewee Tony Gould, the author states that the strong influence of the jazz canon in the two communities makes it difficult to recognise any locally specific jazz traits or local traditions.

Performance Factors

Performance Issues in Regional Centres

Hodges and Kerr have stated, in relation to learning jazz in performance environments, "As most jazz educators understand, the learning process in jazz relies heavily on modelling and benchmarking one's playing against experienced performers" (2004, p. 103). In North Queensland, there are a limited number of proficient jazz musicians due to the lack of performance and general jazz employment opportunities (Mitchell, 2003). In Mackay, the Central Queensland Conservatorium of

Music (CQCM) has the benefit of faculty jazz teachers who perform in the community. In doing so, they invite visiting guests to the region to perform with staff, current students and former students. In addition, many graduates of the course stay in the area to teach in high schools and private studios and, as a result, will often form bands and contribute to the music community of the region.

Hodges and Kerr (2004) documented the struggle of building a regional tertiary course in Mackay. The authors discuss the performance factors that influence the jazz degree and ultimately the community, and describe the issue of developing a listening and performance culture in both regional and metropolitan areas. Hodges and Kerr (2004, p. 103) state:

> Often budding artists also face a profound lack of available performance culture for both listening and participation. This is not true only of regional centres, the gradual demise of group music making in the community is symptomatic of more complex issues affecting many music styles even in metropolitan areas.

Hodges and Kerr believe this performance culture issue affects Australian metropolitan areas as much as regional centres.

Hardcastle (2017) examined the sustainability of community music in the Green Triangle region (south-western Victoria and south-eastern South Australia). Within this investigation, it was discovered that durable music communities depend on sufficient levels of musical proficiency and engagement. Hardcastle (2017) also discussed how many non-metropolitan regions face challenges to their overall sustainability including economic, social, demographic and technological. These

challenges appear to be a common finding within the literature on community music in regional Australia (Bartleet, Dunbar-Hall, Letts, & Schippers, 2009).

Looking more broadly at the performance issues, Christian (1986) investigated the conventions and constraints that influence the activities of semi-professional jazz musicians in a provincial region of Britain. The author discusses some key issues that affect the prevalence of jazz performance in this region. This included the understanding that jazz was not a popular music of the time (1982-87). The ageing population of musicians also limited the attractiveness of the music to younger musicians and audiences. Low numbers of venues were also noted as a factor for affecting the performance of jazz. The paper details how only a few venues were designated jazz venues, while other venues only allowed jazz to be performed if jazz was marketed as a sporadic event throughout the year. Overall, the results from the 100 participants surveyed showed that the semi-professional musicians saw their participation in the music scene as a creative artistic activity rather than a commercial activity. The musicians were mindful that they needed to operate within a market situation in order to find opportunities to play. They viewed their efforts, not strictly as a hobby, but as an activity that could generate payment of some capacity. The participants also recognised that the music was not considered popular music, therefore, high payment was rare and not expected. Lastly, Christian (1986) found that the most successful and lasting groups were formed through a more natural social approach where common interests and musical ability were formed through jam sessions and informal settings. Bands that did not survive were based on recruitment of players through more formalised auditions where personal and musical interests may not have aligned.

Musical Preference

Understanding the psychology of musical preference can contribute to the understanding of musical groups and communities (Rentfrow & McDonald, 2010). Studies undertaken in Britain, Israel and the United States have shown that the music people prefer is closely linked to their particular social class. For example, according to Rentfrow and McDonald (2010), Katz-Gerro (1999) and Mark (1998), their investigations found working class and lower income earners to prefer rock, country, and rap music; whereas higher income earners tended to listen to classical, opera and big band music. Other studies have found that people living in urban environments predominantly listened to jazz, classical and contemporary rock, whereas people living in more regional areas listened to classic rock, country and folk (Fox & Wince, 1975; Katz-Gerro, 1999; Rentfrow & McDonald, 2010). Furthermore, Colley (2008) found gender to be a significant decider in musical preference with female undergraduate students preferring chart popular music whilst the male counterparts preferred rock, folk, blues, reggae and heavy metal.

Within the context of this study, musical preference may be linked with particular social class, gender or different locations in Cairns and Mackay. General musical preferences and the subsequent social connections are beyond the scope of this study. However, the varying musical preferences of jazz sub-styles within the jazz communities of Cairns and Mackay are relevant to this study. Information gathered from the respective community members on jazz style preference may have a direct impact on the types of jazz performed and the educational styles taught. The sub-styles performed in these regions may also depend on audience preferences. This line

of thinking correlates with the study by Tipping (2015) who found that Wellington jazz performers had to align their material with the audience's preferences. Tipping describes this as an economic factor. In contrast, parts of the Melbourne scene offered a more musician-focussed experience whereby the artists, regardless of audience preference, chose the styles performed.

Rentfrow and McDonald (2010) discuss the difficulties and limitations of measuring musical preferences. The lack of consistency in measuring the preferences impairs the ability to make cross-study comparisons and limits generalisability of results (Rentfrow & McDonald, 2010). While genre is a standard unit of measurement in determining preferences, people's understanding of genre terms and descriptions may impact the results. Rentfrow and McDonald (2010) uses the example of a respondent who is unfamiliar with Lavani music (a central Indian style of music), but once hearing the music, can then make an informed decision. This leads to a call for future studies to include audio excerpts to be integrated into the surveys for more accurate results (Rentfrow & McDonald, 2010).

Participants for this study were chosen on the basis of their expertise and membership in their jazz community. This qualification circumvented any issues with respondents not knowing the common sub-styles of jazz. Specific information on the participant selection process is detailed in Chapter 3.

Audiences and Venues

The audience plays a significant part in the development and future of a jazz community (Becker, 1982; Martin, 2005). In general, live music must factor in both

the physical and social context in which a musical performance occurs, in conjunction with the preferences and variety of tastes of the individual listener (Kronenburg, 2013; Tipping, 2015). In the study conducted by Pitts and Burland (2013), the authors set out to understand how audience members at a live jazz event reacted to other audience members, the venue and performance. The study revealed that, in the cities of Oxford and Edinburgh, a high level of commitment to active listening was found. The study showed that attendance to jazz gigs had a strong social element, where listeners found pleasure in attending the performances with others and interacted with both the performers and other audience members. This environment created an intimate and relaxed setting for like-minded music enthusiasts to interact with one another (Pitts & Burland, 2013). These findings aligned with a study by Radbourne and Arthurs (2007), who found that audiences tend to return to arts organisations and events more regularly if their engagement expectations are met.

Educational Factors

Jazz education can come in many forms including tertiary, secondary schooling, private teaching and finally through performing itself, either with community groups or groups from other cities or regions. This section will look at the literature surrounding these areas, with a focus on the development of a regional jazz community.

Australian Jazz Education

Starting at the highest level, tertiary jazz education was first offered in Australia at the New South Wales Conservatorium of Music (University of Sydney) in the 1970s. Today there is an abundance of choice for jazz education, with over 10 dedicated jazz education degrees available across the nation.

One of the most common approaches to jazz education from Australian institutions has been through the traditional methods of American jazz education (McMillan, 1996). Jazz was formally first offered in the American education system at the University of North Texas in 1947. In 1979, jazz education pioneers David Baker, Jamie Aebersold and Jerry Coker, brought a team of American educators to Australia for a jazz summer camp. This trip enabled Australian jazz musicians and educators to get a glimpse of the methods of jazz education that were occurring in the United States at the time. Coker, Baker and Aebersold helped codify the jazz language for all aspiring jazz musicians, by creating a series of written texts that emphasised transcription, harmonic analysis and improvisation (McMillan, 1996). This approach to education made it more accessible to a wider and more international audience, thus allowing educators to use a systematic approach to improvisation.

Although this has been one of the main approaches taken by many universities and private jazz tutors throughout the world, an argument about whether this is the best approach for students appears to be present in much of the literature. Both Javors (2001) and Ake (2002) found in their respective studies that an overdependence on written materials and artificial play-a-longs and transcriptions were detrimental in the development of jazz musicians. An emphasis on traditional jazz instruction may also

affect students' ability to interact with other musicians and lose a sense of freedom of expression (Norgaard, 2011; Pressing, 1988).

McMillan (1996) emphasises the importance of jazz musicians obtaining an individual voice in performance. The results of this study indicate that students are more likely to develop an individual voice when less constrained by conventional jazz styles. The Melbourne Conservatorium of Music (University of Melbourne) is a well-known centre for developing a more personal voice in jazz improvisation (B. Johnson, 1992; Nikolsky, 2012; Tipping, 2015). This is a distinct push away from the traditional approaches developed by Coker, Baker and Aebersold. McMillan (1996, p. 5) described the philosophy behind the development of the improvisation course in the 1980s (at the Victorian College of the Arts, now University of Melbourne) by stating:

> The course at the Victorian College of the Arts, however, has a different emphasis. Although African-American music forms the foundation, its philosophy is that Australian students in the 1990s should endeavour to develop a personal voice.

Tipping (2015) explored the educational factors that have influenced the Melbourne and Wellington jazz scenes. The study found that current and graduate students from the local jazz institutions largely populated the two jazz scenes. This in turn has a direct influence on the music that is played in both communities. In Melbourne, the study showed that while many performers have opportunities to learn the jazz canon, the music schools of Monash University and the Melbourne Conservatorium of Music encourage students to branch away from the jazz canon to

find their own voice. Wellington has a different scenario where the jazz institution's curriculum is heavily linked to the jazz canon.

Tertiary Jazz Education Versus Informal Education

One of the more contentious issues of this study was to investigate how formal versus informal learning environments affect the development of a jazz community. Before the first jazz degree began in 1947 at the University of North Texas in USA, the original methods of learning jazz were informal and learnt through experiences performing jazz (Prouty, 2002). In recent years, jazz education has been formalised and is now an academic discipline in the university and conservatoire sector (McMillan, 1996; Whyton, 2006). Prouty (2002, p. 61) states, "As a fusion of the jazz community and the academic institution, jazz education is inevitably intertwined with the cultural and social histories of both." Prouty's (2002) doctoral study explores the cultural histories of jazz education, key factors in jazz education delivery from the informal and formal and, finally, shares his own experiences of teaching jazz. Prouty (2002) also discusses the issues surrounding the more historically accepted informal jazz club learning approach compared with the institutionalised jazz education now prevalent in many countries throughout the world, including Australia. Prouty (2012, p. 47) states, "The relationship between jazz educators and those within the non-academic jazz community very often has been a troubling one." He continues to discuss this problem and advocates inserting key practicing professionals into faculty positions to provide the link between the street and the school (Prouty, 2012).

Javors' (2001) thesis provides an insight into the formal approach to jazz in American institutions. The study investigates seven professional jazz musicians and also important jazz educational figures from 12 universities. The participants were questioned on their perception on the places and environments suitable for jazz performance and training. From the study, 69 percent of participants indicated that undergraduate programs need to have professional level performance (Javors, 2001 p. 204), whilst in contrast, only a little over four percent of the participants found that the programs currently in place offered the right balance in preparing students in this area. Ultimately, Javors (2001, p. 160) concludes that institutions need to "find ways to maximise the interactive performance opportunities for students in the curriculum."

Finding the balance between interactive performance opportunities that Javors (2001) and Prouty (2002 & 2012) have discussed has been addressed at the Australian regional level in the previously mentioned conference paper by Hodges and Kerr (2004). Their paper investigated the challenges of running a regional jazz course in Mackay, Queensland. Some of these challenges included a lack of regular access to high-level jazz performers, difficulty in securing performance opportunities for students and the public and student perceptions of regional music degrees. Whilst this paper does not investigate these issues in great depth, the authors do provide suggestions to overcome these challenges. Hodges and Kerr (2004) believe that creating and fostering a jazz environment and culture is critical in the development of jazz education. Partnerships with local organisations, regional icons and related industries are key strategies. The authors paint a picture of an adolescent jazz community that is dependent on the university's activities. This is a different situation to the one described by Prouty (2012) and Javors (2001). Hodges and Kerr (2004)

discuss the importance of actively building the jazz community from their academic position, thus increasing performance opportunities for their students. Lastly, they believe working with outside professional performers is paramount for the education of their students.

The issue that Prouty (2012) has termed *Street versus School*, is somewhat less of an issue in regional areas such as Mackay. Hodges and Kerr (2004) make a point of acknowledging the staff and students of the Conservatorium of Music in Mackay for supplying a conduit for jazz education and jazz performance in the region at that time. In New South Wales, many secondary schools in regional areas access music tuition from regional conservatoria, which offer music education programs from primary through to diploma level. Klopper and Power (2012) argue that these regional conservatoria are the key providers of music training and performance opportunities for regional students in New South Wales. Whilst this system is not solely jazz focused or aimed at the tertiary sector (different to Central Queensland University's Conservatorium of Music in Mackay), this service, provided by government–funded regional conservatoria, is a contributor in building various music communities including jazz.

Whilst there is no government supported regional conservatoria system aimed at secondary schooling in place for Queensland, the private music education sector exists in both Cairns and Mackay. Mitchell (2003) discusses a few key jazz performers and educators who have spent a lifetime nurturing young jazz musicians with performance opportunities in the Cairns jazz community, with the aim of ensuring the future of the Cairns jazz community. Berliner (1994, p. 35) supports the nurturing of young musicians by stating, "Master musicians, however, did not develop

their skills in a vacuum. They learned within their own professional community—the jazz community." Berliner's comments suggest that a jazz community's support for up-and-coming musicians is vital for the future of jazz education in a region or city.

Private and Community Education Sectors

The private music studio sector is an extremely important area in music education for students of all levels to gain individual tuition on a specific instrument or topic (Bridges, 1988; Chessher, 2009; Lierse, 2007). Kennell (2002, p. 249) defined the private music studio as a "cultural system interlocking with other cultural systems, including school music instruction, university music training, and the world of professional performance."

This study investigated the importance of private tuition as an educational hub, and tool, in the development of jazz in a regional community. Lierse's study (2007) explores the private music studio sector in the Australian music education scene. Lierse argues that although instrumental teachers play a key role in the provision of formal training for school students, the private music studio can be perceived as a micro-musical community in its own right. Lierse also discusses the different developmental stages a student will encounter including, the primary, secondary and post schooling/tertiary years. Lierse (2007, p.147) states, "During the stages of development from the primary school years to university, the relationship undergoes a transformation from enjoyment and fun, to an apprenticeship." Other researchers (Bridges, 1988; Yourn, 1999) have discussed the impact of this form of education on individual students and its significance in the Australian educational landscape.

Research undertaken by Kennell (2002) focussed on advanced instruction within colleges. His paper details the history of research covering the qualities of effective teaching, cognitive work on problem solving and the comparisons of efficacy of private instruction and group instruction.

On a more local level, Mitchell (2003) makes note of several key professional jazz musicians in the Cairns region who provide private jazz tuition. Mitchell's study investigated these key figures to determine if their private tuition was a factor in the development of the Cairns jazz scene, but the article did not reveal any significant findings. In contrast, the Mackay region's Conservatorium offers one-to-one tuition embedded in the undergraduate jazz degree. Although this is not private education, the one-to-one format of the lessons is similar to that of private tuition. This is a very common addition to the curriculum in many tertiary music institutions (Daniel, 2004). The CQCM staff also provide private one-to-one tuition to high school students in their own private studios. The findings and discussion related to private educators in Cairns and Mackay will be presented in Chapter 6.

Governmental and Sociological Factors

This section will review literature surrounding the governmental and sociological factors that influence the development of live music scenes and communities. This section will investigate literature relating to state and local government support, regulations, the economy and tourism.

State Level Support

The literature revealed varying degrees of governmental support for live music at the State level. Within Victoria, there are a range of beneficial programs that have assisted the development of live music performance, community music enhancement, and educational opportunities (Watson & Forrest, 2012a). Watson and Forrest (2012a, p. 74) state, "Access to these programs allow musicians, as both sole business operators and in business partnerships to manage sustainable careers, to benefit from and contribute to the cultural activity and economic return." In New South Wales, regional conservatoria exist as principal providers of music education services for their regions, servicing schools, individuals, and the wider community through specialist instrumental and vocal training with emphasis on school-aged students and curriculum support for schools (Klopper & Power, 2012). It is evident from the literature that the infrastructure, management and administration required to afford regional Australia equitable access to musical opportunities would not exist without ongoing financial provision from government.

In Queensland, opportunities for building the regional music sector include funding through the Regional Arts Development Fund (RADF). RADF is a state and local government partnership, which includes 59 local Queensland Councils. Each region is awarded a percentage of funds based on population. In Mackay, the region was given $90,000 for the 2018/19 financial year (Arts Queensland, 2018). Another initiative from the Queensland State Government is the Artist in Residence program, which enables professional artists to collaborate with local school students to increase exposure to a diverse range of creative art forms including jazz. A–Venue is another

Queensland Government initiative that connects young musicians between the ages of 15 and 30 with industry links including business training, mentoring, industry induction, management skills training, access to production facilities and links to entertainment events in local communities (Arts Queensland, 2009). A. Mitchell (2003) discussed how further increases in funding would benefit the local jazz community of Cairns. Queensland's annual music awards (QMA) are also an opportunity for Queensland musicians to be not only recognised, but also supplied with some funding to assist in developing their craft. Within these awards, a jazz category exists to help develop composition and performance (Queensland Music Awards, 2019)

In 2013, the South Australian (SA) government requested the establishment of the Reverb program to help develop the live music scene in Adelaide and Port Adelaide. This program brought together domestic and international experts to work with various stakeholders in the live music scene. Although Adelaide was a priority, the smaller community of Port Adelaide was also included. The report classifies venue owners, training organisations, musicians, regulators, Councils, government departments and Ministers as the key informants to make a change to the live music scene (Elbourne, 2013). This report also has the financial support of the State government as well as Adelaide City Council, the Department of Planning, Transport and Infrastructure, Arts SA, and Regional Development SA. Many of the recommendations listed in the Reverb report are designed to assist the various stakeholders in the live music community (Elbourne, 2013). Whilst this report addresses the live music scene as a whole, and does not target a specific genre, the document still offers key recommendations in relation to leadership, education

development, industry profession development, audience development, and trade and economic development, which can be related to many genres of live music (Elbourne, 2013). The report also discusses the regional issues of live music in Port Adelaide and recommends an increase in regional music tours be supported by the tourism department and local Council. This, in turn, could create cultural capital by expanding the tourism department's profile as well as boosting local economies (Gibson, 2002b).

Regulation

The Reverb report also discusses the issue of over-regulation, which may have a negative impact on the development of a local music scene (Elbourne, 2013). There is evidence to suggest that the alcohol licensing system and noise restrictions can have a negative impact on business growth in the live music sector. Homan (2010) agrees with these issues and adds that other regulatory issues affect the live music scenes, including the cost of sound proofing and providing security/bouncers, commercial and residential rent increases, and inconsistent trading hour regulations. Homan (2003) discusses how the NSW noise laws in respect to live music are outlined by the NSW *Liquor Act 1982*. This Act specifies that licenced premises do not disturb local neighbourhoods in relation to sound levels. This Act has been reproduced in other states and territories, and Homan (2003) outlines how this has had a direct impact on the financial costs for venues to hold live music. The introduction of gaming in venues has also impacted the live music sector (Homan, 2003). Johnson and Homan (2003) find evidence to suggest the increase of gaming facilities has negatively impacted on the production of live music acts in venues. According to B. Johnson and

Homan (2003), gaming facilities take the focus from a social act such as live music, to one where economic benefits for the venue are the priority. Cloonan (2011) believes that much literature in this area focuses on art policies over business policy. Cloonan outlines the need for live music to be seen through the lens of both cultural and business policy in order to hold weight on the discourse surrounding live music and its role in venues.

Ballico and Carter (2018) found that in Sydney, gentrification had a major impact on the live music scene. The pressures of urban development and changes to the regulations in the State has forced many small venue operators to close their doors due to the inability to maintain and run their venues. The authors believe that future research needs to not only discuss the causes of the live music issues in these cities, but to offer policy direction in safeguarding their existence in the future. Despite these issues being faced as recently as 2018, the literature reveals that Sydney's live music scene in general has been in decline due to governmental changes in noise restrictions, gentrification, liquor licencing, and venue owners choosing gambling as a preferred revenue option (Homan, 2011). In the same research paper, Homan (2011) provides an example of how Brisbane's Fortitude Valley received support from local and state governments to rebadge this suburb as a designated entertainment precinct. In doing so, the Valley was granted special allowances in regulation and licensing by the government. Rezoning laws were implemented to take into consideration the increased noise levels in the area due to the live music at various venues. In order to create a cultural hub for Brisbane, measures were placed so residential owners had to comply with the new noise standards in the area. This is a unique situation, where music has taken preference as the primary industry in the suburb. In addition, the

Valley Sound Machine was created by the Brisbane City Council to provide an online sound measurement tool for future residents choosing to reside in this precinct. This online tool "attempts to offer approximations of the realities of living in the entertainment zones, including simulated noise, venue noise and decibel levels from apartments" (Homan, 2010, p. 7). This proactive approach to developing and nurturing a cultural precinct is unique to Brisbane. While this designated precinct has been described as an "experiment" (Homan, 2011), these accommodations to a designated live music area are a significant leap forward for the live music community in Brisbane.

Economic Factors

One of the key themes to emerge out of the recommendations in the Reverb report was the need to connect local businesses, tourism, festival and touring musicians to build regional music scenes (Elbourne, 2013). Gibson (2002b) highlights the discussion of economic change and the city-country divide. In his paper, Gibson outlines the polarisation of economic opportunities, infrastructure access, telecommunications access, and living standards in rural areas, compared with urban areas.

The Reverb report also aimed to debunk the common notion of musicians having to move away from regional centres to larger cities in order to pursue their musical careers. While there are obvious benefits and opportunities in larger cities for music development, the Reverb report provides further recommendations to build the

regional music scene including training in music entrepreneurism and associated technology (Elbourne, 2013).

Tourism

The cultural capital of a region can be increased significantly if the tourism sector aligns its vision and scope with a music community. Gibson (2002b, pp. 342-343) states in relation to the New South Wales North coast:

> The growth in tourism is crucial to an understanding of the cultural industries of the Far North Coast. It provides infrastructures for performance, a market for commodities, images of regional identity and place that appear in some aspects of regional music production and marketing, while perhaps most importantly, it sustains regular connections between regional cultural producers and urban-based consumers from Australian capital cities and overseas, who travel to the area for its alternative experiences.

Gibson and Connell (2003) discuss how music has been central to the cultural economy of Byron Bay, in northern New South Wales. The authors also detail how there has been, over the years, a demographic shift with migrants moving to the region in search of this alternative lifestyle of music and beach culture (Gibson & Connell, 2003). The authors also discuss how music performed in the region directly influenced other tourism businesses including dance and art. Targeted marketing of music from local businesses to international visitors has helped shape the cultural

communities in a way that has made a recognisable, and brand-able Byron Bay

identity (Gibson & Connell, 2003).

In relation to jazz and North Queensland, Hayward (2001) describes the same

approach used as a tourism attraction on Lindeman Island in the Whitsunday Islands.

This historical account details how jazz music was briefly used in 1934 as a means to

attract guests from around the region (Hayward, 2001). Jazz was largely marketed and

linked to the celebrity Annette Kellerman residing on the island at the time, however,

this marketing strategy had limited effect once Kellerman left the island soon after

(Hayward, 2001). These findings suggest that a region needs more than a single

pronged marketing strategy through tourism to sustain a musical community.

Chapter Summary

The aim of this chapter was to enable the reader to develop an understanding of

some of the key areas of investigation of this study. This included the relevant

literature pertaining to the definition of jazz, a jazz community and jazz identity in

Australia. The chapter discussed some of the performance, educational, governmental

and sociological factors that have influenced the development of jazz communities.

The initial review of the literature provided a starting point for discussions with study

participants, but it did not pre-empt what would be discovered.

The next chapter provides an explanation of the methodology that was used to

gather data for this study. This includes a description of the qualitative research, the

grounded theory methodology, the research paradigms and the methods of data

collection and analysis.

3. Research Method

This chapter discusses the chosen research method of grounded theory and the associated research paradigms that applied to this study. The chapter will also describe the specific data collection procedures such as semi-structured interviewing and surveying, as well as the specific grounded theory data analysis processes, such as open coding, theoretical coding, selective coding and memo-writing.

Qualitative Research

This study used a qualitative research approach that can be described as an "approach for exploring and understanding the meaning individuals or groups ascribe to a social or human problem" (Creswell, 2014, p. 4). According to Creswell (2014, p. 12), "The historic origin of qualitative research originates from anthropology, sociology, the humanities and evaluation." Qualitative research is one of three main research approaches described by Punch (2013): quantitative research, which is historically used in the sciences; qualitative research, which is more connected to phenomenology and social sciences; and mixed methods research, which resides in-between the two primary approaches. In order to investigate the development and sustainability of jazz communities in two regional centres in Queensland, I needed to gather data from the individuals and groups associated with these communities. A qualitative approach appeared to be the most appropriate method for gathering data from two specific and complex social communities. The primary data for this study

came from interviews which were transcribed and analysed in order to understand the participants and their experience in their respective jazz communities. Denzin and Lincoln (2011, p. 8) provide a succinct summary of qualitative research which supported my decision to choose qualitative research for this study, "Qualitative researchers stress the socially constructed nature of reality, the intimate relationship between the researcher and what is studied, and the situational constraints that shape inquiry."

Qualitative research differs from quantitative research in terms of several characteristics described by Creswell (2014); Hatch (2002); Marshall and Rossman (2011):

- Researching in the natural setting of the inquiry as opposed to a lab. Collecting data at the field of site is commonly used in qualitative research.

- Using multiple sources of data. These can include interviews, surveys, observations, documents and personal reflection.

- Inductive and deductive data analysis.

- Emergent design and learning from the participants. Qualitative researchers cannot tightly prescribe the initial research plan.

- Reflexivity and being holistic in developing a complex picture of the problem or issue.

Within these research characteristics, specific methodologies (or designs) are used that focus on the method of data collection and analysis. R. L. Jackson, Drummond, and Camara (2007, p. 23) state:

Methodologies suggest how inquiries should proceed by indicating what problems are worth investigating, how to frame a problem so it can be explored, how to develop appropriate data generation, and how to make the logical link between the problem, data generated, analysis, and conclusions/inferences drawn.

Qualitative research methodologies may include narrative research, phenomenological methods, grounded theory, ethnography and case study research (Creswell, 2014). The qualitative methodology chosen for this study is grounded theory. Within this method, the researcher aims to develop or generate a social theory stemming from the data. S. J. Taylor and Bogdan (1998, p. 137) explain, "The grounded theory approach is a method for discovering theories, concepts, hypotheses, and propositions directly from data rather than from a priori assumptions, other research, or existing theoretical frameworks." Although other qualitative designs could have been chosen for this study, including case studies, ethnography, narrative or phenomenological methods, grounded theory was chosen because jazz is filled with symbolism and meaning for a community. Within the grounded theory framework, Strauss brought the "logic and assumptions of symbolic interactionism to grounded theory" (Charmaz, 2014, p. 261). Charmaz (2014, p. 262) discusses the importance of symbolic interactionism within the grounded theory method:

Put simply, symbolic interactionism is a dynamic theoretical perspective that views human actions as constructing self, situation, and society. It assumes that language and symbols play a crucial role in forming and sharing our meanings and actions.

Theoretical perspectives will be discussed in more detail later in this chapter, but the importance of symbolism and ability to form and share meanings within grounded theory helped in the selection of the methodology. The generation of a grounded theory on my chosen area of study unlocked significant insights into these jazz communities which were only made possible from the method's ability to systematically analyse the data and to develop a theory based on the data (Charmaz, 2014). This study aims to assist future researchers, musicians, and other arts community members interested in community development for subsequent research.

Research Paradigms/Philosophical Foundations

Philosophical worldviews (Guba, 1990; Mackenzie & Knipe, 2006) also known as research paradigms (Lincoln, Lynham, & Guba, 2011) can be described as a "philosophical orientation about the world and the nature of research that the researcher brings to a study" (Creswell & Creswell, 2018, p. 5). The terms *worldviews* and *paradigms* are used interchangeably throughout this chapter due to their commonality across the literature. Kuhn (1962) first used the term paradigm to describe a philosophical way of thinking. Kivunja and Kuyini (2017, p. 27) describe a paradigm in relation to undertaking the research project as "the conceptual lens through which the researcher examines the methodological aspects of their research project to determine the research methods that will be used and how the data will be analysed."

There is continuing debate about the primary paradigms used in qualitative research, and equally, there are ongoing interpretations of each research paradigm

described here (Creswell & Creswell, 2018). For instance, according to Creswell and Creswell (2018), there are four main worldviews which include: postpositivism, constructivism, transformative and pragmatic views. Alternatively, Lincoln and Guba (2000) discuss five main paradigms including: positivism, postpositivism, critical theory, constructivism and participatory action. These descriptions and interpretations of worldviews made by scholars have changed over time and in some instances, this has meant that some paradigms have merged into larger evolving paradigms. An example of this would be Creswell and Creswell (2018) condensing positivism and post-positivism into one major paradigm, which incorporates the evolution of positivism into postpositivism. These beliefs or interpretations can specifically guide and help understand and interpret research data (Guba, 1990; Kivunja & Kuyini, 2017; Mackenzie & Knipe, 2006). An understanding of the worldviews and their assumptions must first be discussed in order to examine the reasoning behind my chosen research methodology, as Guba and Lincoln (1994, p. 105) state:

> Questions of method are secondary to questions of paradigm, which we define as the basic belief system or worldview that guides the investigator, not only in choices of method but in ontologically and epistemologically fundamental ways.

The next section will present definitions of some of the worldviews that are commonly discussed within the context of qualitative research.

Creswell and Creswell's Definition

As mentioned in the previous section, Creswell and Creswell (2018) discuss four main worldviews that are commonly used in qualitative research. These include: postpositivism, constructivism, transformative and pragmatic. The following table by Creswell and Creswell (2018, p. 6) shows some of the key attributes of each worldview.

Table 3.1 The four main worldviews adapted according to Creswell and Creswell (2018, p.6)

Postpositivism	Constructivism	Transformative	Pragmatism
• Determination • Reductionism • Empirical observation and measurement • Theory verification	• Understanding • Multiple participant meanings • Social and historical construction • Theory generation	• Political • Power and justice orientated • Collaborative • Change-orientated	• Consequences of actions • Problem centered • Pluralistic • Real-world practice orientated

A research paradigm fundamentally reflects the researcher's own beliefs and background and how they imagine themselves within the world (Lather, 1986). Finding where my study and own personal assumptions lie on the spectrum of research paradigms was a critical step prior to undertaking this research. The paradigm that I believe best fits my worldview is constructivism (also termed social constructivism or interpretivism). In other studies, symbolic interactionism is noted to also be a sociological perspective grounded in similar beliefs (Blumer, 1986). Sourcing literature on a range of paradigm discussions on constructivism (Creswell &

Creswell, 2018; Guba & Lincoln, 1994; C. G. Lee, 2012; Lincoln & Guba, 2000), I identified closest with this worldview.

Examining Constructivism

To enable a greater understanding and reasoning for choosing constructivism, I will employ three questions that define the assumptions of a paradigm and present some common assumptions from the literature in relation to constructivism (Guba & Lincoln 1994; Lincoln & Guba 2000). Guba and Lincoln (1994) define the nature of research paradigms by using three distinct and interconnected assumptions known as *ontology, epistemology* and *methodology*:

- **Ontology:** What is the form and nature of reality, and therefore, what can be known about it?

  Constructivism is based on the premise that reality depends on the individual's perception of reality. Constructivists deny the existence of an objective reality and therefore claim realities are social constructions of the mind. These social constructions may be individual or shared and recognise multiple perspectives in relation to the research. (Ghezeljeh & Emami, 2009; Guba & Lincoln, 1994, p. 17; Jennings, 2005).

- **Epistemology**: What is the relationship between the researcher and what can be known?

  Based on the researcher's personal experiences and relationships in the natural world, knowledge is constructed from social interactions in the investigated

setting (Punch, 2013). Also known as social constructivism due to the negotiation of social interaction and theory generation (Creswell & Creswell, 2018), the interaction between the researcher and the study allows for findings or theories to be developed through devices such as induction and the use of semiotics. This is in contrast to a postpositivist approach where findings are thought to be true and objective with methods involving the process of deduction (Ghezeljeh & Emami, 2009; Guba & Lincoln, 1994).

- **Methodology:** How can the researcher gain knowledge about whatever he or she believes can be known?

  Constructivists mainly use qualitative research methods to generate a theory, which can include participant observation, in-depth interviews and descriptive data. Grounded theory is an example of a common constructivist methodology. Charmaz (2014, p. 12) comments that constructivist grounded theory adopts the inductive, comparative, emergent and open-ended approach from Glaser and Strauss (1967).

Using the three distinct and interconnected assumptions above, I believe my research is most closely aligned to constructivism. Adapted from Creswell and Creswell's (2018, p, 5) framework for research, the following diagram shows the interconnection of constructivism, grounded theory and the research methods.
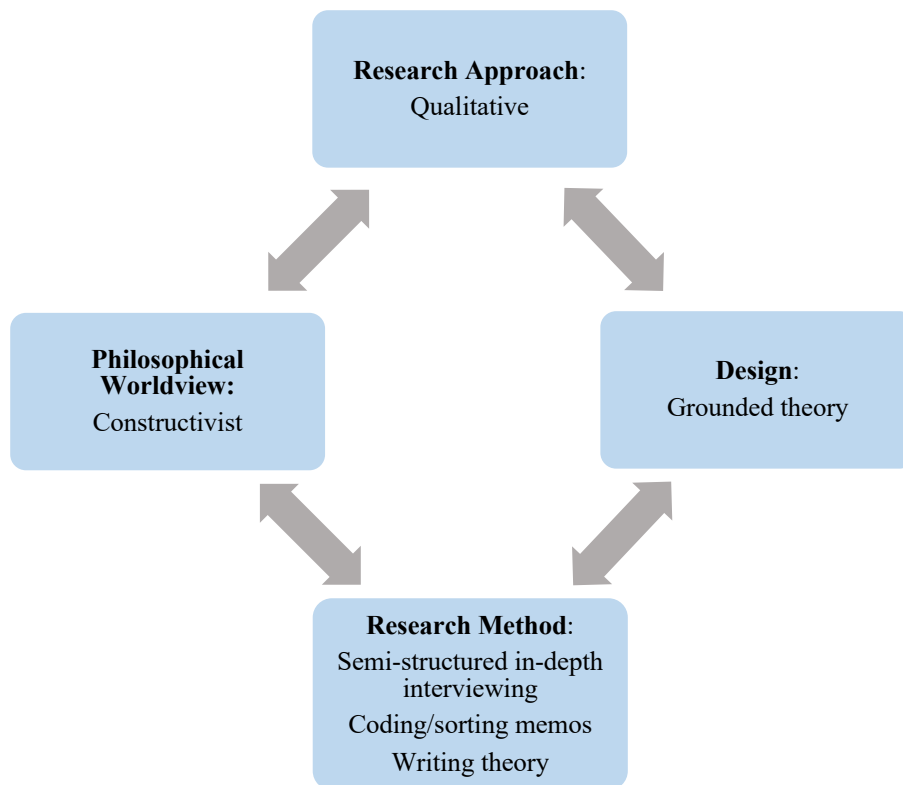
Figure 3.1 A framework for research: The interconnection of worldview, design, and research method, adapted from Creswell and Creswell (2018, p.5)

Grounded Theory Method: Background and Overview of Method

The grounded theory methodology consists of "systematic, yet flexible guidelines for collecting and analysing qualitative data to construct theories from the data themselves" (Charmaz, 2014, p. 1). Glaser and Strauss first developed the grounded theory methodology in the 1960s during their sociological research on patients dying in hospitals (Glaser & Strauss, 1967). This resulted in the publication of *The Discovery of Grounded Theory* in 1967. This qualitative research method

enables the researcher to "generate systematically a substantiative theory grounded in empirical data" (Walker & Myrick, 2006, p. 548). The aim of this methodology is to discover theory that will firstly stand out, will fit the data, and work in the real world (Glaser & Strauss, 1967; Walker & Myrick, 2006). Once a qualitative researcher establishes a research area and gathers rich data, the information needs be reduced and organized to ensure the findings can be fed into descriptions, models, or theories (Walker & Myrick, 2006). According to Charmaz (2014), the publication of *The Discovery of Grounded Theory* helped legitimize qualitative research as a credible, rigorous methodological approach.

After the publication of Glaser and Strauss' 1967 publication, the two authors had a difference of opinion on the direction of grounded theory. There has been much written on the methodological divide between the two creators (Walker & Myrick, 2006). Glaser and Strauss disagreed publicly when Strauss and Corbin published the *Basics of Qualitative Research* in 1990. Glaser criticised Strauss and Corbin's publication as too prescribed and structured, claiming that instead of allowing the theory to surface naturally through comparative methods, the approach forced the data into predetermined perceptions (Creswell, Hanson, Plano, & Morales, 2007; Glaser, 1992). There have been subsequent publications by Glaser, Strauss and Corbin, and more recently, Charmaz, who have all shaped this methodology to become one of the most discussed, debated and disputed research methods (Walker & Myrick, 2006). Charmaz (2008b, p. 161) explains "Grounded theory has evolved into a constellation of methods rather than an orthodox unitary approach." According to (Charmaz, 2014), there are different foundational assumptions in the application of grounded theory but

there are some key strategies that all grounded theorists undertake. Charmaz (2014, p. 15) states researchers must:

1. Conduct data collection and analysis simultaneously in an iterative process

2. Analyse actions and processes rather than themes and structure

3. Use comparative methods

4. Draw on data (e.g. narratives and descriptions) in service of developing new conceptual categories

5. Develop inductive abstract categories through systematic data analysis

6. Emphasize theory construction rather than description or application of current theories

7. Engage in theoretical sampling

8. Search for variation in the studied categories or process

9. Pursue developing a category rather than covering a specific empirical topic.

In relation to the directions that grounded theory has taken over the years since the original dispute between Glaser and Strauss and Corbin, my use of grounded theory aligns most closely with the original approach from Glaser and Strauss. A full description of the methodology and its application in this study will be presented later in this chapter.

Rationale for Using Grounded Theory in This Study

This study explored factors that influenced the development of jazz communities in two regional centres as a way to gain a deeper understanding of influences that are specific to those individual regions. By using the grounded theory methodology, I aimed to build a theory and more specifically, form an explanation of the processes, actions and interactions that occur in the two jazz communities of Mackay and Cairns. As Charmaz (1990, p. 1162) explains, "Grounded theorists aim to create theoretical categories from the data and then analyse relationships between key categories."

The two regions selected in this study have different geographic, social, educational and performance factors, providing an opportunity to explore alternative approaches to building a jazz community. The communities of Mackay and Cairns were selected for this study, not on representational grounds, but because they provide an opportunity to learn. Stake (2005, p. 451) notes that "potential for learning is a different and sometimes superior criterion to representativeness", adding "that may mean taking the one most accessible or the one we can spend the most time with." In line with this reasoning, I was based in Mackay during this study period and regularly worked in the Cairns region within the jazz community, which enabled this research project to be undertaken with minimal resources and constraints.

Reviewing the Literature

In a traditional grounded theory study, researchers commonly avoid reviewing the relevant literature at the beginning of the study. The reasoning behind this approach is so the researcher can remain open to concepts and relationships that emerge from the study, and to avoid forcing preconceived ideas and assumptions about the research (Glaser, 1978). Glaser and Strauss (1967, p. 37) suggest "an effective strategy is, at first, literally to ignore the literature of theory and fact on the area under study." Contrary to this recommendation, I decided to investigate relevant literature at the outset of the study with the aim of uncovering potentially fruitful topics of investigation with which to start the inquiry. These very broad areas of investigation (as covered in Chapter 2) encompassed performance factors, educational factors, governmental factors, and sociological factors, along with debates about the terms *jazz*, *jazz community* and *jazz scene*. Throughout the literature review, I was conscious of the need to avoid formulating preconceived ideas about what the study would reveal.

My decision to review the relevant literature at the outset of the study is not unprecedented. Several qualitative researchers have contested the advice first described by Glaser and Strauss (Cutcliffe, 2000; Hickey, 1997; Lincoln & Guba, 1985; Stern, 1980). Dunne (2011, p. 119) opted to undertake a review of empirical studies in order to "identify what work had been done, which issues were central to these fields, and what knowledge gaps existed." Doing what is described by McMenamin (2006, p. 134) as learning about the "geography of a subject", Dunne was able to establish a foundation on which to formulate the research questions.

Wengraf (2001) agrees with this approach by adding that a knowledge base stemming from reading is crucial for the formulation of good research questions. Hutchinson (1993) argues that the literature review should precede the data collection in order to identify knowledge gaps and provide a rationale for the study. In addition to the review of literature from the onset of the study, I also continued to review recent publications on the relevant areas of investigation during the course of study.

Data Collection

"Qualitative research begins with questions; its ultimate purpose is learning" (Rossman & Rallis, 2003, p. 4). In choosing semi-structured in-depth interviewing as the primary data-collecting tool, I knew that talking and interacting with the participants would be the most logical approach to gathering data. S. J. Taylor and Bogdan (1998, p. 90) add, "The choice of research method should be determined by the research interests, the circumstances of the setting or people to be studied, and practical constraints faced by the researcher." The interviews involved a number of significant individuals associated with the jazz communities in Mackay and Cairns. Creswell (2014, p. 189) suggests "The idea behind qualitative research is to purposely select participants or sites that will best help the researcher understand the problem and the research questions." To identify suitable participants for this study, I drew upon three main sources: (1) my own knowledge from working in this area; (2) an article by A. Mitchell (2003) that identifies a number of important figures in the Cairns jazz scene; and, (3) historical records found at the Central Queensland Conservatorium of Music (CQCM) which included lists of past teachers and

performers who may assist with the study. By the conclusion of the study, 24 key individuals were selected for interviewing, including 12 participants from Mackay and 12 from Cairns. According to Creswell (2014), between 20 and 30 interview participants is typical for a grounded theory study. Initially, the number originally planned was fewer than 24, however, as the study progressed and the data analysis phase continued, additional people were added to the list of interviewees. The reason for the expanded data collection effort was due to the grounded theory process *theoretical saturation*, whereby the researcher aims to reach a point in analysing the data where no new findings emerge (Charmaz, 2008b). Theoretical saturation will be discussed in more detail later in this chapter.

In addition to the semi-structured interviews, data collection for this study included a survey of audience members associated with the jazz community in Mackay. Although in-depth interviews have a much more dynamic, flexible style of questioning than survey-style questionnaires, survey data can still provide important findings in areas where larger groups of people connect with the research questions. Glaser and Strauss (1967, p. 185) have no objections to the use of quantitative data in a grounded theory study, stating, "They can be a rich medium for discovering theory." Qualitative observations were also undertaken in both jazz communities. Being a musician and having worked in both communities, participation in the field was possible. Key insights and observations were gained through participation in jam sessions and performances with the participants in the two communities. These insights were helpful when interviewing participants as they helped better understand the context of the topics of discussion. Creswell (2014, p. 190) notes, "qualitative

observers may also engage in roles varying from a nonparticipant to a complete participant."

Semi-Structured In-Depth Interviews

Semi-structured in-depth interviews have a fluid style of questioning and discussion in contrast to the more rigid approach of structured interviews (Rabionet, 2011). Yin (2014) discusses two important tasks for the interviewer, namely: following one's own line of inquiry and asking conversational questions in an unbiased manner. The predetermined open-ended questions allow for other questions to emerge from the dialogue between the interviewer and the interviewee (DiCicco-Bloom & Crabtree, 2006). One of the advantages of using semi-structured interviews is the ability to conduct in-depth inquiry with individuals, delving into deep social and personal areas of investigation (DiCicco-Bloom & Crabtree, 2006). There has been much discussion in the literature about using focus group interviews as an alternative to individual interviews in qualitative studies. Some researchers praise the focus group interviewing technique and its outcomes. For example, MacDonald and Wilson (2005, p. 398) believe the "conversational aspect causes individual formulations to be negotiated in social interaction, making participants more likely to fore-ground the meanings behind the accounts." In contrast, there are several researchers that challenge the idea of using focus group interviews as a primary tool for data collection (Clark et al., 1996; Heary & Hennessy, 2002; Kidd & Parshall, 2000). According to Clark et al. (1996), for example, focus groups tend to become influenced by one or two dominant people in the session, which can then impact on the results.

Focus group interviews were not used in this study to minimise the risk of generating biased data.

The proposed interviewees in this study were selected according to the following criteria which were formulated from the research questions:

1.   The participant has experience working as a professional within the jazz scene in either Mackay or Cairns; and/or

2.   The participant has experience as a jazz educator in Mackay or Cairns; and/or

3.   The participant has experience working with any educational institutions (including schools, TAFE or University) in the area of jazz in Mackay or Cairns; and/or

4.   The participant has studied jazz performance formally or informally.

5.   The participant considers themselves as a member of their jazz community (performer, audience member or other).

Central Research Question and Theory Questions

As stated in Chapter 1, the aim of this study was to answer the central research question (CRQ): What factors influence the development and sustainability of a jazz community in regional Australia? This central question has four associated theory questions (TQ). Creswell (2014) recommends that researchers should not have more than five to seven sub-questions that ultimately narrow their inquiry. The theory questions were not directly used in the interviews, but rather served as a guide to

organise the interview questions (IQ). Wengraf (2001) recommends that theory questions should assist in the formulation of the interview questions. Specific interview questions ensured that all areas of inquiry were covered during the interviews. Improvised follow-up questions were used in conjunction with these predetermined interview questions to clarify or investigate issues that the participant commented on.

The central research question and the four theory questions used in this study were:

- (CRQ) What factors influence the development and sustainability of a jazz community in regional Australia?

- TQ 1: What performance factors contribute to, or detract from, the development and sustainability of a jazz community in regional Australia?

- TQ 2: What sociological factors contribute to, or detract from, the development and sustainability of a jazz community in regional Australia?

- TQ 3: What educational factors contribute to, or detract from, the development and sustainability of a jazz community in regional Australia?

- TQ 4: What governmental factors contribute to, or detract from, the development and sustainability of a jazz community in regional Australia?

In addition to the CRQ and the four TQs, the interview questions were tailored according to the role(s) of each participant in the community. These various roles (some participants involved in all or some) consisted of the following:

- Educators (private, secondary and tertiary)

- Performers (professional and semi-professional)

- Venue owners (past and present)

- Jazz audience members

- Graduates of CQCM

The interview questions that stemmed from each of the four theory questions are located in Appendix C.

Surveys

The opportunity to survey the jazz audience in Mackay at CQCM's monthly Friday Jazz@the Con performances was possible because of my role as a performer in this event. Accessibility is an important factor when gathering data, as Stake (2005) highlighted. Working and performing at the Friday night jazz evenings enabled the distribution of a questionnaire to the Mackay jazz audience. Glaser and Strauss (1967, p. 185) stated they had no issue in using quantitative data in a grounded theory study, finding that "they can be a very rich medium for discovering theory." In addition, the combination of research data analysis tools has been labelled inter-method mixing or methodological triangulation, which can "strengthen the rigor and trustworthiness of the findings" (Denzin, 1978; B. Johnson & Turner, 2003; Leech & Onwuegbuzie, 2007, p. 575).

According to Fowler Jr and Cosenza (2009), good survey questions are ones that produce reliable and valid answers that measure something we want to describe.

Five basic characteristics for designing questions were applied to the questionnaire from Fowler Jr and Cosenza (2009, p. 344), which include:

- Questions need to be consistently understood.

- Questions need to be consistently administered or communicated to respondents.

- What constitutes an adequate answer should be consistently communicated.

- Unless measuring knowledge is the goal of the questions, all respondents should have access to the information needed to answer the question accurately.

- Respondents must be willing to provide the answers called for in the question.

The questionnaire consisted of 11 unordered close-ended questions and 3 open-ended short-answer questions. The combination of multiple choice and short answer responses related to demographic information, music preferences, attendance rates at various jazz and non-jazz events, as well as questions relating to the influence of CQCM. Salant and Dillman (1994) discuss how close-ended questions are useful in ranking items in order of preference. The addition of three open-ended questions provided an opportunity for participants to answer in their own words on specific topics. This inclusion allowed the researcher to explore ideas that would not otherwise be revealed (Salant & Dillman, 1994).

The audience survey involved 81 voluntary participants, and to maintain confidentially of individual responses, the participants did not sign their names. I

encouraged participation, but it was not mandatory for audience members (Salant & Dillman, 1994).

Once the survey was completed, the questionnaires were collated for analysis. The percentages of these themes associated with a particular category is a common source of data in qualitative research using survey data (Driscoll, Appiah-Yeboah, Salib, & Rupert, 2007; Onwuegbuzie & Teddlie, 2003). The occurrences within each category were counted, and compared and analysed with the emerging categories developed from the interview data. The survey data served a useful purpose in understanding the long-established jazz audience in Mackay affiliated with CQCM. The survey was conducted after the majority of the Mackay-based interviews had been completed. This allowed for emerging discoveries and coding categories to influence the questions that were posed in the survey. This was a useful additional data source in developing the grounded theory. The audience survey questionnaire is located in Appendix D.

Ethical Clearance

Since this study involved interviewing participants, ethical clearance was sought from the Central Queensland University Human Research Ethics Committee (CQUHREC). Approval was obtained well before the commencement of any interviewing. The project code for this study was CQUHREC H15/11-266. The CQUHREC operates in accordance with the National Statement of Ethical Conduct in Human Research (NHMRC); Values and Ethics: Guidelines for Ethical Conduct in Aboriginal and Torres Strait Islander Health Research (NHMRC); Central

Queensland University's Code of Conduct for Research; and Central Queensland University's Human Ethics Research Committee Terms of Reference.

Each participant was sent a project information sheet (see Appendix A) that provided important information about the study. All participants were made aware of the aim of the study, the likely form of publication of the research results, the interview procedure, their right to withdraw from the study at any stage, and the procedures for maintaining confidentiality and anonymity. This information was provided to participants verbally and in writing prior to their interviews. Before engaging in the study, all participants were required to provide evidence of their informed voluntary consent by signing a consent form (see appendix B). Persons with an intellectual or mental impairment, or high dependence on medical care were not invited or permitted to participate in the study. Persons under 18 years of age were not invited or permitted to participate in the study. All participants were asked to supply their date of birth on the consent form as confirmation of their age. Despite the option of confidentiality, all 24 participants agreed for their names to be published in this thesis. All records of the study and associated materials have been stored securely in accordance with the conditions of the ethics approval by CQUHREC.

The audience survey questionnaire (see appendix D) conducted at Central Queensland University in Mackay was also administered in accordance with the ethics approval from CQUHREC. The audience members who volunteered to participate were notified at the earliest possible time prior to the survey being conducted. The questionnaire was strictly confidential with the participants being only required to tick answers and comment on the questions provided. All records of the

survey and associated materials have been stored securely in accordance with the conditions of the ethics approval by CQUHREC.

Approaching Participants

During this study, my role as a jazz and contemporary music lecturer at CQCM enabled access to the participants in both Cairns and Mackay with minimal difficulty. Having worked (educationally), performed (with or for) or studied with some of the participants prior to this research in both Cairns and Mackay, the process was streamlined and the interviews were conducted over a six-month period.

As mentioned above, 24 volunteers participated in this study. I consciously varied the types of participants based on the four criteria formulated from the research questions. Table 3.2 summarises the characteristics of each participant including gender, age, occupation, association and perceived role(s) in their jazz communities.

Table 3.2 Participant information

Participant	Gender	Occupation	Jazz Community	Role(s) in Jazz Community
Bernard Lee Long	Male	Ex jazz club owner/freelance musician	Cairns	Performer/former club owner.
Cameron Matthews	Male	Instrumental music teacher for Education Queensland (EQ)	Mackay	Performs in CQCM groups and private groups. Teaches jazz at high school level.
David Pyke	Male	Venue owner/part time instrumental music teacher for EQ	Mackay	Performs in CQCM groups and private groups. Teaches jazz at high school level. Club owner of 5th on Wood.
Denis Kelaart	Male	Retired	Cairns	Jazz club audience member. Supporter of Smithfield Jazz Academy.
Peter O'Malley	Male	Retired insurance worker	Cairns	Jazz club audience member. Supporter of Smithfield Jazz Academy.
Derrin Kerr	Male	Former lecturer at CQCM/ Current Head of Music at Oasis Music Centre	Mackay	Former performer in Mackay with CQCM staff. Teaches jazz at high school & tertiary level.
Jason Smyth-Tomkins	Male	Jazz and Contemporary Music lecturer at CQCM	Mackay	Organizer of CQCM jazz events/festivals. Performer with CQCM and private groups.

Participant	Gender	Occupation	Jazz Community	Role(s) in Jazz Community
Junior See Poy	Male	Retired/ former hotel owner	Cairns	Founding member of Cairns jazz community. Performs with Cairns Jazz Club.
Kerry Armstrong	Female	Coal sampler	Mackay	CQCM graduate. Performs with CQCM staff and private groups.
Knobby Neilson	Male	Ex-Army musician/freelance musician	Cairns	Performs with Cairns Jazz Club and Smithfield Jazz Academy. Teaches jazz at high school level.
Luke McIntosh	Male	Jazz and Contemporary Music lecturer at CQCM	Mackay	Performs with CQCM groups and private groups. Teaches jazz at high school and tertiary level.
Majella Fallon	Female	Classroom music teacher for EQ	Cairns	Head of Smithfield Jazz Academy. Performs with Cairns Jazz Club.
Matthew Johnston	Male	Classroom music teacher for EQ	Mackay	Performs in CQCM groups and private groups. Teaches jazz at high school level .
Malcolm Hull	Male	Builder	Mackay	Performs with local jazz bands.
Natalie Gray	Female	Australian Defence Force musician	Cairns	CQCM graduate. Performs with Cairns Jazz Club and local groups.
Ruedi Homberger	Male	Retired	Cairns	Performs with local groups including The North Project.

Participant	Gender	Occupation	Jazz Community	Role(s) in Jazz Community
Tommy See Poy	Male	Professional musician/private tutor	Cairns	Performs with Latin Jazz Excursion, The North Project and other private groups. Teaches jazz at high school level.
Neil McIntyre	Male	Retired insurance worker	Mackay	Performs with private group. Attends jazz lessons at CQCM.
Tristan Barton	Male	Freelance musician/composer	Cairns	CQCM graduate. Performs and composes for private groups.
Wayne McIntosh	Male	Professional musician/private teacher	Cairns	Performs with Latin Jazz Excursion, The North Project and other private groups. Teaches jazz at high school level.
Neville Hermes	Male	Retired/President of Cairns Jazz Club	Cairns	President of Cairns Jazz Club. Performs with Cairns Jazz Club and private groups.
Judith Brown	Female	Director of CQCM	Mackay	Director of CQCM. Head of Music degree at CQCM. Organiser of events at CQCM.
David Reaston	Male	Jazz and contemporary music lecturer at CQCM	Mackay	Performs with CQCM groups and private groups. Teaches jazz at high school and tertiary level.
Earl Winterstein	Male	Instrumental music teacher at Mackay Christian College	Mackay	Director of Mackay Youth Orchestra and Jazz Band. Head of Music and the Arts at Mackay Christian College. Performs with CQCM groups and private groups.

Familiarity with Participants

As mentioned earlier in this thesis, prior to the commencement of the study, I held pre-existing working relationships with some of the participants in the two jazz communities. This is often the case with grounded theory studies. Charmaz (2008b, p. 163) notes, "Since the inception of the method, grounded theorists have pursued substantive topics in which they held a decided stake." Interviewing participants with pre-existing relationships create a phenomenon described in the literature as an 'insider relationship', and this can have an impact on both the research and researcher (Asselin, 2003; McConnell-Henry, James, Chapman, & Francis, 2010).

There are many positive aspects to being an insider researcher. Insider knowledge, trust, respect, a shared language, shared identities and shared experiences in the field of study may lead to more in-depth discussions (Adler & Adler, 1987; Dwyer & Buckle, 2009). On the negative side, McConnell-Henry et al. (2010) discuss a series of issues that may impact the research including role conflict, mistrust and pre-existing knowledge.

Asselin (2003, p. 102) defines role conflict as "when the researcher perceives or responds to events or analyses data from a perspective other than researcher." An example of role conflict in this study would be occasions when I interviewed participants who were also my co-workers at the University. In order to minimise this effect, I continually reminded myself of the potential for role confusion during the interviews to reduce any influence this could have on the interviewing process.

Another potential issue that can arise when conducting research with familiar participants is how they may withhold information due to the relationship. This situation can limit the quality and openness of the data. Withdrawal of information can be due to a range of motives linked to the relationship with the researcher. To minimise these effects, I stressed the importance of confidentiality and anonymity during the study. I reinforced to the participants that confidentiality was one of the fundamental pillars of the investigation. McConnell-Henry et al. (2010) also suggest that role clarification is critical in ensuring participants know that the researcher has no hidden agendas and is not superior in any way. During the interviews, I openly discussed the role of myself as a researcher and my line of inquiry in an attempt to minimise any potential influence from our pre-existing relationships. One strategy that I employed with colleagues was to interview them away from the university campus and in casual clothes. I aimed to dismantle some of the organisation affiliation when interviewing.

Lastly, pre-existing knowledge between researcher and participant can influence how the interview may flow. Sharing a history of information may become an issue as the participant has only agreed to the use of the information gathered in the interview and not from previous experiences or situations (Barnes, 1979; McConnell-Henry et al., 2010). A good strategy to ensure this was not an issue in my study, was to frame the questions with the pre-existing shared knowledge in order to inform the participant of the shared information. An example would be, "You have spoken in the past about… could you please elaborate on that?" McConnell-Henry et al. (2010) believe this couching strategy allows the researcher to openly acknowledge any presuppositions and in addition, contextualise the question to ensure the participant does not leave any

information out. This was highly useful during the later transcription phase, as I could recall specific information without relying on sub-text.

Participant Incentive for Involvement in Study

Participants were notified of the time requirements of the interview, which in some cases was up to one hour in duration. As incentive for participating, each interviewee was offered a $30 Coles Myer gift voucher. Each participant was required to sign confirmation of receipt for their gift voucher (Appendix E). To comply with the University's Gifts and Benefits Policy, approval was obtained from the Office of the Vice Chancellor for the use of the gift vouchers, and the benefit was registered with the University Secretary in the University Gifts Given Register. This allowance was accommodated for in my PhD candidate budget, which was negotiated prior to the commencement of the study.

Interview Location and Duration

All of the interviews for this study were conducted in relaxed settings agreed upon by the interviewee. In most cases, this was either at their home residence, at the university campus in Mackay, or at a local café of their choice. Following the suggestions of DiCicco-Bloom and Crabtree (2006); S. J. Taylor and Bogdan (1998), allowing the participant to choose the interview location helped to ensure a safe and comfortable environment and a relaxed participant.

Being based in Mackay, I was able to coordinate the Mackay interviews with relative ease. Conducting the Cairns interviews involved travelling to Cairns on three

separate occasions. During these trips, I also performed in local bands with the Cairns musicians to build a greater relationship and understanding of the local jazz community. This interaction greatly impacted the fluidity of the interviews, and I believe some of the lesser-known participants respected me much more, having performed with them, as opposed to being an outsider academic seeking information. This approach follows the recommendations of Fontana and Frey (1994, p. 367) who state, "He or she must be able to put him or herself in the role of the respondents and attempt to see the situation from their perspective, rather than impose the world of academia and preconceptions upon them."

The duration of the interviews typically ranged from 45 minutes to one hour. In some cases, having the interview at a participant's home allowed the respondent to retrieve a relevant artefact or personal recording to contribute to the discussion. One example was in relation to a particular album that a participant had autographed by a significant pianist. After retrieving the album from their music room, the participant was able to easily access and incorporate relevant memories into the conversation that followed. These memories significantly impacted the discussion, which was about pay rates and performing in Cairns. Another example was when a participant in Mackay was interviewed at a venue at which they had performed. Having access to the venue, in that situation, enabled the conversation to flow freely about specific topics relating to the venue. The references and information supplied by the participant was very specific due to the location.

Interview Technique

As mentioned earlier in this chapter, this study employed semi-structured in-depth interviewing as a means to gather rich data from participants in both jazz communities. This interviewing strategy involved conversation-like inquiry and open-ended questions, which enabled a degree of social interaction that needed to occur as part of the philosophical underpinnings of constructivism. This interviewing strategy allowed participants to talk about the topics that were important to them. The resulting data was likely richer than the data that would have emerged from a more rigid interview style. Note that despite the openness in style, there was still a flexible agenda and set of themes in the inquiry. Jennings (2005, p. 105) and (Dexter, 1970) point out that interviews are not just conversations, but conversations with a purpose.

While there is no formula for undertaking successful interviews, S. J. Taylor and Bogdan (1998, pp. 99-101) provide some important interview management strategies, that I employed in this study. These strategies helped to create an appropriate atmosphere for the interviews.

- The first strategy involved being non-judgemental and allowing the participant to feel open to express their feelings and thoughts in a safe environment. Spending time with some of the participants performing in their bands helped me to build a good rapport with them. This interaction allowed the participants to understand me as a musician, and it created a much more relaxed environment for interviewing. In other situations, where it was not possible or appropriate to perform or spend time with participants, simple reassurances and empathetic responses encouraged an open and safe interviewing environment.

- The second strategy involved attempting to let the participant talk with minimal interruptions from the interviewer. This strategy was important to allow the participants to communicate freely. I tried to avoid interrupting participants at the first sign of a topic being changed. When participants talked off-topic at length in this study, gentle questioning was used to lead back to areas of investigation. Encouragement to head the conversations back to more relevant areas of the study only occurred when the content was significantly distant from the research areas of investigation. It was important to remember that within the grounded theory methodology, related topics unforeseen by the researcher could unveil fruitful areas of investigation. One example occurred while leaving a participant's house after the conclusion of an interview. As I walked past their boat parked in their driveway, a new conversation started about fishing and lifestyle choices. This conversation included components relevant to the jazz community. I was able to quickly record this conversation which added new data full of unique insights into lifestyles and the jazz community.

- The third strategy involved paying close attention to all of the participant's cues during interviews. This strategy is important not just for the obvious reason of showing respect to the participant. Paying close attention to body language, tone of voice and facial expressions ensures that the interviewer picks up all cues to quickly adapt and ask new questions with a potential new line of inquiry if required. Paying close attention during interviews is important regardless of whether the interviews are recorded for later transcription or not.

- The fourth strategy involved being sensitive and conscious of how my words and gestures might affect the participant. For example, in one interview, I was

conscious that being an outsider to the Cairns community might impact the flow

of conversation. I consciously expressed appreciation for the times spent with

the interviewee, and I showed enthusiasm and respect when talking about the

community. Showing genuine interest and positioning myself as a researcher

wanting to learn more about the community, contributed to a more relaxed and

open interview.

Recording and Transcribing Interviews

In order to store a large amount of interview information from 24 participants and

assist in the initial open coding phase, I recorded each interview using a small hand-held

recording device. During the data collection period, I also began to transcribe each

interview in preparation for the open coding phase. Interviewing the participants over an

extended period enabled time for greater reflection on the incoming data and the chance

to alter any questions or add any questions for the subsequent interviews. While

transcribing, various ideas and memories from the interviews also emerged, and I was

able to create memos for later investigation.

Glaser (1998) strongly recommends that solo researchers should avoid recording

interviews. Glaser discusses a list of deficits including the issue of time taken to

transcribe interviews and how this can limit the ability to quickly commence theoretical

sampling after the interview. Glaser (1998, pp. 108-109) notes that the power of

grounded theory is its ability to be "economic and efficient," and recording can

undermine this ability by slowing the data collection and adding too much unnecessary

data. I believe, however, that the benefits outweigh the deficits when it comes to

recording interviews. Firstly, the time taken to transcribe interviews was important for creating memos and visualizing theory. This process was critical and could not have been done as efficiently during the interviews, primarily because of the attentiveness required to conduct the interview. Charmaz (2014) believes the use of a recording device allows you to give your full attention to the respondent and maintain eye contact. Longhurst (2003) agrees with this action, and suggests that recording also relieves the pressure of making too many notes during the interviews, which can make the interviewee feel uncomfortable.

Secondly, Glaser feared that recording interviews and transcribing them created too much unnecessary data. I found this to be an advantage as I was able to go back through the data at multiple stages and re-code where necessary. Charmaz (2014, p. 136) supports this line of thinking:

> Your first reading and coding of the data need not be the final one. Rich, thorough data can generate many research questions. Such data contain the makings of several analyses, whether or not you realise it early in your research… the full recordings preserve details for these ideas to ignite later… You may be amazed at the diverse ideas you can gain from the data of one project.

One of the fundamental pillars of grounded theory is in the iterative process where data collection in the early stages informs sampling and analytical procedures. This ensures the data remains open to new and developing ideas (Charmaz, 2008a; Hutchison, Johnston, & Breckon, 2010). Charmaz (2014) and DiCicco-Bloom and Crabtree (2006) discussed issues with transcribing tape-recorded interviews into text including the use of run-on sentences and sentence structure. To eliminate this issue, I

firstly made notes during the interviews to ensure any oddities that arose or visual cues were included. It also assisted in not interrupting the interviewee as previously mentioned. Writing notes also helped create further questioning as DiCicco-Bloom and Crabtree (2006, p. 318) state, "Your jottings remind you to return to these points and suggest how to frame follow up questions." To ensure the sentence structures and flow of speech made sense in the transcription, I listened to the audio recording while reading the transcription to add further notes and alterations if necessary.

Lastly, some researchers recruit transcribing professionals in order to minimise time spent during the transcribing phase. I did not get assistance with transcription because I felt this step was critical in my understanding of the data and the conceptualisation of ideas. Time spent making memos whilst transcribing was invaluable. I believe if researchers skip this step, they potentially limit their ability to gain deeper insights into the participant's content, which could lead to a reduced memo collection, poor categorization of codes and subsequent theory.

Data Analysis

The grounded theory research method consists of a set of "systematic, yet flexible guidelines for collecting and analysing qualitative data to construct theories from the data" (Charmaz, 2014, p. 1). A grounded theory researcher moves back and forth between data collection and data analysis in an iterative process (Charmaz, 2014). The process inductively distils data of importance to create meaning through analysis, which ultimately leads to the creation of theory (Ghezeljeh & Emami, 2009). This section will discuss key concepts associated with the grounded theory method, including open

coding, theoretical sensitivity, theoretical coding, selective coding, theoretical sampling, sorting memos and writing theory.

Open Coding

Corbin and Strauss (1990, p. 5) state that "coding begins the emergent process of analysing data in grounded theory." Charmaz (2014, p. 113) explains coding is the "pivotal link between collecting data and developing an emergent theory to explain these data." In terms of the 'big picture' of the analysis process, Charmaz (2014, p. 113) provides a useful analogy:

> Grounded theory coding generates the bones of your analysis. Theoretical centrality and integration will assemble these bones into a working skeleton. Thus, coding is more than a beginning; it shapes an analytic frame from which you build the analysis.

Open coding begins with breaking down the data, such as interview transcripts, into significant concepts for further analysis (see appendix F). These significant pieces of data may take the form of a word or short phrase that symbolises a summative, salient, essence-capturing or evocative meaning (Saldana, 2013). These concepts are assigned labels known as codes (Charmaz, 2008b). The concepts can be broken into distinctions called categories and properties. A category consists of a collection of codes that have an overriding significance or common theme. A property is a defining characteristic of a category or concept (Charmaz, 2014). Glaser (1992) suggests that researchers must use constant comparison during the open-coding phase. Essentially, this means that researchers identify theoretical concepts by comparing significant

incidents in the data. The following guidelines provided by Glaser (1978, pp. 57-60) were applied during the coding phase of this research project:

- Ask questions of the data.

- Analyse the data line by line.

- Do your own coding rather than employ a research assistant to do it for you.

- Always interrupt coding to record ideas in theoretical memos.

- Stay within the confines of the substantive areas and field of study.

- Do not assume the analytic relevance of any face sheet variable such as age or gender until it emerges as relevant.

Using Qualitative Analysis Software

During this study, I used qualitative analysis software called NVivo to assist with the process of coding and memo-writing. NVivo supported the coding of interview transcripts by allowing me to apply cosmetic coding devices such as coloured fonts, italics and boldface (Lewins & Silver, 2007; Saldana, 2013). Furthermore, by creating nodes (NVivo's term for codes) and storing them in the program, the process of immersion and constant comparison of data was made easier. The program also enabled me to organise the codes into hierarchical structures that represented different levels of abstraction.

Glaser (1998, pp. 185-186) discourages the use of qualitative data analysis software in grounded theory research, stating that it "slows down the analysis process and hinders the constant comparison of data." In contrast to this opinion, I found the use

of NVivo aided my efforts in the comparison of data and construction of theory. Welsh (2002) notes that one of the benefits of using NVivo, is the memo tool, which pushes the researcher to draw theory from the data. Some researchers such as Kelle (1995, 1997) agree with Glaser, arguing that qualitative data analysis software forces research to become rigid and automated, while several other studies have demonstrated the effectiveness of using qualitative data analysis software for sorting, storing, matching and linking research data (Bringer, Johnston, & Brackenridge, 2006; Hutchison et al., 2010; Johnston, 2006).

Theoretical Sensitivity

Theoretical sensitivity is an important quality that grounded theory researchers need to cultivate. This term refers to the ability to simultaneously work with data from a distance while maintaining a close level of sensitivity and understanding about the process. (Glaser, 1978; Walker & Myrick, 2006). Strauss and Corbin (1998) suggest that a researcher's theoretical sensitivity may be influenced by his or her professional background and knowledge of the disciplinary literature. Glaser (1992, p. 27) adds:

> Theoretical sensitivity refers to the researcher's knowledge, understanding, and skill which foster his generation of categories and properties and increase his ability to relate them into hypotheses, and to further integrate the hypotheses, according to emergent theoretical codes.

Charmaz (2014, p. 244) believes that to gain theoretical sensitivity, a researcher must "look at studied life from multiple vantage points, make comparisons, follow leads, and build on ideas." During this study I was mindful of the need to ensure that my

own experiences in jazz education and performance in regional areas did not force any pre-conceived explanations or theories. I believe my professional background helped me to find nuances in the data, which I otherwise might have overlooked. Understanding the sub-text and language of the study participants was a key to uncovering "hidden gems" in the data or pursuing new lines of inquiry.

Memo Writing

Memo-writing is an intermediate stage in a grounded theory study, occurring between the collection of data and the writing of the theory (Glaser, 1978). During data analysis, researchers often struggle to deal with the emergence of many ideas simultaneously. To capture those ideas, the researcher must temporarily cease coding and write a theoretical memo. A memo can "catch your thoughts, capture the comparisons and connections you make, and crystallise questions and directions for you to pursue" (Charmaz, 2014, p. 162). Once the memos have been written, the researcher can sort them and group them by category. This process of organising the main themes of the study can be very useful in the writing/drafting phase. I used NVivo qualitative data analysis software to file and organise my memos. The use of this software complemented the coding phase, as these processes were done simultaneously. Charmaz (2014, p. 171) suggests the following guidelines for what a researcher might do with a memo:

- Define each code or category by its analytic properties.

- Spell out and detail processes subsumed by the codes or categories.

- Make comparisons between data and data, data and codes, codes and codes, codes and categories, categories and categories.

- Bring raw data into a memo.

- Provide sufficient empirical evidence to support your definitions of the category and analytic claims about it.

- Offer conjectures to check in the field setting(s).

- Sort and order codes and categories.

- Identify gaps in the analysis.

- Interrogate a code or category by asking questions of it.

I continued to create memos throughout the entire study to ensure my inner thoughts and queries were documented. These thoughts, ideas, questions and discoveries paved the way for writing the first draft of the theory. If researchers do not stop during the various coding phases and capture their thoughts, ideas and discoveries, the task of formulating and writing up the theory will typically be very difficult.

Theoretical Coding

The second phase of analysis in a grounded theory study is known as theoretical coding. This phase involves comparing the codes that emerged during open coding to find relationships between them and collective areas of meaning. In common with concepts that emerged from the data, the relationships between those concepts are also grounded in the data. Glaser (1978) suggests eighteen different coding families that can assist researchers to identify relationships between emergent concepts (see table 3.2).

Whilst there have been additions to this list since it was first proposed (Glaser, 2005), the most commonly used theoretical family is Glaser's (1978) so-called *Six Cs* which encourage the researcher to look for causes, contexts, contingencies, consequences, covariances and conditions in the data.

Although open coding and theoretical coding are described here as distinct activities, in practice these coding activities might proceed simultaneously quite naturally. In this study, it was found that use of the suggested coding families from Glaser (1978), enabled me to conceptualise how my codes related and integrated into a theory.

Table 3.3 Glaser's suggested coding families adapted from Glaser (1978, pp. 72-82 and Saldana (2013, p. 227) and Dey (1999, p. 107)

Theoretical coding family	Examples
Six C's	Causes, contexts, contingencies, consequences, covariances and conditions
Unit	Family, role, organization
Degree	Amount, possibility, intensity
Strategy	Techniques, tactics, means
Cutting point	Boundary, benchmark, deviance
Process	Stages, phases, progressions
Dimension	Elements, divisions, properties
Type	Form, kinds, styles
Interactive	Reciprocity, mutual trajectory
Identity-self	Self-image, self-concept, self-worth
Means-goals	Goal, purpose.

Theoretical coding family	Examples
Cultural	Values, norms, beliefs.
Consensus	Understandings, contracts, clusters.
Mainline	Social control, recruitment, socialisation.
Theoretical	Scope, integration, parsimony.
Models	Spatial, linear.
Reading	Problems, concepts, hypotheses.
Ordering or elaboration	Structural, temporal, conceptual.
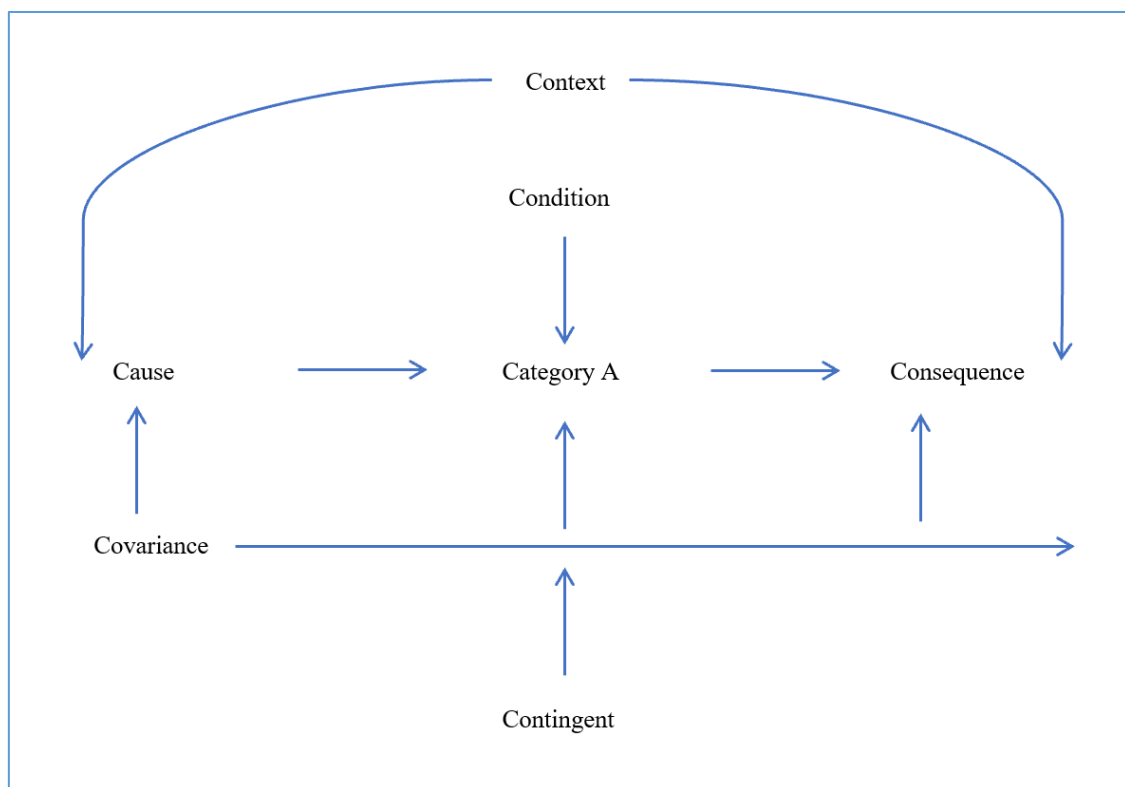
Figure 3.2 The six Cs is the most commonly used theoretical family. Adapted from Glaser (1978, p.74)

Selective Coding

The third phase of analysis in a grounded theory study is known as selective coding. This phase occurs once the initial codes have been established (Charmaz, 2008b, p. 164). According to Charmaz (2008b), in this phase, the researcher limits coding to the core concepts or categories that relate to the main theme of the study. Pace (2004, p. 344) states that "selective coding helped to produce a more focussed theory with a smaller set of high level concepts." In this study, three main categories emerged during the open coding phase: venues, regionality and education. Analysis of the data suggested that these factors strongly influenced the development of the two jazz communities in Cairns and Mackay. Chapters 4, 5 and 6 of this thesis detail the findings related to these areas of investigation.

Selective coding is a necessary part of data analysis in a grounded theory study because it is very difficult to develop an integrated theory while placing equal emphasis on all of the emergent categories. Glaser and Strauss (1967) suggest that the researcher must reduce the number of categories to as few as possible in order to maximise the discovery of a genuine theory. Boychuk-Duchscher and Morgan (2004, p. 609) suggest:

> Although two core variables may emerge, only one variable may be theoretically developed at any given time; the other core variable will require demoting until such time as the researcher chooses to switch the core focus, promoting and demoting variables accordingly.

Just as selective coding narrows the focus of the study, the theoretical sampling process is also refined to focus on the core issues, and memo-writing helps integrate the

categories for the formation of the theory. The process of theoretical sampling will be explained in more detail in the next section.

Theoretical Sampling

Theoretical sampling is an important strategy for the selection of study participants or cases during the development of a grounded theory. S. J. Taylor and Bogdan (1998, p. 137) provide the following definition of theoretical sampling, "The researcher selects new cases to study according to their potential for helping to expand on or to refine the concepts and theory that have already been developed." Theoretical sampling "brings explicit systematic checks and refinements into your analysis" when it is done to the point that established categories become saturated (Charmaz, 2014, p. 192). In other words, the researcher samples and analyses the data to such a degree, that no new concepts or connections to other concepts emerge from the data (Aldiabat & Navenec, 2018).

Prior to the commencement of this study, the proposed interview list included 22 participants. However, the total number of participants in this study reached 24. As data analysis progressed, it became clear that two more participants were required in order to follow the lead of inquiry based on the categories. Since theoretical sampling is based on emerging concepts, the number of study participants does not need to be fixed beforehand (S. J. Taylor & Bogdan, 1998).

Theoretical Saturation

In addition to the theoretical sampling, the saturation point or satisfaction point for the researcher occurs when data based on the chosen categories no longer yields new findings or insights. For example, in Chapter 4, the data and meanings relating to payment for musicians from venue owners ceased to reveal new insights after analysing all final 24 music community stakeholders. Even after including the mentioned two extra participants for the study in order to complete the data collection for other categories, no new insights were revealed in this area of investigation. This process was applied to all of the categories to ensure that no further meanings or insights could be found. Reaching the point of theoretical saturation built my confidence in the research because I knew that the content was rich and the analysis had been thoroughly executed.

Sorting Memos and Writing Theory

The final stage of analysis in a grounded theory study is to organise and sort the theoretical memos that have been written during the different coding phases. These memos "provide the substance for creating first drafts of papers or chapters" (Charmaz, 2014, p. 216). The memos in this study were written using the NVivo qualitative data analysis software. The filing system in NVivo enabled the memos to be linked to various categories and codes, which provided an easy method of gathering the memos and beginning the process of sorting and refining the theoretical links. The memos were examined for connections between the categories at an abstract level. The comparison process led to the formation of ideas about how the theory might be written. Charmaz

(2014, p. 218) suggests the following strategies for sorting, comparing and integrating memos:

- Sort memos by the title of each category;

- Compare categories;

- Use your categories carefully;

- Consider how their order reflects the studied experience;

- Now think how their order fits the logic of the categories; and,

- Create the best possible balance between the studied experience, your categories, and your theoretical statements about them.

In addition to using NVivo to file my memos, I also printed the memos on paper and worked with these notes in a more practical manner. Arranging and rearranging the physical memos helped me to see the relationships and connections between concepts in a different light. Using this process, I was able to identify the most pressing areas of investigation and the three core categories that impacted the development of the two jazz communities: venues, regionality and education.

Chapter Summary

Qualitative research has its roots in the disciplines of anthropology, sociology and the humanities. It is concerned with how individuals and groups ascribe meaning to social experience. Qualitative research is an appropriate approach for this study, which involved learning about two jazz communities with different social, economic and geographical differences.

All research is influenced by a set of beliefs known as a research paradigm or worldview. This study was designed to align primarily with the assumptions of a constructivist paradigm, which is characterised by understanding, multiple participant meanings, social and historical construction and theory generation (Creswell & Creswell, 2018).

The grounded theory research methodology that was chosen for this study involves formulating a theory about a phenomenon by systematically gathering and analysing relevant data. The aim was to build a theory from data rather than begin the study with a preconceived theory that needed to be proven. The grounded theory method requires the researcher to remain open to ideas and concepts that emerge from the data. Some grounded theory researchers even discourage the practice of reviewing relevant literature prior to the study to minimise the risk of being unduly influenced by preconceived ideas. Despite this viewpoint, a literature review was conducted at the commencement of this study to establish potentially fruitful areas of investigation. However, once the interviewing process commenced, the participants dictated the direction of the inquiry, which ultimately led to the generation of unforeseen findings and theory building.

The data for this study came from semi-structured interviews with relevant stakeholders in the two jazz communities in Cairns and Mackay. All interviews were recorded and later transcribed to ensure an accurate analysis. In addition, a survey was conducted with audience members at a jazz performance in Mackay.

The data analysis phase used several traditional grounded theory processes devised by Glaser and Strauss (1967). These included open coding, theoretical sensitivity, memo-writing, theoretical coding, theoretical sampling, selective coding,

memo-sorting and writing theory. As the theory developed, core categories emerged from the data through constant comparison, theoretical saturation and theoretical sampling. This focussed approach resulted in the emergence of three core concepts that impacted the development of the two jazz communities in Cairns and Mackay: venues, regionality and education. The next chapter will present the findings that relate to the first core category—venues.

4. Venues

Introduction

The primary focus of this study was to identify factors that have influenced the development and sustainability of the jazz communities in Cairns and Mackay, North Queensland. As outlined in Chapter 3, interview and survey data was collected for this study. All 24 study participants provided consent (see appendix B) to be named in this study. Please see the demographic table in Chapter 3 for specific details on participants.

The participants in this study were asked a range of questions stemming from the initial areas of investigation related to the performance, educational, governmental and sociological factors that could influence the development and sustainability of the jazz communities in Cairns and Mackay. The initial review of the literature provided a starting point for discussions with study participants, but it did not pre-empt what would be discovered. A grounded theory researcher tries to avoid holding pre-conceptions about the outcomes of a study and to employ what sociologists call "common sense theorizing" (Charmaz, 2014, p. 155) . The findings of a grounded theory study emerge from the data, not the literature.

Setting the Scene

To provide some context for the discussion of venues, Table 4.1 lists the most prominent venues that offered jazz performance in Cairns and Mackay, as identified by

the study participants between 2015 and 2016. This is not a complete list and it does not

include venues that host jazz performances on a less frequent basis.

Table 4.1 Cairns and Mackay jazz venues

Cairns Venues	Mackay Venues
• Bernie's Jazz Café (2012-2016) / Bernie's Pop & Co (2016) / Elixir (2016-present*) • Cape York Hotel • The Reef Hotel Casino • Pullman International • Other venues –Tanks Art Centre's Jazz Up North Series, Jazz on the Green Festival / Council events	• Central Queensland Conservatorium of Music / Friday Night Jazz / 5th Floor Jams • 5th on Wood • Sorbellos Italian Restaurant • Dirty Martinis • Other- Mackay Entertainment and Convention Centre (MECC), Festivals / Council events

*Note: During the course of this study, the Cairns venue known locally as Bernie's

underwent several ownership changes. The dates and new names are found in the table

above, and where relevant in this thesis, the venue is referred to by different names

according to the context of discussion and timeframe.

Venue Owners

The influence of venues was found to be a significant factor in determining the

development and sustainability of the jazz communities in both Cairns and Mackay.

Significant research has been undertaken on the management of live music (Hyatt,

2008; Manners, Saayman, & Kruger, 2015; Watson & Forrest, 2012b) and venue

owners' influences in a range of musical genres (Fischer, Pearson, & Barnes, 2002;

Kubacki, 2008; Kubacki & Croft, 2005). This study differs from many previous studies

in the sense that the findings were drawn from the participants through a grounded theory methodology. Using this method, the impact of venues was found to be the most significant factor in the development of the two jazz communities. This included the venue owners' perceptions, expectations of jazz, marketing strategies, challenges and pay rates. Other factors that were found to be significant were venue locations and aesthetics, including poor acoustics, as well as the economic impacts that have tied the venues and the live jazz scene together. Lastly, this chapter will present the findings relating to owning a venue from a musician's perspective and how this has impacted the jazz communities in Cairns and Mackay.

Attitudes Towards Musicians

Studies have shown that live music in venues contributes to a positive customer experience and the venue's profitability (Kubacki, 2008; Kubacki, Skinner, Parfitt, & Moss, 2007; Lane, 1990). The majority of participants in this study revealed how their jazz performance opportunities rested largely in the hands of venue owners. They typically expressed a preference for working with venue owners who had a musical background rather than those with no musical background. Music-minded venue managers tended to foster a more harmonious relationship with the musicians they employed, and they provided more opportunities for performing specific genres of music including jazz. Tommy See Poy from Cairns commented, "At least with Bernie, I could guarantee it was going to be a jazz set with a jazz-minded audience. In other venues, it might change if the owner feels like it."

The study revealed that venue owners without a preference for live music or jazz specifically, would not actively promote or seek jazz musicians to play at their venue. Mackay musician David Pyke discussed the differences in his community:

The main difference is that they are all [venues] run by musicians. So if musicians are running the place, they've got a vested interest to have jazz as a priority, whereas, if you look at the Coffee Club that often puts small groups on, or Sorbellos, it's all about the food.

Pyke discussed the impact that a change in ownership can have on the presence of live music in a venue. Managers with a musical background seemingly have a different attitude to live music than managers with no musical background. Referring to a jazz bar in Airlie Beach that had closed down, Pyke said, "It was a popular jazz haunt that nurtured musicians and it shut down due to death of the owner unfortunately. So he was a musician and a real music lover, so that's the difference." Pyke provided another example of a piano lounge at the Shamrock Hotel in Mackay. "The previous owner had a passion for piano and music, and so they used the piano there. Now, once the owners changed, the new restaurant owner was about how many dollars they can make. It's all based on a hospitality business model," said Pyke.

Cairns musician Ruedi Homberger offered a possible explanation for why some venue owners in the Cairns hotel industry may not fully understand the live music industry:

A lot of these hotel managers start off in the industry as bell boys or the door man and they work their way up, and next thing you know, they are the food and the beverage/entertainment manager and know nothing about music or cultured

music. They just know Justin Bieber. They're not going to hire a jazz band or a solo piano player because they don't know that music.

Study participants expressed a desire for venue owners to provide more opportunities to play jazz in their venues. But it was noted that many owners were too focussed on profitability rather than developing a culture or a scene. Mackay musician Cameron Matthews pointed out, "The venue owners don't want to see any longevity in booking bands. They want a quick fix to make money." See Poy commented on the same issue, "Well, I think you've got to go from the ground up. You need venues, you need venue owners sympathetic to music." These sentiments are consistent with the findings from Lane (1990), Kubacki et al. (2007) and Gallan and Gibson (2013), who found that venue owners were most often profit-driven.

Striking a balance between profitability and a love of music is evidently not easy, even for venue owners with a musical background. Bernie Lee Long from Cairns discussed one of the downsides of having musician-based venue owners:

I'm a musician. I've run the jazz club, and now that I'm out of it I can see that it was hard to make a heap of money, because I really just wanted to create a place for my muso friends to play. That's the difference for me. I put music first and tried to make money to survive along the way.

Although music-minded venue managers might demonstrate a more favourable attitude toward jazz musicians and jazz performance, the venue might struggle financially if their interests are not balanced between profits and music.

Payment for Musicians

Receiving adequate pay for their service was important to all musicians trying to perform in Cairns and Mackay. From the perspective of most musicians in the study, adequate payment was hard to attain, with venue managers often not wanting to challenge their budgets with the addition of paying a live band. Whilst many musicians performed in a wide range of musical genres in both regions, payment for jazz was found to attract lower pay rates compared to popular music. The following table presents sample comments concerning the inadequate payment for jazz musicians in Cairns and Mackay.

Table 4.2 Sample participant comments concerning the difficulty of obtaining adequate pay

Participant	Comment
Tommy See Poy	Wages for musicians haven't kept up with the other disciplines in the entertainment industry. You know, they want you to come play for free for a night. Do you ask a chef to come and cook for free for one night?
Cameron Matthews	What venue managers don't understand is that they see the bottom line and think, "I've actually got to pay these guys for the music? I'm doing them a favour by giving them exposure."
Malcolm Hull	We are lucky to get $100 for a jazz gig these days. That's the same amount, if not less, than my gigs 20 years ago!

Homberger compared the pay rates for gigs in regional areas with current rates in Sydney and Melbourne:

I don't think we make much less money than the guys in Sydney, bar some exceptions obviously. I heard Julian Lee say on radio say, "I'm available to play at your place for $80." You know. I saw him in Sydney in a pub, tucked away in the corner, nobody listening. So it can be just as depressing down there, and some people up here might think it's better in the big city, but I've seen both sides.

Anecdotal insight from Wayne McIntosh, Tommy See Poy and Ruedi Homberger suggest that many jazz musicians in Australian capital cities are paid very similar rates as regional musicians, and that any increases to keep pace with inflation have been minimal.

The pay rates for Australian jazz musicians on a national level is considered inadequate by many musicians (Rechniewski, 2008). Denson (2009) believes this is due to the lack of a professional association or union that sufficiently represents the interests of jazz musicians. The Musician's Union of Australia supports musicians in Australia generally. According to the Live Performance Award 2010 published by the Fair Work Ombudsman, the full-time pay rate for a principal musician is $46.98 per hour, and the casual rate is $58.73 per hour (Australian Government, 2018). This live performance award rate is designated for venue musician employees. In all of the cases in this study, the participants acted as independent contractors, and although there are provisions under the Independent Contractors Act 2006, there is no guarantee for minimum wages or conditions. In all cases, the musicians negotiated payment as a service for the venue owners, which constitutes a *Common Law Contract.* Due to the negotiating format for wages, the fees remain inconsistent across Australia for jazz musicians. Matthews commented, "I'm really at the hands of the venue when it comes to money. They rule the roost." In relation to the minimum wages supplied by the Fair Work Ombudsman,

Denson (2009) made the point that even if the musicians could follow this minimum award, the venues would need mechanisms for enforcing the wages and conditions. The study revealed that the participants were not aware of the exact minimum wages set by the Fair Work Ombudsman, and furthermore, did not appear to be interested. Cairns musician Tristan Barton explained, "When the industry is so pro venue, musicians take what they can get. It's a vicious cycle and one that I don't think will change anytime soon." Barton further commented, "What venue would ever hire musicians full time and stick to wages and all the benefits and conditions attached? It's way easier to book bands for gigs by just negotiating a fee that suits them."

The study participants were asked which type of musical groups attracted higher pay rates in their region. The majority of the musicians believed DJs and pub rock duos were paid equally, and sometimes more than a band with four or more members. According to Mackay musician Malcolm Hull, these groups played Top 40 songs that catered primarily for young listeners. Hull commented on the issue, "There's no general fee people can follow. Fees can vary. They'll pay a duo $600 but they won't pay a five-piece the same amount." Wayne McIntosh from Cairns, also explained how live jazz bands are paid much less that pub duos:

> If you're getting $100 each, that's about it. $100 each, and maybe if the guy really likes you, the barmaid will give you the first two drinks free. Last week I got my first two drinks free, plus got a meal off the menu, and $100, so go figure! And then you've got duos doing basic covers and they make more than $500 for playing four chord wonders!

Kubacki and Croft (2005) found that less experienced contemporary musicians were paid the same or more money than more qualified musicians. Barton agreed:

> What's happening here is guys that haven't paid their dues musically, receive the same money as university-trained or guys that have been in the industry a long time. There's zero regulation on quality. The venue manager has the final say.

In relation to technical facility and knowledge of harmony, many musicians and scholars agree that jazz is a more complex and technically demanding style than much of the popular music domain (Gridley, 1984; Oakes, 2003). This can only add to the frustration of the many jazz musicians in both Cairns and Mackay, as they are often overlooked in favour of inexperienced popular musicians. Many venue owners also do not know the difference between inexperienced musicians and professionals (Denson, 2009). It was found that in Mackay, younger inexperienced musicians in the popular music area were willing to perform at venues for much less than the standard rates local musicians were accustomed to. The participants believed this has a direct impact on the sustainability and development of the live jazz scene and the music scene more generally. The following table presents sample comments from the study participants in Cairns and Mackay discussing how younger musicians have impacted musicians' pay rates.

Table 4.3 Sample participant comments concerning younger musicians and impact

Participant	Comment
Cameron Matthews	So the whole system is backward. The other side that contributes to that line of thinking is that you get really young musicians come and play for $10 and piece of pizza. And that damages the industry.
Tristan Barton	The other roll-on effect of a lack of money for quality musicians is younger players that will play for free because they believe in the whole exposure card. Venue managers are targeting the younger guys to capitalise on their inexperience.
Malcolm Hull	We had a bit of an issue for a little while there a couple of years ago, not me personally but the industry itself. We had a group of people in Mackay doing a lot of gigs for next to nothing and that destroyed the pub market. Not that I'm in the pub market, but I know it affected live music in general.

If some bands undercut others, it can be difficult for musicians to negotiate with the venue managers for better pay conditions, as Hull explained:

Then these venue owners just all got together and said, "Well mate if we can pay them $200 for the night, we're not going to pay you $600." [It's] no different to any other industry. In the building industry, someone is always going to undercut somebody else.

Once again, part of the problem appears to be how the venue owners see the role of live music in their venues. The study participants were aware of the running costs of a venue, and the pressures for venue owners to make a profit. President of the Cairns

Jazz Club (CJC) Neville Hermes, offered some insight into the payment for musicians in pubs:

> Pubs don't get crowded anymore, and if a pub puts a band on and they want to spend $400 to $500 on them, they've got to sell $1,200 to $1,500 to get those dollars back. Many of them aren't prepared to challenge their profit margins with taking a risk on a band.

Hull also commented on the venue owners' challenge of covering the additional expense of hiring a band:

> I have no doubt the venues have to see justification that they've paid a band, let's pick a figure, $600. They have to make, in their eyes as running a business, they would have to see that they've made $600 more that night because the band was there than they did any other night. Well you and I can't guarantee that.

Some of the study participants found the issue of inadequate pay to be very demotivating and damaging to the jazz community. Hull, for example, experienced difficulty building musical groups in Mackay because the amount of payment for each musician in the group was hardly worth the effort for rehearsals and performances. Wayne McIntosh painted a similar picture in relation to the amount of money paid to musicians for the hours spent learning the material:

> I mean seriously, I had to write out 24 charts, all tuned down a semitone, which I don't know if they're going to be worth anything to me in the future because they're probably in the wrong key. But I sat there for three days writing out the charts to do this gig and then, was the pay worth it? Well, $500 - not really, figure

out the hourly rate I'm probably working for about $7 an hour. You just close your

eyes and imagine yourself there with a shirt with a McDonald's logo.

Although the participants were well aware that the venue owner was the

executive decision maker in a venue, they stressed how frustrating it was from a

musician's perspective when pay conditions were inconsistent. Matthews commented:

We had an example last week where we were getting paid a certain amount on the

Friday, and the venue manager come up and said, "Oh it's been quiet the last

couple of weeks, we are going to pay $200 less tonight." And we were powerless.

Fee variation, such as the example described above, was a common issue for

participants Luke McIntosh, Kerry Armstrong, Cameron Matthews and Tommy See

Poy. See Poy has performed at the Cairns Reef Casino for over ten years. The

fluctuation in the payment directly impacted how many people he could hire for his

band. See Poy added, "Sometimes, we were told, 'This next two-month period, you're

getting X amount'. I would have to cut the horn player or something to make it work."

This behaviour has forced many of the local groups to form smaller bands with limited

instrumentation due to the payment inconsistency. See Poy explained further, "You're

booked a jazz or Latin band, and you can't even afford to put together a decent group

with a full horn section or vocalists. It's ridiculous."

In addition to inadequate and inconsistent pay rates, the study participants also

stated that some venue owners would attempt to give the musicians free meals and a

reduced fee instead of a full fee. The National Live Music Office (2014) interviewed 38

live venue owners from Sydney, Melbourne, Adelaide and Hobart and surveyed 1,488

music consumers around these cities in an effort to evaluate how live music contributes

economically, socially and culturally to the Australian live music community. In relation to remuneration from the venues, it stated, "Most venues remunerated performers with some combination of door deals, guarantees and riders, typically food and beverage supplied to the performers" (National Live Music Office, 2014, p. 25). As mentioned, these findings are consistent with the participants in both Cairns and Mackay, with all of the participants citing they have, on occasion, received a mixture of payment options including food and beverages. This type of payment option might be suitable for young performers who do not rely on consistent payment each week, but this type of deal makes it hard for professional musicians to earn an appropriate wage. Earlier research coincides with these findings and the dilemma of personal profiteers (venue operators) taking advantage of musicians (Denson, 2009; Kaemmer, 1993; Kubacki & Croft, 2005; Rechniewski, 2008).

Summary

This section has presented the results concerning how venue owners have influenced the development of the jazz communities in Cairns and Mackay. In both regions, the study found that there were more challenges when working with non-musical venue owners. It was discovered that venue owners with musical backgrounds supported and fostered the development of live jazz. In comparison, non-musical venue owners did not seek out jazz performers to play at their venues. Study participants in both music scenes reported an inadequacy in pay rates for jazz musicians, which was similar to studies of metropolitan areas. This issue appears to be a national problem. In addition to low pay rates, many venue owners asked musicians to play for free or for drink and meal packages. The lack of payment appears to directly impact the motivation

levels of musicians who want to perform jazz in their region. In comparison, more contemporary groups, including DJs and pub rock duos, were paid considerably higher than jazz musicians.

Marketing

This section will present the findings on how marketing strategies for performances were an influencing factor in the Cairns and Mackay jazz communities. This includes marketing expectations from venue owners and marketing techniques used in both communities.

Marketing Expectations

Study participants who performed at Bernie's Jazz Café, Cape York Hotel in Cairns and Dirty Martinis Mackay, were expected by management to market their own gigs to attract audiences. The participants generally felt this was a negative expectation if left entirely to them. Matthews said, "Why should it be solely up to the band to promote the gig? Unless you're a major independent star, the venue needs to take care of business or work with the band." In the study by Kubacki and Croft (2006), it was found that jazz and popular musicians did not enjoy the marketing responsibility. The marketing responsibilities between the venue operator and musician can often be unclear, as Mackay musician Luke McIntosh pointed out:

> There's this real weird dichotomy where the venue will expect the musician to do all the promotion, and then the musician will expect the venue to promote it—a

real confusion of responsibility where each thinks the other is going to take care of it.

The participants discussed the need for venue managers and musicians to communicate more effectively regarding the management of the marketing requirements. Johnston believed this strengthens the relationship between the two parties and doubles the marketing effort. Barton added, "We often are not equipped to market the gigs without the resources and support from the venue. It baffles me when they leave it to us." Similarly, Hull added, "If we can work with the venue, it usually means a more relaxed relationship, and the possibility of their help to market."

In contrast, Bernie Lee Long, former owner of Bernie's Jazz Café in Cairns, felt the band should advertise to attract their friends into the venue. He stated, "I made the band advertise and I said to them, 'We are doing a door deal. Market yourself. Bring your friends'. There are five people in the band. If they all bring six people, there is thirty." Wayne McIntosh discussed how the expectation to constantly contact friends via social media or text messages for gigs, can be tiring and ineffective. After commenting on a recent gig that had initially attracted a good-sized audience, he added:

The next week you'd think it was instilled into people's minds so you don't keep texting. You don't want to bug people. Imagine if one of my other friends, who's a cabinetmaker, said, 'Hey, I've got some cheap cabinets', and then just kept spamming you every week? So what do you do as a musician? How do you reach out to these people without infringing on their privacy?

The balance of how much a musician needs to market their performances with audiences is challenging, as noted from Wayne McIntosh's comments. Although the

musicians in this study generally accepted the reality of self-marketing, there appears to be much conjecture on the responsibilities from both musician and venue manager. The findings also suggest that the participants were generally happy to contribute to the marketing of an event if it was done in conjunction with the venue manager. Communication and collaboration was the preferred option.

Marketing Techniques

Printed Materials/Gig Guides

The participants in this study offered insight into marketing techniques that had various levels of success. While there is evidence that larger urban centres in Australia use gig guides as a useful tool for bands and venues (Brennan, 2007), the Mackay participants felt that gig guides were not useful for the promotion of their jazz gigs. In Cairns, it was found that only tourists bothered to read them as they were published in tourist magazines/papers, which were not generally accessed by the local population. Barton explained:

> The gig guide is good for tourists. It's usually at most touristy places like the island ferry booking places or other venues where tourists congregate and look for things to do in Cairns. I'm not sure how many jazz gigs are promoted. But I know the Latin nights at the Casino get a lot of backpackers, and I've had some personally tell me it was due to the gig guide they read while coming back on the boat after a day of snorkelling.

See Poy is the leader of the Latin Jazz Excursion at the Reef Hotel Casino and offered insight into how the gig guide works in Cairns:

We've had the Latin band advertised in the gig guide every week for ten years, and I still see people, that knew me from years ago that are like, "Ah I didn't realise you play in there." Because it's a Thursday night and it's not on their radar whatsoever, you know. And yet, then you'll hear from someone from out of town, who relies on that source, to know what's going on. They come up and say, "I saw you in the gig guide so here I am."

These comments suggest that gig guides are important for particular demographics, such as the tourist population in Cairns, but they are not an all-encompassing tool to market a performance.

Social Media and Online Marketing

It is increasingly common for consumers to look to social media platforms such as Facebook, Instagram, YouTube or Twitter as a means to find a product or service (Hanna, Rohm, & Crittenden, 2011; Sykes, 2017). Musicians in this study used Facebook as a method for marketing gigs. It was found that the downside of social media was not being able to reach all demographics. Armstrong explained, "My mum is not on Facebook, so how can I attract the older crowds with Facebook? It has its limitations."

A CJC patron Denis Kelaart added, "No we can't stand that Facebook. We have a computer. Gina [wife] uses it. But I'm hopeless." It was found that the older demographic (70+) in the study generally did not utilise this type of technology. For the

participants who did use social media as a marketing tool, the most common method was to post their gig dates up a couple of weeks prior to the performance. Some of the participants paid for the posts to be circulated broadly. Barton added, "I've paid for them when we have big gigs coming up. It sucks that the venue can't factor this cost in, but we need the audience numbers up." Luke McIntosh added, "Yes I've paid for posts and it's not ideal, but what else can we do?" Matthews disagreed with the paid posts entirely, saying, "I'm not paying for anything if I get a gig. If the venue can't see that this is their responsibility, then tough bikkies."

Musicians who market their gigs using social media tools such as Facebook face other difficulties. Johnston, for example, commented on the unreliability of his contacts:

> The frustrating part is, maybe there are more people that would come but are just lazy. I mean, we advertise our gig on Facebook. You have 30 people say they are interested or going, plus 80 'likes', and then you have five to ten people turn up. You know, we're all guilty of doing that if something better comes up.

A study conducted by Huang, Wang, and Yuan (2014), revealed that there is a real miscommunication of intention when people reply to social media invitations. Some participants felt that accepting an invitation on social media was not a promise. The study also found that people accepted invitations in an attempt to avoid offending the host. These findings are consistent with the feedback from this study, where participants found accepted invitees did not attend the performances. In a similar study by Hanna et al. (2011), it was observed that an effective marketing strategy involved a combination of marketing tools. Hanna et al (2011) found that if marketers envisage social media as an ecosystem filled with the various platforms through which the

targeted audience interacts and contributes, a more effective reach is created to potential customers. Example platforms include Facebook, Twitter, Instagram or forums. Hanna et al. (2011, p.272) add, "The combination of both traditional and social mediums allows companies to develop integrated communication strategies to reach consumers on a myriad of platforms, enabling a wide sphere of influence."

During this study, it was found that the Central Queensland Conservatorium of Music (CQCM) used this social media marketing technique through a combination of social media, promotional messaging, billboard and physical advertising, flyer distribution and email lists. Smyth-Tomkins discussed how traditional methods have their limitations, "CQCM have always relied on traditional mediums for promotion including television, radio, newspaper and print methods. While these methods are quite wide-reaching, they can be costly and are often a one-shot promotion that can be forgotten or missed." Smyth-Tomkins further added:

> Online and digital promotion is really where it's at today. With so many people in our audience demographic active online, we have moved much of our promotions to platforms like Facebook as well as digital signboards throughout our community. To get a wide-reaching message out to the public, a combination of traditional and social medium marketing is a must.

Personal/Social Elements

While media platforms such as email lists and texting were reported to be marginally helpful, word of mouth marketing between musicians and venue patrons was one of the main methods for attracting audiences, as the following table shows.

Table 4.4 Sample participant comments the use of word of mouth as a marketing device

Participant	Comment
Luke McIntosh	I've found up there, because there's different age groups you've got older musicians and younger ones. Not everyone's on social media, so word of mouth in that kind of setting was important to keep everyone informed of what's going on.
Bernie Lee Long	At Bernie's, we used emails and we had 700 to 800 on the list. It would work well. It was building more and more. We were in the gig guide. I don't know how much of that works. I think if you're consistent with what you're doing, then people know what's going on, what to expect, and then word of mouth comes into it in a big way. In a smaller city like Cairns, word gets around very quick.
David Pyke	I find, for Mackay, word of mouth works well. For the first function we did, there were about eighteen people, and that has built from that number to having double that for some gigs.
Derrin Kerr	We didn't use gig guides. I think most of it was through word of mouth, and just probably building that influence we had on the community, and it meant there was an awareness of the Conservatorium.
Matt Johnston	When we gigged at Dirty Martini's, I shared the Facebook posts on my page, which would generate a few friends turning up. School newsletters are a good idea to start to try, and anywhere with a big audience. The benefit of a small community like Mackay is the word of mouth and positive recommendations. Once one person approves, ten people approve.

According to the majority of participants in both Cairns and Mackay, talking to audience members after a performance and developing a relationship with them was critical in both connecting with the audience, and spreading the word for future gigs. Wayne McIntosh added, "What a lot of inexperienced younger bands don't do well, is

to chat with the audience after gigs." He further added, "They seem to want to pack up and get out of there. I get that. But it's also a good time to promote other gigs and develop your following." Smyth-Tomkins agreed, "Taking the time to talk to them [audience] gets them interested in us the musicians, and hopefully they will want to come back and see us play again." The importance of rapport building in this capacity appears to be beneficial for both communities and the prospect of audience members returning for more performance.

Ticketing

Ticketing was also found to be a positive marketing technique for some study participants. Lee Long commented on how the Cairns Tanks Art Centre held ticketed shows for their monthly *Jazz Up North Concert Series*, which featured southern acts from Melbourne and Sydney. He stated, "Tanks Arts Centre ticket it, and the mentality of the people is, 'Oh we're paying money to see them. They must be good.'" Following on from this experience, Lee Long tried the same approach with reasonable success at Bernie's Jazz Cafe. Lee Long added:

> We tried ticketed shows with a local jazz band. We did three shows. $20 a ticket. $10 for us, and $10 for the band and we gave out as part of the deal, cheese platters and their first drink free. The first time we did it, 58 tickets were sold. The second time we did it, 12 tickets. Third time we did it, 60 tickets.

Lee Long suggested that other community events which were held during the second performance affected the attendance numbers. Similarly, Hermes noted that the

popularity of the Townsville Jazz Festival had declined in recent years, but ticketing and venue placement turned it around in 2016. He stated:

> Townsville have had a jazz festival for quite a few years, with Palmer Street, and it went down and down. It just had a bigger and bigger budget, and it just became too big to run so they cut it down a bit, and it survived for another two years or so. It stopped completely last year [2015], and this year they started it up again with just one day on the Strand, and they were supported by the life-saving club. They sold tickets through an agency, which is a novel thing. $10 a head and sold 240 tickets, and then they had 460 walk-ins.

The exclusiveness of the event appears to be an attractive quality for patrons. See Poy offered the same advice in relation to developing a regular gig for jazz bands:

> Rather than trying to convince a venue owner that in six weeks we'll pack this place listening to jazz, which is a pipe dream no matter where you are in the world, we tend to put on a special show, a one-off, once a month maybe, at Bernie's. He's been receptive to it. We forward-sell tickets and book the tickets in advance. Last time, I think we got about 60 or 70 people in there, maybe more.

Luke McIntosh commented on some of the issues with creating an exclusive event too often:

> You run the risk of every gig becoming an exclusive event and then you're just back to where you started. It's hard to tow the line between doing something unique every time and figuring out which ones you're going to really push and promote.

Despite this downside, the Cairns Regional Council's *Jazz Up North Concert Series* (JUNCS) also uses the exclusiveness of visiting artists as a primary marketing tool to attract patrons to their jazz series. In doing so, Lee Long and Hermes noted the JUNCS attracted a different audience compared to local events at the Cape York Hotel or Bernie's Jazz Cafe. Hermes commented:

> One thing that annoys me is when I go (JUNCS), there are 300 people there and I see there are three to four people that come to the jazz club, but that's it. Who are these other people? Why don't they support us? What are we doing wrong? They pay $35 or more to come. I know the musicians are international or interstate so that's a part of it. If it's local, it's not good enough you know?

This comment suggests marketing particular artists and events as exclusive shows could be a fruitful marketing idea in regional areas. Pyke also suggested loyalty cards could be a way to generate interest and committed audiences:

> Other ideas I'd like to try is a loyalty card. That would say to people, I'm going to commit to putting on two shows a month, or a three-piece once a week, and hopefully that builds a culture of people coming back to more gigs.

In relation to connecting venues and musicians with more visiting jazz groups, one suggestion from Hermes was potential partnering with the Tanks Arts Centre and CJC. Hermes suggested that visiting artists could play at both venues, which would benefit both performer and community. Hermes added, "I don't know why they [JUNCS] block us out! There is potential to build the jazz community even more by interacting with us and our musicians and audiences." As studies have shown (Pitts & Burland, 2013; Radbourne & Arthurs, 2007), the social element at jazz performances is

important for connecting audiences with like-minded people and engaging performers. If patrons prefer Council run events, which could answer why a different crowd attends these JUNCS events, the Council could potentially partner up with more local businesses to promote jazz performance in the region. Local groups and organisations with similar goals for jazz performance require communication and partnership. The jazz community as a whole could benefit greatly and could reduce the costs of visiting artists by splitting payment across groups and make performances more financially sustainable. Figure 4.1 summarises the most common marketing tools used in both regions.

| Printed materials/ gig guides | Social media/ online advertisements | Physical advertisements (billboards) |
| Word of mouth | Ticketing (exclusivity approach) | |
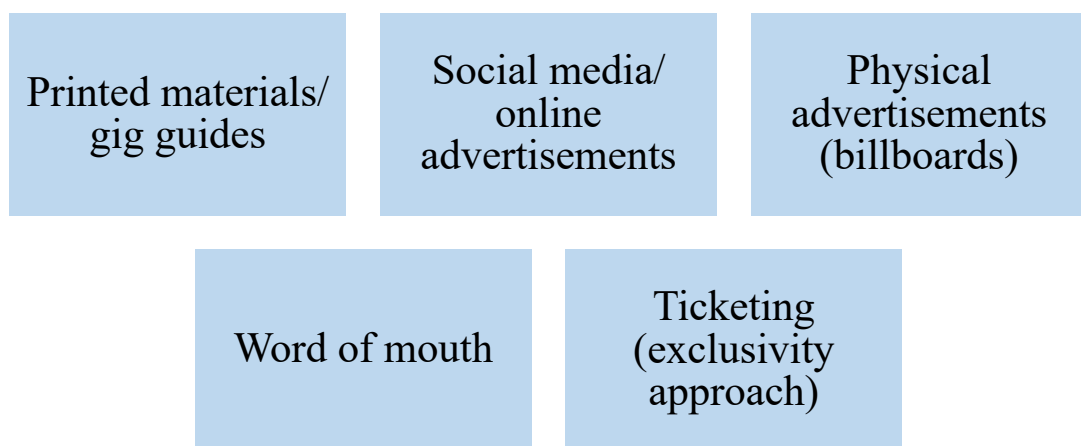
Figure 4.1 Common marketing tools used in both jazz communities.

Summary

This section has presented findings about marketing techniques used by jazz musicians in Cairns and Mackay. These findings show that the majority of musicians would like venue owners to assist with the promotion of their gigs. It was discovered that many venue owners relied on musicians to market their own gigs without any venue

support. The findings suggest that musicians and venue owners need to communicate more effectively in relation to their roles for marketing. This section also discussed some key marketing strategies that have worked for the study participants such as social media, word of mouth, ticketing, exclusive performer marketing, and self-marketing. These strategies, while not completely void of issues, show great potential when combined. The CQCM demonstrated that a combination of traditional and social media platforms can be effective for marketing purposes. It was also suggested that if venues and organisations took a more unified approach to attracting and promoting travelling artists, it might reduce costs and generate a more community-integrated live jazz performance profile for the region.

Venue Owner's Expectations from Musicians

This section will present the study's findings on the expectations of, and relationships with jazz musicians that venue owners have in Cairns and Mackay. The range of expectations that venue owners have toward musicians appears to impact the development of the region's jazz communities. This section discusses the way in which venue owners further shape and influence the jazz communities in Cairns and Mackay.

Timelines for Musicians to Establish a Consistent Audience

The gig lifespan for many musicians in both Cairns and Mackay were dependent on decisions from the venue owners based on audience attendance rates. Many performances were often short-lived or one-off events. One of the Mackay respondents commented on the need for venue managers to stop firing bands who do not make an

immediate impact on drink sales and audience numbers. Mackay musicians said many of the regular gigs they encountered had short life spans. According to Mackay musicians Matt Johnston and Derrin Kerr, gigs at the Mackay marina, restaurants and cafés all lasted a maximum of four to six months, with managers citing a lack of patronage as the reason for cancelling the gigs after this timeframe. Two of the Cairns musicians commented on the same issue occurring in their community. The participants agreed that venue owners needed to ensure their businesses made profits where possible but, they also felt that venue managers could put more trust into groups, to develop a live music culture. Matthews explained:

> I had a venue [owner] say to me, "We will book you for a jazz morning breakfast on a Sunday, but if we don't have many people in there, we won't pay you. But if we do have people, we will pay you." I laughed at her and said, "Are you for real?" She then said, "Yeah we just can't afford to have the bands on for Sunday brunch." I said, "It's going to take a couple of months to turn it into an actual jazz Sunday brunch." I said, "You're going to lose a little bit of money first." Anyway, we didn't do the gig.

Participants in both regions felt that in order to develop a musical culture, and a level of trust and understanding, the venue manager and musician both need to communicate more effectively on the situation. Pyke commented on the same issue:

> I don't think the venue manager or event organisers understand that the arts and traditional business models don't work. The restaurant owner will think usually, music is a gimmick, it might pull more numbers, so they'll try it once or twice. It's all about the short-term business model.

While there is evidence indicating that customers generally prefer live music in restaurants and will actually pay more for meals (Kubacki, 2008; Kubacki et al., 2007; Lane, 1990) if live music is provided, this study shows that the venue managers in Cairns and Mackay struggle to make that connection.

The president of the CJC, Neville Hermes, also commented on the struggle for the club to find a suitable venue for their musicians and patrons. Finding a venue that will host the group for a longer period than a few months has proved difficult. Hermes added, "We get a small chance with each venue but then they turf us when the crowds don't come." The club has had residencies in multiple venues over the last 30 years with varying success. These venues included the RSL Club, Tigers Football Club, Railway Hotel, Grand Hotel, Cairns City Club, and originally the Yacht Club. Some venues paid the Cairns Jazz Club a fee for performances, while the majority did not. Hermes explained:

> So we've been a gypsy type of group ever since. I mean we've had a couple of okay venues, and a couple of not-so-okay venues. So finding a venue is our biggest challenge to keep running, and then finding a venue that will actually pay you.

Hermes also commented on the need for a closer partnership with the venue operator. He explained, "We need a place that is happy to pay some fee for the entertainment and a place that will help promote and sponsor the club for longer than a month!" The longevity of the club relies on venues to support the club's interests in creating a jazz community and celebrating live music in Cairns.

Venue Owners Trialling Different Music

This study revealed that many of the venue owners in Mackay and Cairns rotated different musical acts in order to cater to the different tastes within the community. Dirty Martinis in Mackay and Bernie's Jazz Café in Cairns offered music from jazz, blues, cabaret and pop on different nights to accommodate the audiences' tastes. This effective marketing ploy enabled the venues to gain the attention of a wider audience. Lee Long explained:

> I tried to have as much diversity of jazz at Bernie's, whilst still ensuring it could pull a crowd. I'd try and show people the different types of jazz and people would say, "Wow what was that?" We had blues nights, Latin nights, funk and some more pop music.

Lee Long tried to ensure live music was the consistent driving force behind the venue's image. Pyke explained how some venue owners could get this wrong:

> Where venue owners go wrong, is that they always want to try something new. They'll trial topless girls, then karaoke, then jazz nights, then jam nights, and it's almost like a cycle. So without doing much research they just try all of these things, and then they advertise the bare minimum to stop spending too much money, and then only four people turn up, because the marketing is limited.

After a change of ownership, the Cairns live music venue known as Bernie's Jazz Café from 2012 to 2015 became Bernie's Pop & Co from 2015 to 2016. The new owners took a new direction, trialling more modern music with greater variety. The following table shows the respondents' comments on this issue.

Table 4.5 Sample participant comments on trialling different music in venues

Participant	Comment
Peter O'Malley	It's a shame Bernie's changed to a more pop focus. It was great when we had the navy or army boys in town. After work, they'd always come down and play their jazz. They were very professional.
Junior See Poy	The manager, she's young and she wants rock and roll and country rock. I mean, what's this oompah music? So she sacked the jazz groups. Which meant that Bernard with his trio, who were getting paid—they were the house trio—they ended up getting the sack along with the Dixie boys. Well, after that, we haven't been back in there!
Knobby Neilson	They're sort of putting rock and roll and a little bit of middle of the road stuff and everything else in. But I mean we used to go and jam and whatever Thursday night and they weren't interested when we approached them to continue that. But anyhow, that's theirs to do what they want.

The comments suggest that the loyal jazz audience that regularly attended Bernie's Jazz Café did not support the types of music that the new owners offered simply because it was not jazz being performed. The main issue found was a sudden lack of suitable venues for the musicians to perform jazz at. Kelaart added, "It took a while to find another home for us jazz guys you know." These findings align with Homan (2011) observations of how the Sydney live music scene was impacted by venue owners changing musical styles at venues. These changes can have a lasting effect on music communities relying on the venues for performance opportunities.

Avoiding Venue Owner's Preferences

The data gathered during this study revealed that the directors of the CQCM in Mackay and CJC in Cairns were in rare positions to dictate their own music at their events due to having more control of the running of their venues. These events include the on-campus Conservatorium gigs, and the CJC Sunday jazz gigs at the Cape York Hotel respectively. Cairns Jazz Club audience member Peter O'Malley stated, "The responsibility is on us, and we can pick and choose our sets and what cats want to get and blow." As O'Malley observed, organisations like CJC have considerable freedom in their choice of repertoire. This is partly due to finding a venue that allowed the club to run and organise their own set up, personnel and repertoire. Kelaart added, "Remember that the venue has to be on board first and then the trust comes." The Cape York Hotel has been very supportive of the club since 2015. The CJC can organise their own afternoon of music and simply use the space provided at the Hotel. The CJC also benefits from the fact that it is a not-for-profit organisation. The very reason they exist is to promote and perform live jazz in their community.

In Mackay, the CQCM is primarily an educational facility, but it has a strong focus on having staff and students perform in the community. The CQCM staff regularly hold concerts on campus for the community to attend. McIntosh added, "The Con always has something going on. It's part of the deal I think to be an arts organisation." Kerr added, "The performance profile of the Con and the very infrastructure we had, allowed for almost complete control over our performances." Having the luxury of avoiding venue owners and their preferences has been beneficial in a number of ways for the CQCM staff including allowing lesser-experienced students

to perform jazz in a safe environment. Kerr added, "I think when first year students are concerned, staff want to ensure there are adequate mechanisms in place to safeguard the performers in terms of safety for them and quality assurance for CQCM." Having students perform in public when they are lacking confidence in their ability was seen as detrimental for jazz performance in the opinions of Kerr and Barton. The staff at the CQCM hold regular jazz performances in the foyer of the facility on Friday nights. Smyth-Tomkins added:

> Our Friday night jazz nights are run by staff and the Friends of the Con. This type of performance is free for the public, and the staff are able to ensure the consistency of the event by hosting it on the CQCM grounds.

Although the CQCM staff set a positive example for their students by performing on the campus, Pyke believed the tendency towards in-house gigs was detrimental to the jazz community. He added, "The Con is here and it's producing students, and they want to play more. I'd like to see more of them do gigs around town at different functions. It's a bit insular at times." Despite this comment, the majority of the findings suggest that the possibility of having in-house performances allows for a more cohesive gigging experience away from the constraints of venue owners. Both the CQCM and CJC were found to be the two main continuing jazz performance owners in their communities because they had more control over their product and less focus on profit-driven endeavours. Although the CJC did not own a venue, performing at the Cape York Hotel meant that the club's musicians could play what they wanted in their allocated timeslot and cycle more performers through without the constraints of payment.

Preference of Vocalists

Both venue owners and audiences in Mackay and Cairns have shown a preference for vocalists over instrumental jazz. According to the survey data from the Mackay Friday Jazz at the Con gig, 75% of the patrons opted for more vocalists to perform. Pyke agreed with the findings and added, "I don't pander to the audience's needs for vocalists, but I see how they are preferred." Why do regional audiences commonly express a preference for vocalists? Perhaps vocalists make the jazz form more similar to contemporary music styles, and therefore more accessible to a general audience (Weinstein, 2004). The late 1980s and early 1990s saw a resurgence of jazz singers similar to the crooner era in the 1950s. This new generation of artists, which included Harry Connick Jr, Norah Jones, Diana Krall and Michael Bublé, blended jazz elements with contemporary popular music styles (Stephens, 2008). In contrast, instrumental jazz songs can include complex harmony and extended improvisation. A vocalist is a familiar feature in many genres, which may contribute to a more positive experience with general audiences. Johnston commented, "You know, one thing is always constant with their idea of jazz and that is they always expect a singer because that's the first question you get when you do a pure instrumental gig." McIntyre also commented, "I've always found here that people want a singer. They get bored of too many solos." Matthews commented on how venue owners prefer vocalists by adding, "Our bands always need a singer. The club owner will just outright say no thanks to instrumentals." According to the participants, this is a stark contrast to jazz performances in larger cities, where instrumental jazz gigs were more accepted. Johnston explained, "I think in the city, the larger jazz scenes can sort of warrant high-end instrumental gigs, whereas here you are catering for the non-jazz audiences that are used to singers from the pop

world." Armstrong agreed, "It's tough getting an instrumental jazz gig here. In Sydney, yes. But not here." The findings also suggest that jazz musicians generally prefer instrumental gigs to vocal jazz gigs. As Barton added, "Working with a singer is fine, but we spend hours on our instruments, so its preferred to play songs featuring us. I get that it's a bit selfish, but it's the truth." Hull also commented, "Singers are a necessity, but the guys I work with prefer to not have them at times."

Summary

This section has presented findings about how venue owners have impacted the jazz communities in Cairns and Mackay. These findings include unrealistic expectations put on musicians by venue owners to fill audience seats and generate a following. These timelines appear to put pressure on groups and the subsequent failure to produce consistent audience numbers at their gigs impacts their ability to remain employed at the venue. The section also discussed musical styles other than jazz being preferred in many venues. Some venue owners included jazz in their performance rosters, but it was discovered that there was a much bigger preference for more popular styles of music to be performed. This section also discussed how organisations such as CQCM and CJC minimised venue owner issues by running their performances in controlled spaces. This included on-campus Conservatorium gigs in Mackay and gigs at the Cape York Hotel in Cairns. Both organisations had considerable freedom in their choice of repertoire.

Lastly, this section discussed how vocalists were preferred by venue owners and audiences. According to the Mackay survey data, 75% of the 81 participants preferred

vocalists to be the feature of a jazz ensemble. In contrast, many of the study participants preferred to perform instrumental jazz due to the focus on improvisation.

Musicians Owning a Venue

This section will discuss the findings relating to a range of issues experienced by study participants who owned and operated a venue. These issues include high set up costs, as well as costs of liquor licencing, sound abatement and insurance. The section will also discuss these findings from the perspective of non-venue owning musicians in both communities.

Ownership

Two of the Mackay and Cairns jazz musicians interviewed in this study were also owners of their own live music venues. In Cairns, Bernie Lee Long owned and operated Bernie's Jazz Café from 2000 to 2016. In Mackay, David Pyke has owned and operated 5th on Wood since 2014. The study results have shown that, despite differing approaches in how to run their venues in a financially sustainable manner while maintaining their artistic integrity, the two owners experienced similar issues relating to sound abatement, ongoing venue costs, licensing and regulation.

According to both Lee Long and Pyke and the majority of participants in this study, musicians longed for venue owners who prioritised performance considerations over profitability. Lee Long explained about his venue in Cairns, "The town was crying out for somewhere for us jazz guys to hang. I tried to create the best possible

environment for live jazz on as many nights as I could." Pyke also added from his Mackay venue perspective:

> I saw a gap in the Mackay music scene a while back, and all I want is to cover my costs for the band, the rates and the small investments like dishwasher machines or fittings. I'm not profit-driven. I'd love it be the place on a Friday where people know they can come have a couple of cocktails and listen to live music. That would be a real pleasure.

Both Lee Long and Pyke believed that profits were not the priority for owning and operating a live music venue in a regional city. Instead, live music and opportunities for musicians to perform appeared to be paramount. Kelaart explains, "Bernie's was always the place where the cats could get up and play!" Similarly, Barton commented, "I can't think of anywhere else in town where you can listen to jazz in the cliché jazz environment with dim lights. When the Council put events on, it's the usual concert format, but Bernie's was a real hang for musicians." Although many of the participants in this study stated that they liked the idea of owning a live music venue, there were many challenges associated with the role.

Financial Considerations

As with any residential or commercial space, the cost of renovating and fitting out a music venue can be expensive. Pyke has been in the process of converting a second-floor office space into a live music venue in Mackay since purchasing the space in 2014. Pyke stated that he had already invested approximately $100,000 in the initial setup in order to get bands in and performing, and he believed that he needed to spend a

further $40,000 before he would be completely satisfied with the venue. Pyke added, "I need to invest another $40,000, which would include the liquor licensing, APRA coverage and a fast washing machine for glasses. I manually wash up now, and it's hard to manage." Pyke commented on why non-musician venue owners choose profitable entertainment options:

So I guess for non-musician venue owners, why wouldn't they look to make that money back quickly? It's the pub favoured music, high-priced drinks and a DJ. Anything to get the masses in to get that investment back.

Pyke is fortunate to partner with the downstairs restaurant, which caters for the guests in Pyke's upstairs venue. Pyke added, "I part own the restaurant downstairs, so that helps take care of the food aspect." In relation to the venue set up, Pyke stressed how important the liquor licencing was. He stated, "My club has been utilising the bring your own [BYO] law, but once I get my alcohol licensing approved, I can then sell cocktails and craft beers and make some money at events." He continued:

With that extra cash flow, I could come up with a business plan for a regular trio, or solo piano each week or fortnight. So I've just gotta sort of hang on with my fingernails till all the elements line up.

These comments suggest that profitability for venue owners like Pyke is still critical, even though his motivation is to improve the venue and offer more music rather than simply make money.

In Cairns, Lee Long struggled with balancing the demands of catering services and live music in his venue. He added. "It is very hard to manage the food side of the

venue, especially when I was playing in the bands. Having the music side of your brain on at the same time as a venue manager was difficult." According to many of the participants, food was not the priority for their live music experience. Armstrong summed this up well by stating, "I think us musicians go to a venue purely for the music. General audiences want the whole experience which includes drinks, food and a show." Both Lee Long and Pyke understood that food and beverages are part of the package for a live venue.

Although both venue owners cited that profits were not their priority, they still needed to ensure they could cover their costs to continue operating their respective venues. Catering was a logical way to secure a steady income. For Pyke, taking on additional employment was necessary to ensure the upkeep of his venue. Pyke added, "Financially, I'd like to rely on this venue, but it's not feasible at this stage. I work at a number of high schools in Mackay and Proserpine teaching music as a main income." Lee Long also stated that he had other business interests in the past to maintain his lifestyle and keep his live music venue afloat. Matthews commented on the requirements of running a jazz club, "You either have to be mega-rich or have other jobs on the go to run a jazz club. There's just no easy way in doing it. … It's a bit of a pipedream for most." This comment by Matthews is consistent with the views of Lee Long and Pyke, who both agree that while running a live music venue may seem like a dream job for many musicians, the reality can be quite the opposite with regards to finances. As discussed earlier in this thesis, the majority of musicians who participated in this study prefer to perform at musician-run venues.

Liquor Licencing

One common theme that emerged from the interviews was how the regulation of alcohol in venues impacted the development of the live music scene. In Queensland, the Liquor Act (1992) is the current legislation that governs the supply of alcohol to the public. This Act covers a range of liquor licences that operate in various spaces that alcohol can be supplied. Venue owners require a specific licence that stipulates specific operating times to control alcohol consumption.

In 2016, amendments were made to the Act to reduce alcohol related-harm by changing venue closing times from 5:00am to 3:00am in entertainment areas. Despite these amendments, venue owners are still eligible to apply for six dates in a calendar year when the premises may remain open until 5:00am. Studies have shown that extended hour applications from venue owners in Australia increased by 63% between 2015 and 2016 due to the introduction of the general 3:00am lockout law (Zahnow, Miller, Coomber, de Andrade, & Ferris, 2018). However, the venue owners and participants in this study did not believe that restricted opening hours was an issue for their performances, because most of their live gigs occurred between 5:00pm and 12:00pm at the latest. When asked if the earlier lockout laws affected him, Matthews commented, "Not for jazz. It's not the 1920s anymore where Duke and Basie were playing until sun up. Lockout laws only affect the owners, as it's only got to do with how much money they can make." Lee Long was the only participant and venue owner to comment on having a few gigs continue past 12:00am, and in these instances he was required to apply for an extended licence. Lee Long commented, "We had a 12:00am licence. We could extend those hours for particular events, but anything you do for

licencing in Queensland costs you more money." The participants in this study agreed that alcohol control measures were necessary, but the side effects of such legislation had impacted the live music scene. The main issue for Lee Long was the high cost of permits to extend operating hours. Lee Long added, "The government just prices the little guys out by making these extensions too costly." Lee Long struggled to afford the extension permits for large events or shows that could have benefited from extended hours. Lee Long added, "When those times pop up, and you can make a little extra on drink sales, you just lose it from the permit costs."

Similar amendments to reduce alcohol-related violence have been made in other Australian states including New South Wales. Ballico and Carter (2018, p. 210) found that "the introduction of the lockout laws in Sydney was seen by many in the music industry as a knee-jerk response that was both heavy-handed and non-consultative." Homan (2008) and Ballico and Carter (2018) believe that these costly liquor licences enforced by the state governments effectively reduce and control the number of licenced venues. On a positive note in Victoria Australia, Cook and Wilkinson (2019, p. 270) have found that "live music discourse is now established as a major alterative discourse in influencing and shifting the policy agenda around liquor licensing in the late-night economy." According to Cook and Wilkinson (2019), this has largely been achieved by the high media and social interest and discussion in the State of Victoria.

One of the other issues relating to liquor licencing that emerged during this study was the issue of how 'happy-hour' advertising is monitored and the impact this has on attracting audiences. According to Lee Long, "You can't actually advertise happy hour prices out on the street to attract people. Their restrictions cover advertisement." Under section 142ZZC of the Liquor Act (1992), a licensee or permit holder is prohibited from

advertising free liquor or discounted liquor outside the premises. Lee Long believed that this severely impacted his attempt to create an attractive atmosphere to lure in audiences to his venue. He concluded, "Again, look at Bali! Drink sales are everywhere and the people flock to those bars."

Sound Abatement

Venue Noise Restrictions

In addition to the laws on lockout times at venues, the Liquor Act also incorporates sound retention qualities as a condition for the approval of liquor licences. This was a significant issue raised by many of the participants in this study. See Poy described the influence of sound abatement laws as stifling to the live music scene in Cairns:

> Noise abatement plays a big role here. Venue owners who want to put on entertainment have to jump through a myriad of hoops just to get the licence in the first place and then one complaint can close you down.

A particular concern of the participants was ensuring that the volume of performances was within the decibel ratings that governed how loud a band can play in a venue setting. In Queensland, the current noise limit permitted at a venue without requiring a professional acoustic consultant to prepare an acoustic report is 75 dB measured three metres from the source (Department of Employment Small Business and Training & Office of Liquor and Gaming, 2017). The Queensland Office of Liquor and Gaming Regulation has provided typical noise volumes as a guide for venue owners to

help them comprehend these limits. The examples include 60-65 dB for people talking, 85-105 dB for a musical duo or soloist, and 105-120 dB for a small rock band (Department of Employment Small Business and Training & Office of Liquor and Gaming, 2017). If venues require noise levels to exceed the standard 75 dB, the owners must submit an acoustic report with their application for a liquor licence. Lee Long and Pyke have both adhered to the 75 dB rating at their venues. Lee Long commented:

> You have to keep the sound at 75 dB. And as you know, that's not very loud. As soon as you have six people, that's going to be close to your limit. It's got to be 75 dB three metres from the source. We never applied to have that changed.

The costs of re-designing the venue for acoustic treatment can be significant as Pyke commented, "I was first told, I would need to treat the room. I was quoted $10,000 to $20,000 to treat the room." Lee Long explained the process and associated costs:

> So the Queensland government actually have a register for authorised acoustic engineers, who go to venues and measure the noise levels. They suggest the certain decibel level for your venue. They have to measure certain distances from the source as well as all of the operating times, so up to midnight or 1:00am. They take into account the closest accommodation. In most cases, that can cost up to $5,000 or more.

Both Lee Long and Pyke opted to treat their own venues to save on costs and to maintain the 75 dB rating. Lee Long believed that nearby hotels and large mango trees helped to mitigate much of the sound coming from Bernie's Jazz Café. He typically placed bands at the front of his venue facing back away from the street to minimise the sound escaping to the general public. Lee Long added, "We were also lucky, as there

are a stack of mango trees over the road. So when the fruit is on, all they could hear was the flying foxes." Both Lee Long and Pyke used large and dense furniture to soak up the sound. Pyke added, "It's amazing what carpet and a room full of people and soft furnishings can do to a room." Despite these shortcuts to treating the room, both owners and other participants found the noise restriction laws detrimental to the performance of live jazz in their communities.

Gig Closures Due to Noise Complaints

Most of the participants in this study agreed that current noise restriction laws negatively impacted on their ability to perform jazz. Participants claimed that if a venue was located in a commercial or residential area, then neighbouring residents or businesses had the power to shut down live music if noise levels exceeded certain levels. See Poy commented:

> It seems that developers of a town like Cairns and the people who then buy those units, have got more power than the industry that has been here since before they even dreamed of coming here. So in one swoop, someone from Melbourne, can buy a unit opposite a venue, and complain and get it closed down. There is something very wrong with that—something very very wrong with that.

Ballico and Carter (2018, p. 207) agree with See Poy's position stating that current laws place "an onus on venues to not interrupt the good behaviour and order of the neighbourhood, leaving live music venues open to the risk of closure due to noise complaints, particularly from new residential developments." In Chapter 2, Homan (2010) outlined the example from Brisbane's Fortitude Valley, as a designated

entertainment precinct with governmental concessions on noise restrictions and preferential treatment to live venue activity over the residential community. This experiment enabled the precinct to foster and celebrate live music. This current study has shown there has not been any preferential treatment to both Cairns and Mackay's CBD areas for live music. Potential noise complaints appeared to be a very real risk for many of the participants, with venues relying on decibel reading devices to monitor noise levels. If the noise exceeded the permitted levels, the venue owner was required to take action in accordance with their liquor licence. Armstrong commented, "Out at Sails [venue], they've got a decibel reader and they come and check on us multiple times during sets and tell us to turn it down heaps." Armstrong found this to be very distracting during performances and believed their jazz material was not as loud as a rock or metal band might be. Hull found this issue to be present even in unlikely and remote locations, adding:

> We then did another gig, out at the long table dinner at Kuttabul. We are talking about a dinner that was in the bush, literally in the bush. The nearest house you may be able to see the lights over there in the scrub. It was a one-off event, only happen once. We had a 75 dB limit and the owner had a decibel rating and before we had started playing, the audience was 80dB. I said 'Guys, this 75 dB, where are you getting this from? It's not feasible'. It can't be achieved. It's just tough, I just think the number is fairly tough because a guy on a decent saxophone and the drum kit could easily blow out those figures without even thinking too hard.

Gray described a situation where the venue owner's noise-reading device at a venue impacted on her performance:

I had a gig at Salt House last week and they had a noise meter. In the last song we played, we had the dance floor packed and everyone was having a good time. Then a staff member came over with the decibel reader and asked us to play at half the level. The audience was so mad and all left.

See Poy has seen first-hand how the noise restriction laws have affected the venues he has performed at in Cairns and further added:

You and I are probably talking at 50 dB right now. You get 10 people in a room, you're going to be over that threshold. I've fought this my whole life! You know I had the Licensing Commissioner show up to a gig in Port Douglas and they had to change the venue's waterfall [water feature] because it was too loud.

See Poy cited that the strict noise laws severely limited his ability to perform in the region by impacting how a venue can operate and manage live music. He added:

So we're faced with this licencing body, which lacks intimate knowledge of the industry, and as a result, they put venue owners through ridiculous hoops to get a venue licence. They've got to submit plans of opposition venues, to prove they've gone and investigated and they know what it takes to make a proper place according to the Licencing Commission.

See Poy, Lee Long and Pyke all agree that current laws governing noise levels are inconsistent with the idea of building a live music scene. See Poy further added:

You know they [LA] make you the wait and wait. They string them out. All this costs money while you're waiting. Are you going to get a licence for your investment or not? You've got to build the investment first and no guarantees that

they'll let you have it. I think there's something got to be dealt with there. It's too public relations development, and less on why the developments are there in the first place. It's in an attractive place. Why? Because there's music, there's life, there's entertainment. There's a culture here that people want to be part of. Why would you then squash it in favour of them? It's counter-productive.

The development of the jazz communities in Mackay and Cairns are both significantly impacted by how the noise levels at venues are restricted. Some study participants had almost given up looking for new venues due to these laws. Barton believed that some venues tried to pay bands less by using the excuse of having too many financial costs for liquor licencing and insurance. Whilst Pyke and Lee Long have both found these costs to be high, they are not insurmountable if a venue actually wants to support live music. Matthews added:

We went a venue recently to ask for gigs, to see if they wanted to do Sunday morning jazz brunch, and they said we can't because of that stupid excuse of decibel levels. And then we went next door and asked the next venue, and they said, "Yeah yeah, we'll do it."

Matthews' views aligned with many of the preceding statements about sound levels impacting on the performances of musicians. Whilst agreeing that noise regulations made it difficult for musicians to find and sustain gigs, he could also see the health benefits of those regulations for patrons when performers played too loudly. He commented, "I think there also is good reason for it, especially when people are drunk, and they are standing right next to a speaker. They don't know the damage they are inflicting on themselves, so there needs to be regulation on noise."

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Hermes found that by performing at the Cape York Hotel, which is situated away from residential and local business areas, the musicians in his jazz club were able to perform with fewer noise level issues. Kelaart added, "It's a sacrifice for good locations. On one hand, we can play loud and proud, and on the other, we struggle to attract audiences as we are sitting just outside the catchment of tourists and walk-ins." Continued discussions with local and State governments on creating entertainment precincts would benefit both Cairns and Mackay.

Insurance

Many of the study participants suggested that the public liability insurance that musicians were required to take out was an extra cost that needed to be considered when setting payment rates for musicians. Since most of the musicians in this study were part-time musicians, paying large insurance plans was not an affordable option for them. Pyke added:

> As a musician, insurance is a big issue. I don't even have insurance now as a muso. I did have it for a while, but I wasn't doing enough gigs to justify it. You know, I'm a trumpet player in Mackay. I was getting more, but maybe only 12 shows a year now, and you work out the maths of the insurance of it.

Matthews, Armstrong and Pyke all made sure this cost was factored into their calculations when supplying quotes to potential venues. Pyke added, "So sometimes, I'll wait for the bigger gigs like the Festival of the Arts [jazz street performance] and they'll say you need insurance, and I'll try to factor that into the fee to cover it." Many of the participants believed the onus on musicians to supply public liability insurance

was a way for venue owners themselves to avoid the insurance fees for housing live music. Matthews commented:

> We had to take our public liability insurance ourselves, and that's so the venues don't have to worry about it. Because if anything goes wrong and we haven't got anything in place, I guess it goes back on to them. So we fork out $500 a year.

Armstrong also found that many venues would not accept groups due to the insurance costs. "We've had venues flat out refuse live music, because of the high insurance fees. Lee Long agreed from a venue owner's perspective by adding, "Insurance is getting worse. It's so expensive and just another added cost in running."

Cairns study participants also commented on the effect that insurance has had on the Cairns busking scene. Pyke believed Cairns once had a lively esplanade with buskers performing nightly, which added to the overall tourist scene and culture. Junior See Poy commented on the effect on insurance and the decline of busking in recent times:

> Melbourne's got a busker every 20 feet and it's all terrific and everybody loves it and you walk around and it's great. Meanwhile the Cairns Mayor said no. He said you can, but each musician has got to pay $80 for a busker's licence that lasts three months and you've got to have 20 million dollars' coverage in insurance. Who's going to do that, just to busk?

The effect of governmental requirements such as insurance and liquor licencing appears to have had an impact on the development of the overall music scenes of Cairns

and Mackay. See Poy believes venue owners have a lot of responsibility in ensuring the success and future of live music. He added:

> The venues need to realise the music industry is a complementary addition to their business. It has just become too hard to get gigs. If venue owners and musicians can work together to soften some of the governmental restrictions, then we will all have a better go at it.

Summary

This section has discussed some of the issues associated with owning and running a live music venue from the perspective of musicians. The specific issues that emerged included: high set up costs, as well as costs of liquor licencing, sound abatement and insurance. The section also discussed these findings from the perspective of non-venue owning musicians in both communities The following section will discuss the findings relating to the impacts on venues from regional economies including the tourist economy and the Mackay mining economy.

Impacts on Venues from Regional Economies

This section will present the findings on how economic factors have influenced the development of the two jazz communities in Cairns and Mackay. Negative economic impacts significantly affected venues within each region, but in different ways. Each region experienced specific economic influences, and these findings help to illustrate the complex picture of jazz community development in both regions.

Tourist Economy

The Cairns region is one the most popular tourist destinations in Australia due to its close proximity to the Great Barrier Reef and the Daintree Rainforest (Blackstock, 2005). The tropical North Queensland coast, which includes Cairns, attracted 901,000 tourists in 2016 (Australian Bureau of Statistics, 2016). Many of the participants believed there were factors associated with the tourism economy that were detrimental to their efforts to develop a local jazz community. In particular, the cost of food and beverage services at Cairns venues was described as a disincentive for potential visitors to the region. Lee Long, for example, claimed that many tourists were deterred by the prices of drinks and other services throughout the Cairns Esplanade precinct. Lee Long believed venue owners in tourist areas should try a different approach in order to attract more tourists and make it affordable. Lee Long commented:

> I think Cairns in general needs to be more affordable for the current class of tourists. The problem for venues is lease rates and rent. So they need to pay those bills, so naturally drinks and cover charges are expensive. Like even here at the Hotel Rydges with the nice pool and bar, you put music on here, but with a beer costing $8, the tourists won't come.

Australia has long been regarded as a high-priced tourist destination with a prolonged high value Australian dollar when compared to other countries (Forsyth, Dwyer, Spurr, & Pham, 2014). Many of the study participants commented on the need for venue owners to reduce drink prices and meal prices to increase customer satisfaction and audience numbers. Matthews commented, "Why would I go out to watch a band play, if a bourbon and Coke is $8 in a short glass?" Matthews further

added, "If you want the audiences, make it worth their while. Have more happy hours and concessions." Barton also added, "I don't go out much anymore. It's way too expensive." Similarly, See Poy commented, "The Casino gigs only really attract people with money. The walk-ins won't come there because it's too expensive. It really damages the live music in this town." The roll-on effect for venues to cover high rent in tourist locations is significant for jazz musicians in Cairns. Figure 4.2 illustrates how the roll-on effects trickle down from venue owner overheads to higher food and drink prices, audience decline, lower pay rates for performers, increased pressure for musicians to attract audiences, and reduced performance opportunities. The latter issues were discussed earlier in this chapter.

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┌─────────────────┐      ┌─────────────────┐      ┌─────────────────┐
│ High lease rates/│  →  │ High food and   │  →  │ Audiences       │
│ High rent for    │     │ drinks prices to │     │ deterred due    │
│ venue owner      │     │ cover venue      │     │ to prices       │
│                  │     │ overheads        │     │                 │
└─────────────────┘      └─────────────────┘      └─────────────────┘
                                                           ↓
┌─────────────────┐      ┌─────────────────┐      ┌─────────────────┐
│ Reduction in     │  ←  │ Increased        │  ←  │ Pay rates       │
│ performance      │     │ pressure for     │     │ lowered for     │
│ opportunities and│     │ musicians to     │     │ musicians       │
│ subsequent loss  │     │ attract crowds   │     │                 │
│ of motivation by │     │                  │     │                 │
│ jazz musicians to│     │                  │     │                 │
│ seek gigs        │     │                  │     │                 │
└─────────────────┘      └─────────────────┘      └─────────────────┘
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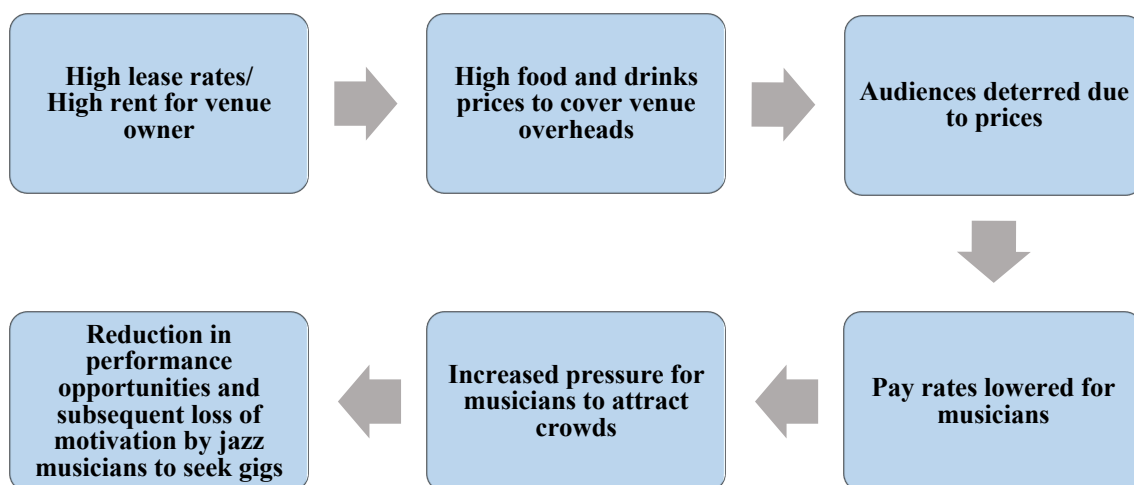
Figure 4.2 Economic impacts on Cairns' musicians and jazz community

In a recent edition of the North Queensland tourism policy from the Queensland Government (2016), specific strategies have been proposed to accelerate the tourism potential of the region. This includes accelerating "Asian market activity to maximise visitor numbers, expenditure, market share and aviation access, including facilitating

greater regional dispersal within and to North Queensland." Despite the intended

benefits of these tourism strategies, many study participants believed that discounted

domestic airfares and increased flights from Asia have had an adverse effect on the

region's jazz community and the associated venues. Lee Long explained:

> We weren't getting the level of tourists that we expected. Because, I think what
>
> happened in this town is that there is an economic problem here. Because of cheap
>
> flights, you're getting the tourists that come to town who don't have the
>
> disposable income. Before all the cheap discounted flights came in, people used to
>
> have to save up and travel. So when they came to holiday, they had a good time
>
> and spent more money.

 Despite the efforts of the government to increase tourist numbers, one of the

downsides according to study participants, was the limited economic capacity of the

arriving tourists. Tourists on a low travel budget spend less on food and beverages,

which has a direct impact on venues. This appeared to subsequently put pressure on

venue owners to lower expenditure on live music in order to maximise their own profits.

Lee Long found this to be a serious issue for his jazz club to remain financially viable.

He stated, "I wasn't getting the tourist I bargained for. They walked straight past my

venue because they couldn't afford a beer." Matthews made a similar observation,

stating, "It's not Kuta Beach. We can't all just buy $1 beers and be happy." Despite this

challenge, Lee Long believed venues were the potential catalyst for change through

reduced prices and more happy-hour deals to attract and retain the patrons. He stated,

"The venues and tourist areas need to be set up differently. Concessions and happy

hours attract and retain the patrons." In Mackay, venue owner Pyke agreed with this

idea and stated, "If I don't tailor my event for the right audience demographic, I'm taking a huge risk and gamble." Pyke believed that understanding the audience demographic was a crucial step in designing the music, food, drinks and overall service experience.

Economic Impacts of Backpackers on Venues

The study participants commented on how backpackers in Cairns have influenced the local jazz community and associated venues. Musicians in Mackay commented on how fortunate they believed Cairns was to have the tourist factor for live entertainment and specifically jazz. Pyke, for example, commented, "Cairns has the influx we don't see. The tourist market must be great for venues." Musicians in Cairns expressed a different view. Whilst it was noted by the Cairns study participants that older tourists from countries like Japan, the USA and Europe attended and appreciated jazz performances, backpackers generally did not. Backpackers typically are young and interested in adventure and entertainment (Loker-Murphy & Pearce, 1995; Nok, Suntikul, Agyeiwaah, & Tolkach, 2017). However, with regard to music, See Poy believed the majority of backpackers are specifically interested in rock and pop bands rather than jazz. He stated, "Cairns had been pretty heavy in hospitality over the years. It has been since the sixties and seventies… So it would always have an influx of international people. And because of this hospitality vibe, the backpackers filled the pubs accordingly." See Poy offered an insight into the division of venue choices for jazz groups from other styles of music due to the backpacker crowds:

There are pub duos, rock bands and other mainstream groups that the backpackers want on most nights. The rest of us include the jazz, and the Latin, also, RnB bands, funk bands, and reggae bands. We all tend to vie for similar venues that aren't catering to backpackers.

The narrowing of potential venues appeared to further isolate jazz musicians in finding suitable performance spaces in Cairns. Despite Bernie's Jazz Cafe being one block away from the tourist hub of the Cairns Esplanade, Lee Long found that backpackers did not have the funds to eat and drink at his venue, and instead would seek cheap meals and drinks elsewhere. Lee Long observed:

Often sitting at Bernie's we'd watch the tourists walk past toward town. Next thing, you'd see them coming back towards their accommodation with their bag of groceries and their carton of beer, and go back to their hotel 'cause it's cheaper. It's too expensive for them to go and eat out four or five nights a week. Hell, even two nights a week is expensive. So it's a different level of tourists that we observed.

These findings made it hard for venue owners like Lee Long and musicians to attract diverse audiences to venues. According to the findings and the literature (Chen, Bao, & Huang, 2014; Loker-Murphy & Pearce, 1995; Maoz & Bekerman, 2010; Nok et al., 2017), backpackers were not interested in lavish restaurant settings and tended to spend their money at local stalls and activity centres, which Lee Long described as reef diving, bungee jumping and nature reserves.

In Mackay, backpackers were not cited as influential audiences in the jazz community. Matthews commented, "Mackay misses out on the backpacker train. They

go from Noosa straight through to Airlie Beach, and then keep heading north." This was a real point of difference in the two communities. Tourism and backpackers had a significant impact on the jazz community in Cairns, but they were not an influential factor for Mackay's jazz community.

Economic Impacts on Regional Infrastructure on Venues

In addition to the high prices in venues and backpacker issues for jazz musicians in Cairns, Neilson commented on how the leisure activities of the local population related to jazz musicians and their struggle to attract audiences. Neilson believed that many local Cairns residents preferred to stay within their suburban regions and frequent their local RSL or sports club rather than venture into the city and watch live music along the Cairns esplanade. Neilson explained:

> The culture in the big cities is to have a few beers after work and catch a bus, tram or train home. Cairns hasn't got that. We sit at home and sink beers or stay at a suburban bowls club.

The Mackay study participants reported the same issue. Friends of musicians often chose to stay at their local pub on weekends rather than make the effort to watch friends play at a different venue. Matthews explained, "Try and get them out of Harrup [local suburban sports club] on a Friday afternoon. Not happening." He further added, "The trouble for my mates to get a taxi or scab a lift to my gig over town is too much. Taxis are a rip off and [they] choose local pubs like Harrup, cause they can get pissed, and walk home." Johnston added, "People stay home these days in my circle of friends. It's hard to get them to come out and watch a gig." Armstrong concurred with these

views, stating, "I work shift work these days, and when I have time, I drink at home or at a mate's place. We've always preferred house drinks over pubs simply because it's cheaper." Regional cities like Cairns and Mackay are spread out over such a large geographical area that travelling to central entertainment venues appears to be too difficult for many locals. Neilson stated:

> You see in Melbourne, you finish work and if you're working in the city, you stay there for a few beers and then go home. Up here, it's a completely different culture. You finish work, then go home to get changed and then maybe head for a beer, or with drink-driving and costs, it's cheaper to stay at home and watch the footy and drink beer.

One of the influential factors this study has revealed is that Cairns and Mackay do not have adequate public transport systems. Neilson added, "Regional towns never have sufficient public transport because everyone has cars." In relation to the locals choosing to stay in their suburbs to drink, Neilson further added, "It's easier to walk home than risk drink-driving or paying through the nose for a taxi." At the time of this study, ride-sharing service Uber had only recently been introduced in Cairns and Mackay, and it was too early to assess the impact. Uber is known as a cost-effective peer-to-peer ride-sharing system utilised in larger cities in Australia and throughout the world and has undercut the taxi industry (Cramer & Krueger, 2016). It remains to be seen whether Uber has any impact on transportation habits within Cairns and Mackay.

Finding ways to lure local residents in regional areas to live music venues is an ongoing challenge for venue owners and musicians. A lack of affordable public transport options appears to be one factor hindering the connection of spread-out

suburban areas to the more central entertainment areas in Cairns and Mackay. Perhaps jazz musicians and venue owners could explore the possibility of organising shuttle buses from the suburbs for interested audiences. If the cost of this arrangement is not prohibitive, it might help to connect suburban residents to central entertainment venues more frequently.

Economic Impacts of Mining Boom on Mackay Venues

From 2002 through to 2012, Mackay experienced an unprecedented coal-mining boom that created economic prosperity throughout the region (Warren, McDonald, & McAuliffe, 2017). The downturn, which commenced around 2012, brought about a decline in population for the region, along with an increase in economic uncertainty (Warren et al., 2017). According to the participants in this study, the boom period resulted in an inflated economy, which created an increase in performance opportunities for live music and jazz performance in the area. Kerr explained, "One thing to consider is that Mackay is, or was during the mining boom, a high socio-economic town. At the time, the amount of disposable income was pretty high." Armstrong also added, "Gigs increased dramatically through those years. It's a very different town now since the boom has gone." Pyke added, "I think there was a gap in Mackay, and at the time I was looking for work, I had more gigs than friends in Brisbane due to the mining boom." The data revealed that many Mackay participants experienced more performance opportunities with higher payments during the boom period. Hull explained, "We're just not getting the money we used to ten years ago. We were being asked to play a function every week for a while there." Kerr added, "I remember guys were getting the call for mining Christmas gigs for $1000 per person for four hours. That's incredible money."

Likewise, Matthews experienced the demand for performance opportunities and high

payment by stating, "The amount of gigs and prices were ridiculous." Smyth-Tomkins

provides one anecdotal account of the kinds of gigs associated with the mining boom:

> We drove out to one of the mining areas west of Mackay for a Christmas function.
> We were all paid $1200 each and were set to play after the speeches from 8pm to
> midnight. The speeches kept going past 8:00pm, then 9:00pm and finally, the
> event organiser came to tell us to finally play from 10.30pm to 12:00am. 90
> minutes total! And we all were paid $1200, and they were happy for our services.

The participants found that the Mackay mining boom increased the gig

opportunities for many bands crossing a variety of genres including jazz, pop and rock.

Kerr explained, "It wasn't just us getting the call for jazz groups. It was quite

competitive with other bands that played other styles of music." Armstrong commented,

"Any band in town could get a gig in those days." The most common performance

opportunities were business functions, which required some type of dinner music,

followed by dance music. This meant that many types of musicians outside of jazz were

also eligible to perform at these gigs. There was no particular request or a higher

demand for jazz specifically. Johnston added, "I think the gigs were plentiful and the

clients didn't know the difference between jazz or pop. They just paid for a band to

entertain the crowd." Despite these comments, Kerr and Smyth-Tomkins believed the

CQCM's reputation and brand enabled people to contact the CQCM staff more easily

than local groups, which served as an advantage in acquiring performance opportunities.

Kerr added:

We had so many interstate people living in Mackay and usually in admin roles for these big companies. So they would simply look up entertainment in the phonebook, and we would be first call due to our community presence in the media and our advertising.

In relation to the CQCM, the boom was advantageous for the student and staff ensembles to experience regular performance opportunities. Kerr explained:

While jazz was part of our degree, the job opportunities that came up during that period was a combination of dinner music which jazz suited, and party music for functions. This is where our commercial ensemble division really came to the fore.

The local economy's effect on the music scene provided an opportunity for the CQCM students and local musicians to participate in a thriving music scene that, according to the data, was not generally associated with a regional city such as Mackay. In comparison, Cairns musicians did not experience this dramatic rise and fall in the performance opportunities as See Poy commented, "What you guys in Mackay had was crazy. We have had rises and declines in the music scene sure. But not as severe as you guys."

Mackay's Mining Downturn

Since 2012, the study participants observed a considerable change in the Mackay community as a direct result of the downturn in the local mining industry. In relation to mining communities, "many members of rural and regional communities see their

future, indeed their survival as a community, as inextricably linked to future success of mining" (Warren, McDonald, & McAuliffe, 2015, p. 106). This seemed to be the case in Mackay, with many study participants becoming disillusioned with the music scene. Armstrong commented:

> Off the top of my head around 2012 onwards, I've done one jazz gig per year… There's just not a real call for it in the town, as the music scene in the town in general seems to have gone downhill a lot.

Johnston commented on Mackay's mining downturn and its effects on the jazz performances in the region:

> Well, there's nowhere near as much cash floating around Mackay at the moment due to the decline in the mining sector. It's had a huge impact on the live music scene, particularly for jazz and the more fringe styles. I can't comment on pub gigs. I'm not sure if they struggle, but we certainly have.

One of the reasons for the decline in jazz gigs during this downturn, as suggested by the participants, was the reduction in the disposable income of businesses that used to host events, dinners and functions. Matthews added, "We did private race days, Council events, private functions, awards nights, industrial company parties and all sorts of jazz gigs. I think maybe that's why the music scene crashed." The decline in jazz performance opportunities led Hull and other local musical groups to branch out to more blended styles.

During this period, the CQCM staff were able to provide their students with performance opportunities on the premises of the CQCM. CQCM lecturer Smyth-

Tomkins added, "We have a 200-seat theatre, a beautiful foyer and other spaces to host jazz evenings. So our own infrastructure saved us a bit." While external performances were still very much part of the performance calendar for the CQCM students, the option to host performances enabled the CQCM staff to mitigate the effects of the downturn in performance fees and venue opportunities.

Summary

This section has presented the results concerning the economic impacts in both Mackay and Cairns on their respective jazz communities. This included discussion about the high prices for food and drink items in live music venues. These high prices directly impacted how many patrons could afford to dine at venues. This issue extended to tourists, who also could not generally afford to dine at these venues also. In Cairns, the backpacker tourists preferred venues with rock and pop bands. The participants believed this had a major impact on how the venue owners decided their live music offerings.

This section also discussed how many local residents in Cairns and Mackay preferred to stay at home for drinking or to visit their suburban venues rather than venture into the CBD. This was due to high prices and a lack of public transport systems.

Finally, this section discussed the effects of the Mackay mining boom and downturn. During the mining boom, Mackay musicians experienced an increase in performance opportunities and pay rates. In the subsequent downturn period from 2012

onwards, the musicians experienced a considerable decline in performance opportunities.

Venue Aesthetics and Functionality

This section will discuss the findings relating to a range of aesthetic and functional issues that have impacted both the Mackay and Cairns jazz communities. These issues include high temperatures and the absence of air-conditioning in venues, venue acoustics that are not conducive to performing, and the location of venues.

Venue Temperature and Humidity

Playing jazz in the tropics might sound like paradise to many, but some of the participants noted that the venue conditions, and most significantly the availability or absence of an air-conditioned venue in summer months, impacted their willingness to perform and attract audiences. On the Sunday afternoon jazz gigs at the Cape York Hotel, the majority of the Cairns musicians and audience members cited that it was very difficult and uncomfortable to perform or attend during the Cairns summer. The regular jazz gig at the Cape York Hotel was held in an indoor section of the venue with a tin roof and no air-conditioning. Two of the CJC patrons, O'Malley and Kelaart stated that the club attracted primarily a demographic above the age of 50. According to the findings, the Cairns heat made it very difficult for the patrons to enjoy their jazz afternoons. The performers also found it particularly difficult to play in the almost-unbearable humidity of the summer months. The impact of the physical environment on the functionality of a venue was first modelled and coined the *Servicescape* by Bitner

(1992). This framework, which includes physical dimensions like temperature, noise, space/function and signage, has been investigated further by other researchers (Kubacki, 2008; Minor, Wagner, Brewerton, & Hausman, 2004; Turley & Fugate, 1992). This model is relevant to this study because the heat clearly affects the ability of musicians to perform music and attract audiences in the North Queensland climate. One of the regular musicians at the Cape York Hotel, Wayne McIntosh commented:

> So you're thinking, "Well, I'm starting to create something here, people are starting to show up," but then you see it just dwindling away, and then you get two or three weeks of hideously hot weather. Last Sunday, by the time I went on in the first set, my shirt was sticking to me like tissue paper. It's horrible and you're trying to play your instrument and the fingerboard is like this big piece of timber covered in sludge that you can't move around on.

Wayne McIntosh continued to provide insight into setting up his instruments and equipment for a gig at the Cape York Hotel:

> I set up a gig, a three-hour gig with my trio, and if it's air-conditioned you're likely to get people. If it's like the Cape York, which is not air-conditioned, and you're out in the beer garden with a tin roof over the top with big fans, it's hideous.

Kelaart commented on the need for additional venues and compared life in the tropics to life in a larger city with more venue options:

With more choice in big cities, you could choose to go to the better, more comfortable venues, where [as] here you are rather limited and sometimes have to endure the extreme heat, like at the Cape York Hotel, to listen to a bit of jazz.

The lack of venue options at the time of this study severely impacted groups like CJC to perform in comfortable conditions for the musicians and audiences. With their older audience base, the CJC found it critical for the venue to be suitable and comfortable. O'Malley commented, "We won't continue to come in the summer times. It's too hard for us old fellas." Although not ideal, the majority of the CJC members still attended during the summer months and endured the high temperatures due to a lack of venue availability. Neilson added, "The Cape York have been very accommodating and this is hopefully just the beginning of the partnership. I believe upgrades to the facilities will happen. And we are counting on them." This venue at the time of the study for the CJC was still an important and valued venue by the CJC members. This example shows the resilience and commitment of the CJC members to jazz performance in North Queensland.

In Mackay, this issue did not emerge from the interviews. It appears that either the venues in Mackay are fully air-conditioned, or humidity in the summer months in Mackay does not impact the performance of jazz musicians to the same extent as their Cairns counterparts.

Venue Acoustics

Cairns study participants identified acoustics as a factor that influenced their willingness to perform in a particular venue. According to Wayne McIntosh, Tommy

See Poy and Denis Kelaart, when Bernie's Jazz Café changed ownership and became Bernie's Pop & Co, the new venue owners changed many of the internal furnishings, which had an impact on the acoustics for live music. O'Malley explained, "Bernie's nowadays is horrible, with hard furnishing rather than the soft furnishings, which affects the acoustics for the small venue. They just want younger people and modern music to keep them buying drinks and food." Wayne McIntosh also commented on the changes to the venue:

> Bernie originally had these hideous chairs—there were big round black chairs—and I made the comment that they need to put a steel pole up the top with some wire off it and just a steering wheel. You could drive them around like dodgem cars. But the new managers came and took all those out. But they were actually there to absorb the sound.

According to Denis Kelaart, Bernard Lee Long and Wayne McIntosh, these acoustic changes to the venue have impacted the experiences of customers and musicians. This issue is consistent with literature linking customer satisfaction and the environment in service venues (Minor et al., 2004; Turley & Fugate, 1992). Minor et al. (2004, p. 10) states, "The environment plays a crucial role in the service encounter. Changes in the service environment almost always lead change in consumer behaviour, which makes the management of the former a major issue for service production and consumption." According to O'Malley and Kelaart, the physical acoustic changes to the venue contributed to their decision to not support the venue for future events. Kelaart added, "It became too loud and really changed the jazz club atmosphere that Bernie had long held."

In a study by Gallan and Gibson (2013), musicians of a Wollongong pub accepted the poor acoustic conditions of their venue, and believed it did not hinder their musical experiences. Their study focussed on pop, grunge and other more contemporary styles. It was found that due to the proximity of the centre of town, people attended regardless of sound quality and supported the musicians. Homberger's experience at the Reef Hotel Casino aligned with this finding. Despite the challenges of playing in venues that were not acoustically ideal; Homberger stated that playing to a receptive audience was more important than venue conditions. He explained, "I enjoy playing that gig [Casino]. The venue is not great acoustically, but people go there to dance and not to get drunk, so it's nice to play to." Homberger's motives for playing the gig were primarily based on performer and customer satisfaction rather than payment, which might explain his willingness to endure less-than-ideal acoustics.

Homberger's comment that people attended the Casino gig to dance is also noteworthy. According to Homberger and See Poy, the Casino management set up the event as Latin / jazz dance night. The weekly event attracted dancers from throughout the region. In contrast, at the Cape York Hotel the majority of the patrons were CJC members who simply wanted to enjoy their jazz club performances in an air-conditioned environment with optimal acoustics. The point here is that different events attract audiences for different reasons, and consequently they might warrant different acoustic conditions. In a study by Minor et al. (2004), one of the recommendations for improving customer satisfaction in live music was for the organisers to consider setting up different environments for different events. For example, a venue that caters for a swing band might include a dance floor for potential dancers. Alternatively, a venue that caters for a sit-down jazz show might choose an environment with good acoustic properties to

best support the sound of the ensemble. The findings suggest that the Cape York Hotel would benefit from this knowledge of preferences from the musicians and audiences.

Venue Locations

The physical location of venues within the two regions was also noted as a critical factor in the development and sustainability of the jazz communities. According to the musicians who were interviewed for this study, the position of venues impacted audience attendance rates. Consistent with the findings of Gallan and Gibson (2013), venues that were located in the centre of the city generally found it easier to attract audiences. However, this is not always the case. Being located in the centre of the city was detrimental for a Mackay venue named Dirty Martini's because of its close proximity to the nightclub precinct. Matthews explained why this location was problematic in terms of attracting an appropriate audience:

> Most people come in, they stay and buy a drink, have a brief listen with a confused look on their faces, and then they move on to some of the nightclubs right next door and listen to Skrillex. They are not there to listen to jazz. They actually get lost being drunk, and then figure out where the clubs are. The venue is in the wrong area to attract the right crowds. The area is suited for 18 to 25 year-olds. You're not going to get a person over 50 in there. There's a punching bag machine outside the entrance!

According to Carù and Cova (2006), a welcoming environment is critical in attracting new audiences to environments that are unfamiliar. Kubacki (2008, p. 401) believes "the choice in music played in pubs, restaurants or nightclubs is a crucial factor

in affecting the patrons' decision to enter the venue or not." The majority of respondents believed venue owners did not value the importance of how music can attract audiences. Previous studies in live music have also found a lack of communication between venue managers and musicians in relation to creating the right environment for patrons (Fischer et al., 2002; Kubacki, 2008; Kubacki & Croft, 2005).

Many of the study participants expressed ideas on what would constitute an ideal venue for jazz. Cairns study participants frequently mentioned the need for venues to be positioned as close as possible to the entertainment/tourist precinct to catch the walk-by audiences. This suggestion aligns with the earlier findings from Gallan and Gibson (2013). Table 4.6 shows example comments discussing this requirement for a successful jazz venue.

Table 4.6 Sample participant comments on jazz club location

Participant	Comment
Ruedi Homberger	I always had a dream to open a jazz club here in Cairns. I think it could work. Bernie's is too far away from the tourists. You really need a passing crowd. The Japanese would love that music.
Wayne McIntosh	I think there is no venue close enough to where the tourists are hanging out.
Bernie Lee Long	When the Cape York Hotel was for sale, I had a look at it. It's on the wrong side of the railway tracks. Big place, but wrong part of town. You don't get walk-ins. It's too far away from the main strip.
Knobby Neilson	The Cairns Amateur Race event on the Esplanade/marina is a big crowd-puller. Dress shops make money, the restaurants along the Esplanade make money, as does the Casino, but if you're not in that strip, you won't get a look in.

The comments in table 4.6 suggest that venues located near the Cairns Esplanade had a huge advantage in attracting walk-in-patrons. Figure 4.3 shows the four main jazz venues in Cairns cited by the participants.
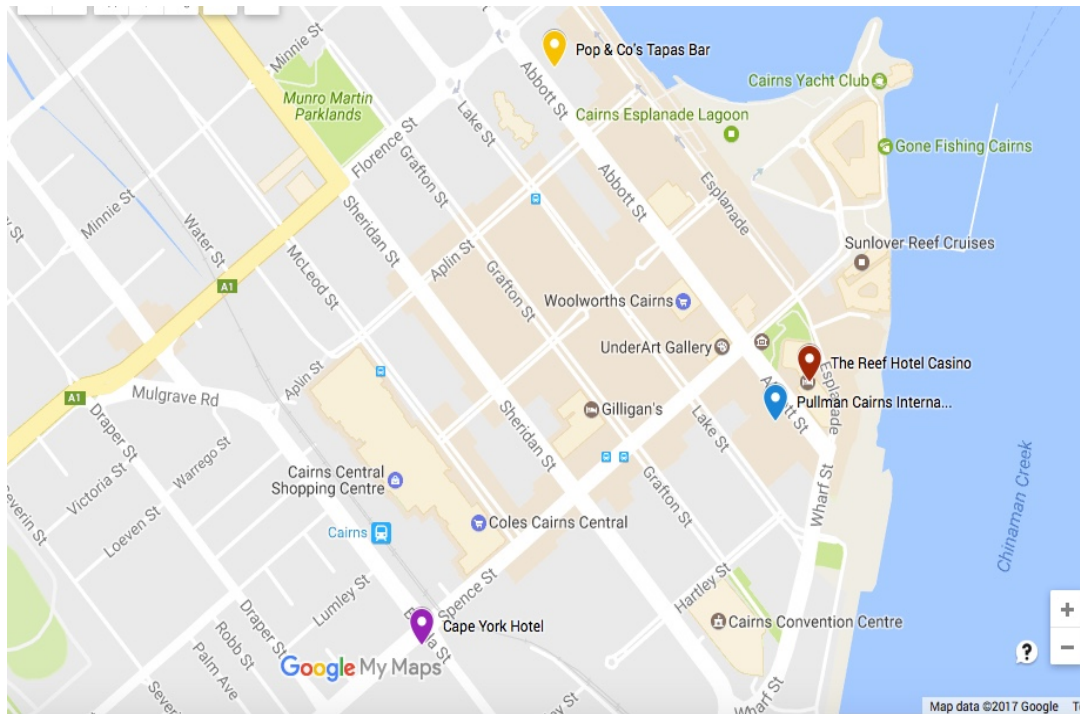
Figure 4.3 Locations of the four main jazz venues in Cairns (Google, n.d-a)

The main area in Cairns for restaurants and bars is the Esplanade positioned near the lagoon. As Cairns is known for high tourist numbers, this area is a hotspot for entertainment (Murphy, Moscardo, & Benckendorff, 2007). Using the corner of Florence Street and the Esplanade as a reference point for this central location, the distance to the Cape York Hotel is 1.8 kilometres. This is a substantial walk for any willing patron, and it could be a significant obstacle to attracting audiences. Referring to the Cape York Hotel, O'Malley commented, "They are a little out of the centre of town, over the railway, so they struggle for numbers." The Reef Hotel Casino, Bernie's Pop &

Co and the Pullman are all 500 metres away from each other and very accessible for potential walk-by patrons.

On the 25th August, 2016, the *Cairns Gig Guide* listed seven jazz gigs over the weekend. Table 4.7 shows the venues and groups that were performing.

Table 4.7 Sample gigs from the *Cairns Gig Guide* dated 25th August, 2016

Venue	Thursday	Friday	Saturday	Sunday
Bernie's Pop and Co.	Jazz 7.30pm	Jazz/Blues 8pm	No gigs	Blues 4:00pm
Pullman International	No gigs	Jazz duo 7.30pm	Non-jazz gigs	No gigs
Cape York Hotel	No gigs	No gigs	No gigs	Cairns Jazz Club 2:00pm
Tanks Arts Centre	No gigs	Harry James Angus (Jazz up North Series) 7.30pm	No gigs	No gigs
Reef Hotel Casino	Latin Jazz at 8:00pm	Non-jazz gigs	Non-jazz gigs	Non-jazz gigs

While visiting Cairns during that weekend, I walked to the performances to test the distances and feasibility of attending multiple gigs. I found it easy to walk from Bernie's Pop and Co on the Thursday night to the Casino to watch the Latin band, which was a total distance of 850 metres. On the Sunday, walking from Bernie's Pop and Co to the Cape York Hotel (1.8 kilometres) was not practical for most patrons, and I believe the distance coupled with main road crossings and heavy traffic would deter prospective patrons. Lee Long and See Poy discussed how many patrons would

generally combine the Latin gigs at the Casino and Bernie's into a night of entertainment due to the proximity. See Poy noted, "Friends would often come and hang at the Casino, catch a couple of sets, and then finish the night at Bernie's. That was the go for a lot of guys in town."

Despite the negative comments about public transport between the suburbs and the city in previous sections, public transport within the city itself appeared to be useful for at least one study participant. Neilson commented on the proximity of the venues and the use of busses in Cairns:

> I used to get the bus across town, trumpet over the shoulder, down to Bernie's, and I'd make sure I'd get the eleven o'clock bus home up the road. There isn't a bus to the Cape York, which makes it impossible for someone my age to have a few beers at Bernie's and catch the next gig at the Cape York.

With the exception of Neilson, most Cairns study participants did not require the use of public transport to attend multiple gigs. Patrons were able to walk from Bernie's to the Casino quite easily. The Cape York Hotel appeared to be disadvantaged due to being outside any city public transport route.

In Mackay, Pyke commented on the position of venues, and the comparisons of jazz venues:

> So I've been to Bernie's in Cairns, and this [5th on Wood] may not be as popular as Bernie's because it's not a street level venue, which attracts a percentage of walk-ins. But having said that, in Tokyo, a lot of the clubs are upstairs.

Figure 4.4 shows some of the important jazz venues in Mackay for the study participants. The venues are mostly located near the city centre, which is between Sydney Street and MacAlister Street. The CQCM has two venues, which includes the Mackay City campus shown and the Ooralea campus (not shown on map), which is 6.7km southwest from the City campus. The two most distant venues in the CBD—the Mackay Entertainment and Convention Centre and 5th On Wood—are just 900 metres apart. Regardless of this close proximity, the Mackay participants did not comment on the need for closeness to the entertainment area or each venue. One reason for this was the lack of multiple performances on a single night. Unlike Cairns, which often hosted multiple events during a single weekend, Mackay had more sporadic performances and at different venues, which eliminated the need for patrons to walk to other venues. The only weekly jazz event in Mackay at the time of this study was the Friday jazz night at Dirty Martinis.
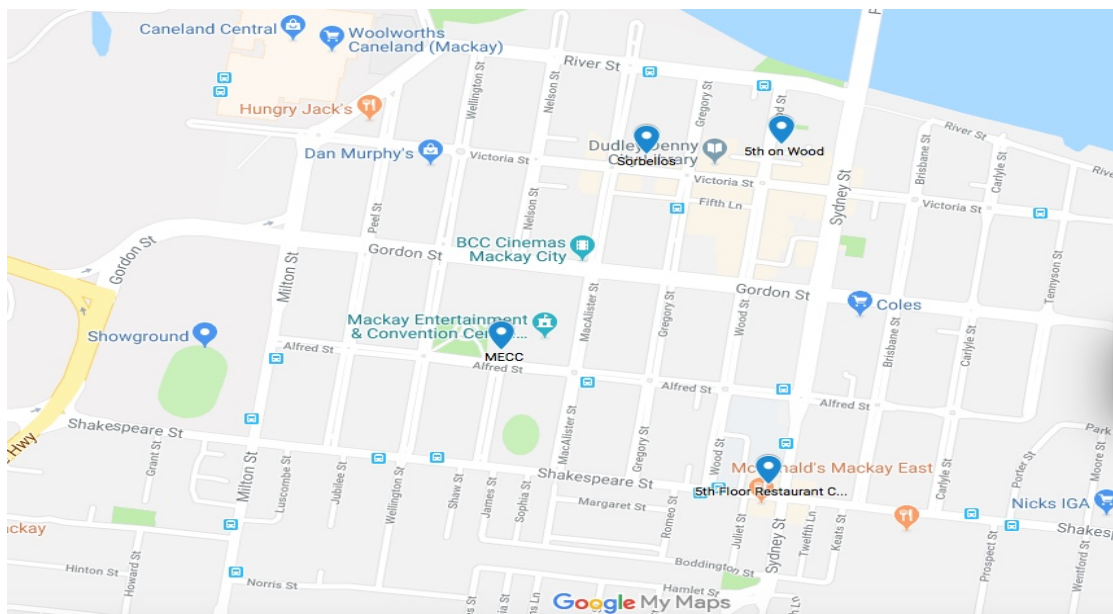
Figure 4.4 Map of CBD Mackay (Google, n.d-b)

The lack of performances occurring on the same nights appeared to be accepted by the majority of the participants as a regional expectation. Johnston commented, "It's not Sydney or London. There isn't a big enough scene in Mackay. More just events and gigs that happen randomly." Armstrong added, "And when we go to Melbourne, at least we can check a few different gigs out on a night." Matthews believed that due to the sporadic nature of the jazz gigs that occur in Mackay, the location of venues being in close proximity does not impact the jazz community. Matthews added, "People get the promos from the Con when jazz is on, and they drive out there to watch. I bet there are no walk-ins." According to the survey data from the Friday Night Jazz gig on the Ooralea campus, all of the 81 members of the audience made the conscious effort to attend that evening and did not spontaneously decide to walk in while passing by.

Pyke believed that the CQCM should team up with local venue owners like himself. Pyke said, "The Con bands finish at 10:00 pm at the campus restaurant. Why can't we do a joint promo and get the patrons wanting to kick on past 10:00 pm to come to my venue? That's how the jams in the cities operate. Communication!" This suggestion would help to address the lack of multiple gig options on a given evening in Mackay.

Venue Sizes in Regional Areas

Study participants in Mackay identified venue size as an important issue in the development of the local jazz scene. Luke McIntosh, for example, mentioned the importance of having venues with adequate seating to attract touring acts:

I remember talking to Katie Noonan. She said the way in which her agent picks her regional groups was based on theatre sizes. So Rocky never had a 200-seat theatre or a 100-seat theatre. They reckon that they prefer something small like that because they can pack it and it feels like a good atmosphere. They're not going to play somewhere with 2000 seats. The Con has a nice 200-seat theatre and the MECC has a nice foyer that works well. But sometimes they use the big theatre, and it is 10% filled, which isn't nice for a performer.

Studies have also shown that capital cities like Sydney also lack small and intermediate-sized venues that are suitable for emerging performers and groups that cannot fill larger venues with 500 seats or more (Ballico & Carter, 2018). Armstrong commented on the need for venues to set up more appropriately for the styles of music the venue owner wished to present, "Venues like Dirty Martini's does it well with a Bohemian vibe, but places like Sorbellos just feel weird." The performance space at Sorbellos Italian Restaurant is situated next to the bar and tucked away behind a wall. The performers cannot see the entire audience due to the position of the space. Johnston added, "Sorbellos is too small for the band. We are crammed in like sardines behind a timber wall."

Both Malcom Hull, former director of the Mackay Big Band, and Earl Winterstein, director of the Mackay Youth Big Band, also commented on the need for venues to be more accommodating for larger-sized groups. Hull commented:

The other problem was fitting in the venues. The big band has its limited use, great for some gigs but limited because it wouldn't work everywhere. We used to

play at the Entertainment Centre—that was probably in our heyday—and it was large enough for us all to fit on stage.

In Mackay, Winterstein struggled to find supportive venues to sustain regular performances for his group. He added, "Basically with big groups like that, finding venues to cater for us is hard. You can't go to old folks' homes because it's just too big." Luke McIntosh commented on his time visiting and performing in the United States, where he found big bands to be common regardless of venue size. He added, "They would cram a 16-piece big band into the corner of a small bar in Louisville, and the audience would dig it. It didn't matter how bunched up people were. It was just cool to see a big band!" The performers in Mackay appeared to dislike the small spaces like Sorbellos and, unlike Luke McIntosh's experiences in Louisville, the participants preferred more room for the band. Luke McIntosh concluded, "I think if a lot of musicians here saw the conditions over in the States for live bands, they would soon drop the idea of needing more space." Pyke agrees with this comment and added:

> So what this venue has in comparison to elsewhere in town is intimacy. The people that do come and listen are right up close and personal with the musicians, and that is a really unique vibe for the audience. And that's always the type of feedback from any type of show we do. "We just love that they are singing right in front of us," you know, comments like that.

In Cairns, the largest ensemble in terms of personnel was the Casino Latin/jazz group. This band was also restricted to only one venue with a large enough space. See Poy added, "We've been there for over ten years. They've been good to us. We can't really fit anywhere else!"

The smaller venue spaces limit the size and variety of jazz groups to perform in both regions. In Mackay, Pyke once again felt communication was the biggest limiting factor for these groups. He added, "If I know that a group wants a gig. I will put them on, plain and simple. We can find the space. We just need to get the word out." These suggestions highlight a lack of communication between venue owners and musicians.

Summary

This section has discussed the influence that venue conditions and locations can have on the development and sustainability of regional jazz communities. The specific issues that emerged included: the high temperatures and humidity experienced by Cairns musicians; acoustics in venues that have affected the experiences of musicians and audiences alike; the value of having venues in close proximity for encouraging audience attendance at multiple gigs on the same evening; and venue size and suitability for larger ensembles. The next section will discuss CQCM as a unique venue in the Mackay region, and how this institution has affected the Mackay jazz community's development.

The CQCM as a Unique Venue for Mackay

According to the Mackay study participants, the Central Queensland Conservatorium of Music (CQCM) was an important venue for the performance of jazz in the Mackay region. Being home to the Bachelor of Music degree, with its strong focus on jazz performance, this venue and institution makes a unique contribution to the jazz community in Mackay. Tipping (2015) found that jazz educational institutions

naturally influence jazz communities through the students and staff engaging in the music scene. This influence may be manifested through the repertoire chosen by the students and staff, through to the many community gigs that the school decides to allow their students to perform (Tipping, 2015). The staff and students at the CQCM undertake many jazz performances in the community and on campus. The role of the Conservatorium in the community is complex, comprising of an educational responsibility as its core function, coupled with a performance profile for staff and students, and a role as a community-oriented performance centre. Director of the CQCM, Professor Judith Brown explained:

> The Conservatorium of Music has been a stronghold for performing arts in the region for over 25 years. We provide quality tuition to undergraduate students, hold public concerts with staff and students and also hire our spaces out to local performing arts associations.

The staff in the music course at the CQCM host many on-campus performances, which utilise University equipment and space. These performances do not rely on external venues to pay and support the performers, which is distinct benefit to the CQCM and the community. CQCM music lecturer Smyth-Tomkins explained, "We are fortunate to have the capacity to house internal gigs for our staff, students and guest artists. This brings patrons to the University, and helps build our profile. It also minimises the stress of finding suitable venues at busy times of the year." Former CQCM music lecturer Dr Derrin Kerr also commented on the role of the Conservatorium:

The Con has the infrastructure and position in the community to host many jazz events. Two of the many benefits of this is, gigs for the staff and students in the program, and opportunities for the community to hear jazz.

In addition to having the performance spaces available, there appears to be more performance impetus from the staff and students in Mackay due to their responsibility to perform and engage within the degree. Part-time CQCM music lecturer Luke McIntosh added, "I think a lot of the jazz scene does revolve around the University in a sense, because there are people here who are dedicated to learning that kind of art form." CQCM graduate and Mackay music teacher Cameron Matthews commented on his affiliation with the CQCM:

> Talking about my relationship with CQCM, there is interaction, I feel like, I enjoy living here for the climate, great lifestyle, but being involved in the Con is really important for me. I feel like I would probably play more here, then if I would, living in a bigger city because of the relationship I have with the Con. You really do get more opportunities here and I know that from other people that have studied here.

From the seven CQCM alumni interviewed in this study and still living in Mackay, all cited that the majority of their jazz gigs were either organised by, or somehow connected to the CQCM. In addition to this finding, the CQCM Friday Jazz survey revealed that audience members largely associated all of their jazz performances with CQCM-related jazz events.

The jazz patrons were asked how many of the jazz performances they attended within the past two years were based at the CQCM. Figure 4.5 shows that the majority

of jazz performances were linked to the CQCM. This overwhelming majority could be attributed to the communication and marketing strategies employed by the CQCM and the general presence of the CQCM in the community. Another explanation, according to Matthews, is that the CQCM holds more regular events than other music groups in the community, which contributes to building an audience base.

Frequency of times attending CQCM jazz events
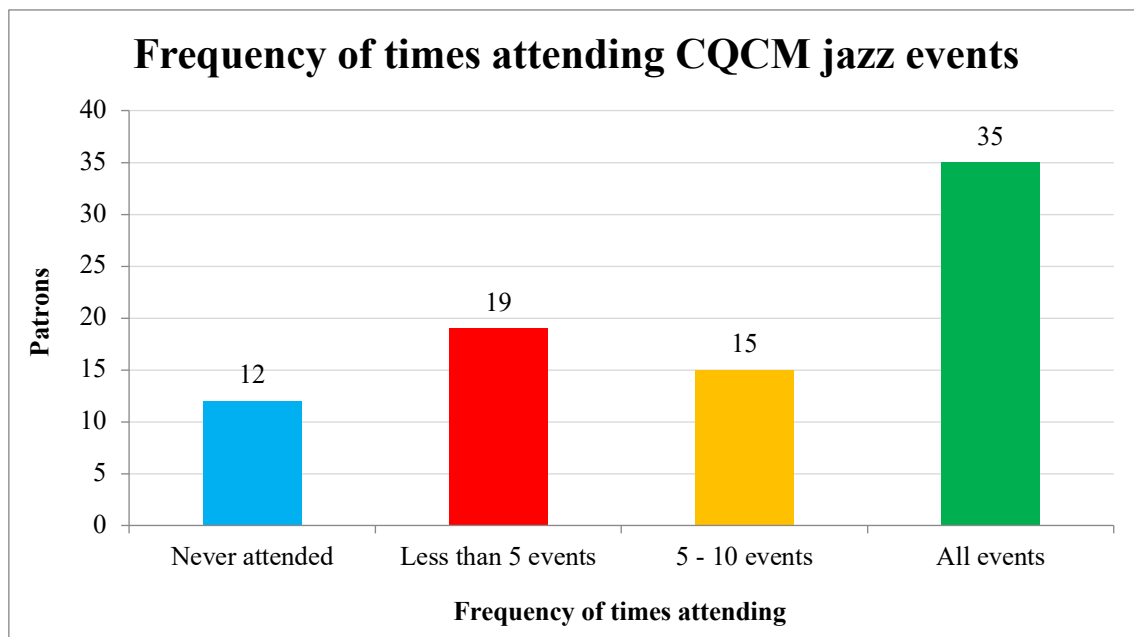
Figure 4.5 Frequency of times attending CQCM jazz events

One criticism that emerged from the interviews in this study, was that the CQCM had too many on-campus gigs and not enough community gigs. This was seen as possibly detrimental to the overall development of jazz in Mackay. Pyke explained:

The Con is here and it's producing students, and they want to play more. I'd like to see more of them do gigs around town at different functions. In Cuba, the government sponsors the bands that play on the streets to boost tourism. There needs to be more presence in the city centre, like the city heart. I think the students could help with tourism and getting seen and the exposure out there. I

mean right now, when you drive through the main roads of the city heart and hear the music coming out of Maguire's and the other pubs, what's your impression of the town? Pub rock right?

Pyke proposes that students should be playing more in the community for exposure, which could increase cultural capital in Mackay. Performing for free potentially contradicts the findings discussed earlier concerning payment issues. The earlier findings suggested that a lack of equal pay rates for professional and non-professional musicians was damaging for the industry. Pyke's proposal could have implications for the local jazz scene by further disrupting the pay conditions of professional musicians in the community. According to Brown, one of the challenges of tertiary level music education is providing the right balance of community and in-house performances for the students.

It must also be noted that the students in the music degree at the CQCM deliver community performances, but the frequency of those gigs is always limited by the educational requirements of their study. Smyth-Tomkins also added, "Our students are really just here from March to October due to the university term. So it is hard to have students available outside of this period for community gigs." When students perform in the community, the staff ensure that the venues pay a fee for those performances. Larger performances involving the Mackay Regional Council and community events are the exception to this rule, as they are part of the CQCM's community engagement profile.

Study participants were asked about the influence of the CQCM on the other musicians in the community. Did the CQCM activities limit opportunities for other performers? Hull, who is not affiliated with the CQCM, claimed that there are limited

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performance opportunities, but not because of the CQCM students taking gigs. Hull commented:

> Look, it's a tough time for everyone. We are getting the odd gig, here and there and not because others like the Con are taking them. The mining crash in Mackay has taken a huge toll on expendable cash here. Venues just don't want to pay for a band that could potentially affect their profit margin in a tight economy.

A venue manager's ability to stipulate performance opportunities and pay rates still seems to be the overarching factor for the number of gigs in the community. The staff at the CQCM appear to be able to minimise these effects by providing performance opportunities for staff and students that operate without the stress of external venue availability and payment. The CQCM's location on the University's Ooralea campus outside of the central business district also minimises any noise issues with residential or local businesses. The University is also able to cover liability and insurance costs which would normally impact venue owners and musicians in other non-university venues.

In addition, Brown also commented on how some of the CQCM's performances are curated by dedicated artistic directors, which is as advantage for the CQCM. In comparison, venue managers often undertake multiple roles including beverage and food management as well as other important undertakings to run a venue business. The CQCM's artistic directors are either staff members or visiting artists who can focus entirely on the music at an event.

Summary

This section discussed the importance of the CQCM as a jazz venue for the Mackay region. The CQCM is distinctive in the sense that it provides a controlled environment where students can perform without the constraints of other venues in the community. The CQCM's jazz performances have developed their own regular audience base, and these patrons provided insight into attendance rates, which showed a majority citing the CQCM as a main jazz performance outlet in the community. One of the major differences between the Cairns and Mackay jazz communities is the presence and influence of the CQCM in Mackay. As Tipping (2015) found in his study, this addition to a jazz community directly influences the direction of the music scene by offering performance opportunities for staff, students, and community players. One participant also suggested the university students should perform more regularly in the community.

Chapter Summary

Venues and their operators were found to be a significant factor on the development and sustainability of the jazz communities in Cairns and Mackay. One similarity between the two communities was the need for more culturally-inclined venue owners to assist with the development of the local music scene. Whilst it was acknowledged that this is not always possible, the development of stronger relationships between musicians and venue owners might lead to change in the industry.

Problems around payment for musicians were evident in both regions. However, Cairns respondents said that the situation was comparable to southern cities and was potentially a larger Australian jazz community issue. Duos and DJs performing popular styles of music received higher fees than the jazz musicians in both communities because they tended to attract larger crowds who spent more money at the venue. It was also found that some venue managers were reluctant to challenge their profit margins with live music in general. In Mackay, it was discovered that some venue owners hired young inexperienced musicians who were willing to work more cheaply than their professional counterparts. This practice had an impact on pay rates for professional musicians and was detrimental to developing a consistent fee structure.

This chapter also discussed the economic impacts facing both regions which included the Mackay mining boom and downturn periods and the economic impact of Cairns' tourist and backpacker populations on the musicians and venues. These two very different economic impacts provided challenges for both communities.

In terms of advertising for jazz events and gigs, various strategies were employed in the two cities. In Cairns, advertisements for jazz events in gig guides worked in tourist circles, but they did not regularly reach the greater Cairns population. In Mackay gig guides were not a particularly effective form of promotion, but social media was useful for targeting a young demographic. The CQCM was in a better position to use a combination of social media and other marketing channels due to having a marketing department and an allocated budget. In both regions, word of mouth was still found to be the most common and effective method for attracting and communicating with audiences. This method connected audiences with the musicians, and contributed to the jazz community and network.

Venue location was found to be a critical success factor in Cairns. Venues positioned near the Cairns Esplanade typically attracted the largest audiences. In Mackay, venue size and functionality were cited as more important than location. Musicians in both regions felt venue owners did not provide any long-term vision for the development of their product. This situation led to a breakdown of consistent performances in both regions, which could have a lasting effect on the development, and sustainability of a jazz community. Artist-centric venues such as 5th on Wood, the CQCM, Bernie's Jazz Café and CJC were exceptions to this finding. The musician-based venue owners discussed the many challenges of running a live music venue, which included high setup fees, liquor licencing, and sound abatement and insurance restrictions.

The CQCM and CJC are unique within their communities in the sense that they can control many of their performances and limit the negative impacts of venue managers because the music is presented in controlled environments both on- and off-site. Dedicated artistic directors, rather than venue managers also curate the CQCM performances.

In Cairns, ticketed shows were found to have worked well in venues such as Tanks Arts Centre and Bernie's Jazz Café. While Bernie's Jazz Café trialled various live music genres, this venue was lost as a designated jazz venue following a change of ownership. In Mackay this was also evident with Dirty Martini's, where they trialled various types of entertainment which inhibited the development of a consistent audience base.

The next chapter will discuss the findings relating to regional factors in Cairns and Mackay, and how they have influenced the development of the two jazz communities.

5. Regionality

This chapter presents findings related to the impact that regionality has had on the development and sustainability of the jazz communities in Cairns and Mackay. The term *regionality* refers to the property of being regional. During this study, the participants identified various influences on their jazz community that were related to or characteristic of their regional area. These influences may have had either a positive or negative impact.

The study participants were asked a range of questions about their geographical isolation from larger urban jazz communities in Australia and abroad. In an age where technology, cheaper air travel and the global marketplace has allowed jazz to become more accessible throughout the world (Nicholson, 2005), this study aimed to see if the two communities were affected geographically. While other regional Australian studies have explored issues of regionality for the creative industries as a whole (D. Bennett, 2010; Gibson, Luckman, & Willoughby-Smith, 2010), this study focused specifically on the jazz community. According to the data, many study participants believed that geographical factors influenced the development and sustainability of their jazz communities.

This chapter is organised into three main sections. Firstly, performance-related factors that connect to regionality are presented. Secondly, non-performance-related factors that connect to regionality are discussed. And lastly, findings based on regional perceptions and future directions for areas like Cairns and Mackay are presented.

Regionality – Performance Factors

The study found some important performance factors that related to regionality in both centres. These factors included geographical isolation, travelling costs for musicians to venture beyond the local community, collaboration with the wider Australian jazz community, and finally funding and touring opportunities in both Cairns and Mackay.

Geographical Isolation from Performance Opportunities

Some participants in this study claimed that there were few opportunities to attend high quality jazz performances in Cairns and Mackay. While occasional high-quality performances did occur in both regions via festivals and travelling artists, the participants noted the lack of opportunities to see the kinds of jazz performances the larger cities provided. Matthews explained, "I feel detached in the sense that I find it difficult to go hear somebody play ten times better than me." He added, "You know, like going to Sydney and hearing David Theak play, or going and watching Adrian Cunningham or Troy Roberts play. You're not going to get Wayne Shorter coming to Mackay as a part of his tour." The detachment from regular high-end jazz performances appeared to negatively influence some of the participants' need to further refine their craft. Armstrong added:

> I don't really practise much anymore because I kind of think what's the point, you
> know? When you surround yourself in it and there are gigs to spur you on, it's
> fantastic. But it gets hard when you're not exposed to it much.

Mackay participants Johnston, Kerr, Matthews and Barton all agreed with Armstrong. Barton added, "It's becoming harder to keep up the practise I had at the Con, because at least then, we had heaps of gigs." In a similar comment, Johnston added, "Only when we were at the Con, the time and situation allowed for an outlet to practise all of our materials and unit content."

These findings are consistent with the literature, which suggested that learning and performing jazz relies heavily on modelling and benchmarking against more experienced performers (Christian, 1986; Georgoulas & Southcott, 2015; Hodges & Kerr, 2004). The lack of more experienced performers in Mackay appeared to impact personal musical growth and professional development as musicians.

Travelling Costs

The majority of the participants in this study believed that travelling to larger centres to experience high-end jazz performances was important for their development and connection to the larger jazz community. Pyke explained:

I feel geographically isolated from more diverse music scenes interstate and overseas. I was talking with my wife and friends the other day, and they said, "Aren't you happy here?" And I said, "Look. I can write my music here, but I need a cultural fix from time to time." And as soon as I start travelling offshore, I start getting it. Or I go down south when I can to play and see gigs.

The Cairns musicians appeared to have minimal issues with flight availability but for the musicians willing to travel to jazz performances in larger centres, the associated expenses proved too much for most of the participants. See Poy explained:

It's when you hear of a band, like Steely Dan or EWF or Herbie Hancock or whoever. It's always expensive to get down south, you know, minimum $600 to $700 flights plus accommodation, so you're looking at $1,000 to just go to a concert. And this is before you even buy the concert tickets. Unless the cheap fare happens to coincide with the date you generally don't bother.

The travel and concert costs can be a deterrent for musicians wanting to access these opportunities. Often work and other family commitments limit the ability to travel as Johnston explained, "It's another reason to not travel anywhere to watch a gig these days. It's harder with a small family and mortgage for those kind of things." The data showed that these constraints have impacted the jazz communities in both regions, specifically on the professional development and benchmarking of more experienced players and accessibility to new music featured in larger centres.

Downturn in Mackay Effecting Domestic Flights

Another effect of the mining downturn noted by the study participants was the decline of interstate flights to and from Mackay. During the mining boom, many mining workers flew interstate for their working shifts and returned to their home cities on a rostering basis. This is common amongst rural locations where mining sites are located (Albrecht & Anglim, 2018). The employment of non-local workers significantly increased the flights to and from Mackay during this period. This included direct flights

from capital cities, such as Melbourne, Sydney and Brisbane. Since the decline in the mining industry, airlines have cut back direct flights from Sydney and Melbourne. As of 2015, the only flights from Mackay to Melbourne or Sydney are via Brisbane. At least half a day of travel is currently required to accommodate the two flights and the connections between them. As a result, Mackay musicians no longer have a convenient route to travel to Sydney or Melbourne in order to attend jazz festivals, gigs and tuition. Armstrong commented on the decline of flights and how it impacted her:

> I work late on weekdays, so now with all the flights to Sydney and Melbourne going via Brisbane, I can't get down to the jazz gigs as easy. I have less time in the cities and more time spent travelling.

Similarly, Matthews commented on how the decrease in flights impacted him, "I can't go anywhere easy now apart from Brisbane. I need to take a sick day on a Friday if I want to spend a weekend in Melbourne checking out gigs. It's not feasible." Some of the study participants, including Johnston, Armstrong and McIntosh, opted to drive 125 kilometres from Mackay to Proserpine in order to get a direct flight to Melbourne. Armstrong explains, "So these days, I'm driving my car for 90 minutes north to Proserpine, and then flying back down to Melbourne to see gigs. It's as a crazy as it sounds, but it's the best option sometimes." The results of the study show that due to the decreases in these direct flights, which enabled musicians to attend high profile gigs, many of the participants struggled to maintain a desire to perform and practise. Mathews commented, "If I haven't got inspiration, I hardly practise. Going to see David Theak play with the Mothership Orchestra in Sydney gets me really inspired and wanting to practise and chase gigs." Similarly, Armstrong felt the same effects by

stating, "It's so hard to continue to develop your craft without some type of benchmarking and inspiration."

Looking at the economy in the long-term, Kerr, who had worked at the CQCM throughout the boom and downturn periods, was optimistic about the community's economic situation, "The town will pick up again. It's always swings and roundabouts I find." This view is also supported by Petkova, Lockie, Rolfe, and Ivanova (2009) who believe mining activities can be cyclical.

In Mackay, the CQCM staff are conscious of the difficulty experienced by local musicians who want to travel interstate to attend jazz performances. One of the important services that the CQCM has been able to provide to the community is attracting high-profile musicians and educators to the region to work with their students and other musicians in the community. While jazz audience survey data and interview data from this study suggest that this provision is appreciated, some study participants still felt that limited travel options impacted on their development as a jazz musician. Reaston added, "I've been back in Mackay for just over a year now, and only been back to Sydney a couple of times. It's too expensive and hard when working Monday to Friday."

Local Alternatives to Travel

Although most of the study participants reported feeling geographically isolated from high quality jazz performances, both Cairns and Mackay have provided opportunities to see major jazz artists on a semi-regular basis. In Cairns, the local Council's Tanks Arts Centre has run a monthly *Jazz up North Contemporary Jazz*

Series (JUNCS) since 2005. This concert series features Australian and international jazz artists and is accessible to the Cairns public. In Mackay, the Mackay Entertainment Convention Centre runs a live music series throughout the year. The musical styles are varied, but jazz has been featured in the past. Johnston explained, "Seldom, you hear of incredible artists stopping by Mackay which seems quite random. I've seen Julien Wilson, James Morrison and Marian Petruccio." The CQCM also contributes in this area, by bringing visiting artists to the region to perform with staff and students in the Bachelor of Music (Jazz and Popular) specialisation.

For some study participants, these semi-regular performances are often not enough. Barton explained, "It's great that we get the odd group come through, but it's not enough to stay inspired and keep a finger on the pulse of live jazz." The findings suggest that these local opportunities are only accessed by a small proportion of the participants.

Turning Isolation into the Positive

Does isolation always have negative consequences for musicians? Not necessarily. Many of the participants in a study by Gibson et al. (2010) viewed isolation as an opportunity to pursue their own creativity without the demands of the metropolitan trends and directions. One example of this occurring in this current study was the group The North Project in Cairns. This ensemble was a jazz and art music group with members including Tommy See Poy, Wayne McIntosh and Ruedi Homberger. From the diverse range of musicians interviewed in this study, The North Project was found to be one of the more progressive and original groups in the Cairns

region. See Poy explained, "The North Project was set up with a group of like-minded musicians living up here at the time. We play various styles of jazz and art music with a focus on original music." The high level of musicianship in this group coupled with the desire to compose original music and perform throughout North Queensland made this ensemble a distinct entity in the Cairns region. While other groups, including the CJC musicians and Bernie's Jazz Café bands, were found to play within the mainstream jazz canon, this group worked at original music. Homberger added, "We have a range of influences, but I think the tropical rainforest, isolation and the region has also inspired us."

Jazz Community Collaboration with Visiting Musicians

As mentioned in the previous section, JUNCS provided Cairns residents access to southern and international jazz artists through their performance program. While most of the Cairns study participants took advantage of this opportunity, some expressed disappointment that the visiting artists did not collaborate with local musicians during their stay in Cairns. This disappointment exacerbated the feeling of geographic isolation for some of the performers. Hermes suggested the inclusion of more local groups to perform in the series as supporting acts would help develop stronger ties with the performers and the community. Barton also believed that this arrangement would make it easier for locals to meet and interact with the performers. He explained, "If we played before the guys, it would be way easier to get to know them, and secure some more jams or other gigs. It's important for band networking."

This study also found that the period of time that visiting performers spent in Cairns was very brief, and often as little as 24 hours. This short timeframe limited opportunities for collaboration with local artists. See Poy believed if this could change, it would secure future collaborations between artists and boost the development of the local jazz community. He added, "There is never enough time to hang with the performers or have a real jam with them back at Bernie's or somewhere." Lee Long encouraged visiting performers to jam at his Jazz Café, however the schedules of the visiting artists did not usually make this possible. See Poy explained further:

> Very often, they are in on the day, perform the concert, and out early the next morning. Bernie's closes at 11:00pm, Tanks finishes at 10:00pm. By the time the guys are out of there, it's closed up.

If there was a way for the local musicians and the Tanks Arts Centre to communicate and share these opportunities, it could be a beneficial for all parties. Firstly, the visiting artists would gain more gigs, which would make their trips more financially viable. Secondly, the artists could collaborate with local musicians and form long-lasting musical partnerships. Thirdly, local venues would benefit from hosting high calibre artists. And lastly, Tanks Art Centre could share the travel costs for these artists with other venues. According to many of the participants, the main reason this has not occurred due to musicians being contractually prohibited from performing elsewhere in the community during their visit. This obligation kept the event exclusive. Kelaart explained, "I think they lock the musicians in a contract, which makes it hard for them to play anywhere else." Lee Long, who has had family friends come to Cairns to perform as part of the JUNCS series, stated:

When he came up for the Tanks gig, I couldn't advertise that he was also playing at Bernie's because of the Tanks contract. The whole band were asked to sign that they were not allowed to perform as the group, six months before the gig, and three months after the gig in Cairns. And I said that's ridiculous because they needed to do other gigs to make a living!

With this restriction in place, it is challenging for the local jazz community to collaborate with visiting artists. Local jazz clubs and small venues generally cannot afford to book high-calibre external artists. Lee Long mentioned, "We tried to stay local. Because we were too small to get people up from down south to be able afford them." Studies in both Perth and Darwin (D. Bennett, 2010; Gibson et al., 2010) also found that the costs and feasibility of attracting interstate or international artists to their regions were too expensive. The findings in this study encourage local groups and organisations to collaborate to build strong and sustainable visiting artist programs for their community.

In contrast to these findings in Cairns, the CQCM provided opportunities for Mackay residents to experience high-level external jazz talent through their visiting artist program. This university-backed program had a financial advantage over the individuals in Cairns who were the driving forces in their region. Kerr explained the CQCM situation:

So you had your things like the arts festival [MECC] which would periodically and annually bring in guest artists which would all be crammed into a short period of time over a weekend. But I think the regularity of bringing in visiting artists [CQCM], provided another avenue for trying to expose the community to that

level of jazz performance on a more regular basis. People like Don Burrows, James Morrison, Don Rader, Vince Jones, Katie Noonan.

According to Kerr, Johnston and Matthews, the visiting artist program was important for both the community and the CQCM students. Hodges and Kerr (2004) discuss the importance of actively building the jazz community from their academic position by increasing performance opportunities for their students and the community. Prouty (2012) similarly advocates inserting key practicing professionals into faculty positions to provide a link between the street and the school. Research has shown that connecting gifted community members and universities through community groups provides a rich opportunity for learning and collaboration (Bartleet et al., 2009; Sartwell, 2002; Veblen, 2007).

A History of Collaboration in Cairns

The Cairns jazz community has a long history of encouraging collaboration between local musicians and visiting artists. This fact was evident from discussions with Junior See Poy, who has been a jazz advocate in the Cairns region for more than 50 years. There is evidence of jazz bands performing in Cairns as early as the 1920s (J. Mitchell, 2015) and 1930s with groups like Breslin's Orchestra playing at the Aquatic Hall on Saturday 4th April 1931 ("Advertising," 1931).

According to the majority of Cairns participants, Junior See Poy was instrumental in bringing together visiting artists to his motel in Innisfail from the 1970s to the 1990s. Junior's love of jazz and the desire to attract these top musicians enabled other Cairns musicians to benefit from these interactions. Junior explained:

You see we were sort of isolated in this respect—that we only got to hear live jazz if a show came. And then I'd go and invite them and get them to come to my place and have a jam session.

This initiative by Junior enabled the development of a jazz culture in Cairns at the time. He continued:

I organised them, and I paid for it. "Come to my place and we'll have a jam session and I might buy a carton of booze or whatever." And I made it my business to get to jam with these guys from Sydney and Melbourne.

Junior, at the time of this interview, was aged in his 80s and semi-retired from performing music and could not continue to drive these events to bring artists together. "I'm at the end of my tether now, but I still love it. I think that's what the community needs—passionate people to keep driving these things." CJC audience member Kelaart added, "There are no jam sessions these days. Paul Zammit and Junior used to throw big jam sessions, which involved southern acts. It doesn't happen now. We are waiting for that next generation."

Although the hosting of jazz jams by the likes of the See Poy family has ceased, both the CJC and Smithfield SHS Jazz Academy have developed events that attempt to encourage collaboration with visiting artists. Fallon explained, "We just want to give the kids an opportunity to play in the community. The jazz club has been great and we have had tourists and people travelling interstate stop by to jam." Attracting high-level professional artists appears to be challenging for both groups due to the semi-professional nature of many of the personnel. Barton explained, "Not everyone wants to play Dixie with the jazz club guys or jam with kids. I think it has a role to play, but it's

not going to attract all of the high-quality visiting artists." The lack of a jazz institution and its ability to attract quality performers is evident in Cairns in comparison to Mackay. The biggest challenge for the Cairns jazz community in relation to collaboration appears to be in creating a dialogue between the Tanks, local musicians and other local music venues. The ability to collaborate and work in a symbiotic way is critical for regional music communities (D. Bennett, 2010).

Jazz Community Collaboration with Local Musicians

The study also revealed that Cairns jazz musicians found it difficult to find and collaborate with quality newcomers. This may be attributed to the smaller jazz communities' demand for players of specific instruments. Lee Long explained:

> There's another bass player that just moved here, but he only plays by ear, so when people want to play charts and new songs, he can't do it, so it's hard finding the right guys up here at times.

Cairns and Mackay participants agreed that the difficulty of finding and retaining quality musicians in the region impacted on the ability of certain groups to be sustainable. Homberger added, "It's such a small pool of musicians, at the moment, I've got a new project ready to go and I've got two percussionists, but I need a bass player, but there is no bass player that I'm willing to work with." The same participant has been fortunate over the years performing with a different local group whose members have permanently stayed in the Cairns region, however, forging new musical pathways and new groups seemed challenging due to the lack of musical skills in some of the potential musicians.

In Mackay, it was suggested by Pyke that the CQCM could connect with local venues more to share artists and create small circuits to help provide more jazz gigs. Pyke added:

> Why can't the Con send over some artists to my club or others? I would pay them, and the town would benefit from having more options to see these musicians. I haven't thought of all the reasons, but I think there's something there to think about.

This suggestion from Pyke warrants further investigation and consideration from the CQCM. In some respects, it is like the issue of visiting artists in Cairns who perform solely at Tanks.

Funding and Touring Circuits

One of the suggestions that emerged from this study in relation to developing the jazz communities in Cairns and Mackay was the possibility of establishing a touring circuit for jazz musicians along the east coast of Queensland. The participants believed that there were not enough venues willing to host jazz performances along the east coast from Brisbane to Cairns. See Poy, Barton, Wayne McIntosh and Hermes believed that a circuit would help to make touring financially viable for southern jazz musicians, and it would lead to high-quality jazz performances along the coast. Barton explained, "I have friends that come out of Sydney Con that want to do more tours with their groups, but Queensland is hardly an option." He added, "Too expensive to do a Brisbane gig, then maybe a Cairns gig … That's not a tour … They need the towns in between to make it viable." Michael Rivett (personal communication, October 29th, 2017), winner of one

of the 2016 Wangaratta Jazz awards, made a public plea on Facebook for east-coast

touring options by requesting that cities such as Rockhampton, Yeppoon, Mackay,

Townsville and Cairns come together to form a touring circuit. Hermes believed that

each region needed to "open the dialogue" in order to overcome the prevailing short-

sightedness and to help each jazz community grow. Smyth Tomkins added:

> It's very hard for each town to open the lines of communication about these tours
>
> or opportunities, because there are so many individuals that have their own
>
> agendas. The local Council look after their own events, and private venues are not
>
> interested in state-wide music development.

To help support Queensland music, Arts Queensland (2017) offers several

funding opportunities for touring musicians, including the Regional Arts Development

Fund, the Regional Arts Fund, Individual Funding, Tour Funding, and the Artist in

Residence program. Despite these incentives for musicians, this study revealed many

musicians were not interested in preparing applications and would prefer a simpler

solution for bridging the communities. Barton explained, "I hate the paperwork and

timelines. Most musicians aren't business savvy and often get slack to apply for grants."

Luke McIntosh added, "Touring groups from down south would rather organise their

own tours with the venues and not have the delays that funding can sometimes create."

One of the lecturers at the CQCM, David Reaston, spent more than ten years performing

in Sydney with various jazz and contemporary groups. His experiences in touring

mirrored the findings mentioned earlier. Reaston added:

> Writing an application for grant money can be tedious and time-consuming, with
>
> no guarantee of success. In my experience of organising tours, it has been a lot

easier to forgo the grant application process and rely on income generated from the tour itself. This has been the case with a trio I perform in called Song Fwaa.

Reaston commented further on the logistics of organising a tour and relying on payment from the performances:

Using Sydney as base, we organised tours interstate and to New Zealand by directly contacting venues. Once one venue is booked, others are organised around it. The travel costs are covered from the income made from performances, CD sales and workshops given at universities and schools.

Reaston's approach appears to be a common one. Matthews, Armstrong and See Poy have all approached touring in the same way. The associated costs and viability of sustaining these tours financially is very difficult. Luke McIntosh added, "Many musicians don't have a choice, as the funding is too slow in coming through and us musicians rarely have the money to float a tour." The obvious downside of this approach is the uncertainty of adequate payment to sustain a tour. Matthews added, "If we can't get paid enough, how can we take the band on the road?" This comment is consistent with the findings of Rechniewski (2008) who revealed that payment for tours was barely profitable for Australian jazz musicians.

In addition to these findings, Homberger reported that he found the funding application process for performance opportunities to be confusing and difficult to navigate in regional Queensland. He stated:

I've had Arts Councils contact me with funding options, and have said, "Oh we've got a new idea that is a funding scheme for regional projects which are

different and difficult to sell." And I said, "This is great. Right up my alley." So I sat down with them and I described my project, and it took about an hour to come to the conclusion that what they really wanted was funding music designed for tourism. And I said, "Hold on a minute. I'm here because you said you were funding alternative and difficult fringe music. Can't this be included also?"

Homberger acknowledged that these opportunities are accessible to himself and other musicians and added:

…and I know that's [funding] available. And of course, I'm to blame also, because I don't want to fill out so many forms. It should be as simple as me sending in a CD to a professional and appropriate committee that can immediately see or hear how much tender love and care has gone into the product.

The data shows that many of the participants did not pursue grants or other funding options that were available to them. This missed opportunity could be due to a skill deficiency among the musicians in both communities, and this issue warrants further investigation. Perhaps encouraging and training more musicians to prepare funding applications could benefit both jazz communities. This could come from either the State government level or even the CQCM as a regional music education provider.

In contrast to the situation in Cairns, the CQCM staff in Mackay have access to their own funding for supporting interaction with industry professionals. Kerr explained, "The Con's position in the community places it perfectly to act as an agent to bridge staff, students and industry professionals." Connecting the CQCM with like-minded jazz organisations such as CJC or Smithfield Jazz Academy may yield positive results in the future.

Summary

This section has discussed some of the performance factors relating to regionality that emerged from this investigation. The specific issues that arose included geographical isolation from performance opportunities, professional development and local alternatives to these issues. This section also discussed the funding models available for regional musicians in Queensland as well as issues associated with funding and touring. One of the suggestions that emerged from this study was the possibility of establishing a touring circuit for jazz musicians along the east coast of Queensland.

Regionality – Non-Performance Factors

This section discusses the distinct and important non-performance factors relating to regionality in both centres. These factors included transient populations in North Queensland, competition for work, and finally lifestyle influences. The study revealed that the non-performance factors played a large part in understanding the two jazz communities.

Transient Population

An interesting theme that emerged from the study was that Cairns and Mackay had transient musician populations. Several interviewees found it hard to establish and maintain musical groups due to musicians not settling in the area for very long. This was a common finding in other studies of regional communities (Gibson, 2002a; Luckman, Gibson, & Lea, 2009; Luckman, Gibson, Willoughby-Smith, & Brennan-

Horley, 2008). The population turnover in Cairns in particular was one of the highest in the country between 2006 and 2011 (Australian Bureau of Statistics, 2016). Study participants in both regions believed that the transient nature of the local population was detrimental to the development and sustainability of their jazz communities. D. Bennett (2010, p. 118) states, "If creativity is believed to be central to economic vibrancy, this out-migration lessens the potential for these areas to retain creative capital and sustain economic growth."

According to the study participants, the Cairns region attracted many musicians who moved to the area for work and lifestyle reasons, but these factors appeared to be insufficient to keep the majority of musicians in the area for longer than 12 months. See Poy described the situation in Cairns this way, "The tropics sort of lure them up there, tease them with all of the beauty and nature, and then spit them out when they realise it's not what they imagined." He believed the tourism economy of the region is what first attracts musicians. He added, "As you drive into Cairns, you kind of feel you're driving into a tourist destination. It has that party-town type of feel. So I guess that in a way, musicians see that as a good place to find work." Pubs, restaurants and nightclubs are a common source of employment for many musicians (Kubacki, 2008), and there is an abundance of such venues in Cairns. However, as the data revealed in Chapter 4, the lack of suitable venues for jazz performance was still an overarching issue. Cairns has many venues, but not so many jazz performance opportunities.

Looking more broadly to other coastal regional areas of Australia, there is evidence of a counter-urban flow of professionals and artists seeking a move to a "natural and cultural environment" (Gibson, 2002b, p. 339). On the far north coast of New South Wales, Gibson (2002b) examined how the climate, natural surroundings and

cultural charms attracted city dwellers to that region. Similarly, most of the participants in this study mentioned lifestyle choices, such as raising a family and living in the tropics, as reasons to move to Cairns or Mackay. Benson and O'Reilly (2009) and Halliday and Coombes (1995) describe this reason to migrate to a regional/rural area as *counterurbanisation*. In addition, Benson and O'Reilly (2009) discuss the social phenomenon of lifestyle migration. The authors outline some popular categorisations within lifestyle migration for affluent groups, both international and national. These include common motivations such as the search for a better life, living in idyllic places (often beachside/coastal tourist regions), rural living, cost of living, climate, community support and counter urban migration (O'Reilly, 2000). Many of these motivations are similar to the reasons expressed by the participants in this study.

In addition to the work of Benson and O'Reilly, there is an increasing body of literature that has investigated the motivations of affluent/high-earning migrants (Conradson & Latham, 2005; Salazar, 2014). This research contrasts with the findings of the current study, where the migrating musicians were mostly low-income earners seeking a combination of performance work and other types of employment outside the music industry. According to the study participants, many of the musicians who moved to Cairns left soon afterwards because of their disillusionment with the local music industry. Gray added, "I've seen some great musicians move up and down the coast like gypsies. Two months in Airlie, then six months in Cairns before moving again to somewhere else. They never appear to find enough work to stay permanently."

Competing for Work

Despite the illusion of finding musical jobs through the tourism and hospitality industry, the local musicians in Cairns believed there was not as much work as people imagined. Pub rock duos and DJs have taken most of the performance opportunities, which makes it hard for new musicians to compete. This issue also occurred in the study by Gibson (2002a) who found the Wollongong rock and contemporary music scene had musical newcomers struggling to compete with the local musicians for gigs. Lee Long explained further:

> There are probably six to eight of us that have played together for many years and have hung around. Often people come and go up here. They often get disillusioned or just don't find enough work. Or they just feel like they are too much in the sticks. We have good musicians coming through but they just don't believe in the scene.

In Mackay, the study revealed a smaller influx of migrating musicians to the region, yet the study participants experienced the same difficulties forming groups and retaining members as their Cairns counterparts. Hull, who found it difficult to run a big band as well as a smaller jazz ensemble in Mackay, claimed that many local musicians were lured to the metropolitan centres for university-level education or work. The attraction for young artists to move to big cities and overseas is well documented in the literature as D. Bennett (2010, p. 118) notes, "Just as creative artists migrate overseas, the dominance of cities as the centres of Australia's knowledge or experience-based economy leads to migration from regional centres." D. Bennett (2010) uses the description from E. S. Lee (1966) where artists migrating from regional areas can be

influenced by push and pull factors. These include geographic isolation and limited local opportunities and pull factors; which require the need for larger networks and the need for collaborating in established industries in bigger cities. These factors either forcefully push people to migrate to a new region or attract (pull) them (E. S. Lee, 1966). While jazz musicians did leave both regions for push and pull factors as discussed, many participants displayed a loyalty to their regions and showed resilience amongst the challenges in performing jazz in regional areas. See Poy commented, "If you can stick it out up here, you can find enough work. You just need to be open to working in different musical and non-musical scenarios. Which is probably like most areas these days."

Minimising the Transient Effects

A finding that emerged in both Cairns and Mackay was musicians' ability to minimise some of the effects of the transient population. Some musicians found that it was more manageable to sustain a band by forming smaller groups such as duos, trios and quartets. An example was observed in Mackay, where Hull's big band was a standard 17-piece group. The loss of players was a constant source of anxiety for the performers. Hull explained, "In the big band it was a huge problem because it was very much year-to-year basis. Every year because of going to uni, going to high school, they'd leave, go away, all that sort of stuff." Hull believed reducing the number of members in his band was the only effective way of minimising the loss of key players. He added:

I think the lesser amount of people we've got, the more controllable it is. That was

a nightmare with the big band, having so many people; it was a nightmare. It was

just hard to organise and get people to do things.

Changing to a smaller ensemble produced a sense of sustainability that satisfied

the group. In Cairns, See Poy found that if the core musicians in his group (bass, drums

and vocals) were permanent local residents, they could manage the loss of additional

musicians required to fill out the band. When See Poy required additional musicians, he

used visiting musicians, which enhanced the performances and had minimal impact on

the running of the group in the long term. For example, the Latin Jazz Excursion had

different horn players sit in from time to time. When those performers left, the impact

on the group was minimal because the rhythm section was comprised of long-term

Cairns residents.

Lifestyle Influences

Lifestyle choices and the search of an improved mode of living is well

documented in the literature relating to migration to a new region (D. Bennett, 2010;

Benson & O'Reilly, 2009). This section will discuss some of the findings that relate to

how lifestyle choices have impacted the development of both jazz communities.

The Lure of the Tropics

After interviewing participants from both regions, it became clear that their

decision to live and perform in North Queensland was strongly influenced by the

lifestyle qualities offered by the region. The musicians in Cairns enjoyed the region's tropical climate, coastal activities, leisure and opportunities for fishing. Many of the participants decided to live permanently in Cairns due to these attributes, despite having the possibility of a musical career in metropolitan areas. D. Bennett (2010, p. 5) notes, "It is believed that the potential for a place to attract and retain creative and talented thinkers is impacted by the richness, vibrancy and diversity of its cultural environment." In addition to the cultural environment, coastal activities such as fishing, boating, bushwalks and swimming were found to be important activities in the lives of the participants. Lee Long commented, "I mean Cairns is so unique. No smog like Asia. Where can you go and walk through rainforest and in walking distance, hit the beach and reef?" Natalie Gray from Cairns believed that fishing was an important part of the lifestyle of many Cairns jazz musicians. She explained, "I think it's the lifestyle. They're all fishermen for some reason, and I like it too. When I play with Junior or Wayne or Bernie, we always get on the topic of fishing." The outdoor lifestyle was found to be important not only for the individuals, but for connecting the jazz community. Wayne McIntosh in Cairns and Junior See Poy would often take local and visiting musicians fishing as Junior explained, "I'd get them out in the boat whenever I could. If they were from out of town, I'd sweeten their time up here with some fishing and then we'd jam back at my restaurant." This activity appeared to serve as a vehicle for connecting and forming lasting relationships with local and non-local jazz musicians. Other jazz communities could possibly take a similar approach to connecting their members by utilizing the local attributes of their region. In the case of Cairns and Mackay, fishing and the access to the Great Barrier Reef was a drawcard for the musicians. In relation to attracting international guests to the CQCM, Kerr added, "We

would often use Hamilton Island and the Whitsundays as the drawcard to attract these high-profile musicians to the region. A working holiday on the reef sounds good to just about anyone."

Comparisons to Large City Living

Some of the musicians who participated in this study had lived in metropolitan areas prior to moving to a regional community. When asked to compare their metropolitan and regional experiences, most participants found living conditions in the city to be more difficult. Long hours spent in transit, minimal outdoor activities and high housing prices were seen as deterrents for living in larger cities. Homberger commented, "Sydney is a tough town and everybody has mortgages and really high rent." The findings suggested that reduced stress was one of the benefits of living in a regional community compared to a larger city. Johnston from Mackay said, "I find living here allows us more time to take the kids down the beach, or do small weekenders, as there is less travel time and stress in my life. When I lived in London, although it was a great experience, the city commuting meant that on the weekends, we didn't want to go anywhere." Other Mackay participants cited attributes such as the proximity to beaches, optimal climate, access to the Whitsunday Islands and outdoor oceanfront dining experiences as important lifestyle attractions. Johnston explained, "You know it comes down to a lifestyle choice as to why I chose Mackay over the cities to play and teach jazz. I like having to only take 10 minutes to work in my car, or I like going to beaches with a dozen people on there." Long hours spent in transit in the cities was also a deterrent as Armstrong stated, "I got tired of having three jobs and spending most of my time on public transport."

For some study participants, the lifestyle attractions of the regional areas appeared to outweigh the benefits of living closer to a larger jazz community in the capital cities. Homberger explained, "We moved from Sydney to here, because we wanted to live in the tropics and ended up staying here. And I've always been aware its a lifestyle choice. It's a decision against personal development and against a career in music." At the end of 2016, David Reaston left Sydney to undertake a full-time jazz lecturer role at Central Queensland University in Mackay. He added, "The contract work in Sydney was becoming less and less and when this position came up, I knew I was going to miss a lot of the music scene in the city, but the change to Mackay was what I needed."

Musicians Seeking Regional Areas for Better Work Conditions

Most of the participants in this study shared certain experiences and preferences with regard to their employment. They typically did not rely on jazz performance as a full-time income. They expressed a preference to earn their income from a single full-time job rather than a series of part-time or casual jobs. And they found it easier to secure that kind of permanent full-time employment in regional areas compared to larger cities. Armstrong explained:

Doing the muso thing in Melbourne a couple of times, but it was just too hard. I've since come back to Mackay, found a secure well-paid job in the coal industry and supplement this with the occasional jazz gig.

Johnston also commented on the desire to finding secure employment in a regional area:

I wanted a family. And stringing gigs together to make ends meet didn't appeal it

me. I love teaching music, and have found my place in that now. I have security

and I can just do jazz gigs when I like.

The university staff who were interviewed for this study revealed that many

educational institutions in larger cities advertise mainly contract-based positions. These

contracts appear to be largely term-based (typically 12 weeks per term) two or three

times a year, with no employment over the student vacation period. Reaston, who held

sessional contracts with the Australian Institute of Music (AIM) in Sydney for 10 years

before relocating to Mackay added:

AIM started to introduce the contract roles across the faculty a few years ago now.

There was only a couple of Head of Program positions that were full-time, but the

entire teaching staff for all the instruments and theory class were contract-based. It

forced a lot of people out.

Smyth-Tomkins commented, "I have a full-time gig here, but if I moved to

Melbourne, I'd find it almost impossible to secure a full-time gig like I have here."

Reaston added that many jazz musicians in the cities are looking for regional jobs for

the very reason of job security. "More and more I'm hearing stories of guys leaving

Melbourne for places in Tasmania and regional New South Wales to find full time

work." The majority of the participants found regional areas more appealing for

employment generally. Matthews added, "When I left London, I wanted to get back to

Australia and find a secure teaching job. I had enough experience to possibly get a job

in Brisbane, but the regional areas had way more options."

Career Profiles of Study Participants

Clearly, employment was a significant drawcard for attracting study participants to the regional areas, and in many cases full-time employment superseded the lure of the music industry alone. Figure 5.1 shows the primary occupations of study participants in Cairns and Mackay. The variety of occupations indicates that participants could not rely on being a jazz performer full-time. Only the three music lecturers in Mackay could list working in the jazz industry as their primary occupation. All of the participants in this study supplemented their primary income with jazz gigs.
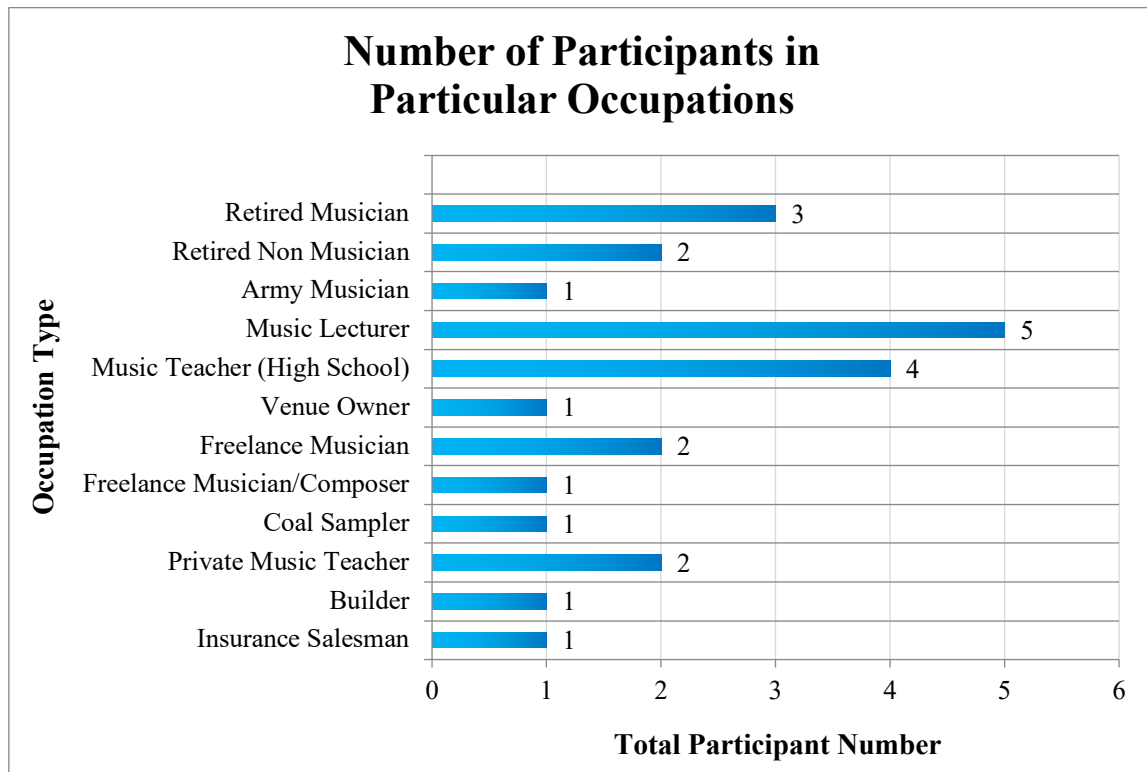
Figure 5.1 Primary occupations of study participants

The participants cited that their situation was no different to their major city counterparts, as Armstrong explained, "I've tried to do it in Melbourne, and it's impossible. I don't think you could do it anywhere in Australia, without teaching or

finding some other income. There are just not enough gigs." Matthews summed up what many graduate jazz musicians found when entering the workforce for the first time:

> A lot of students have this dream of becoming a full-time jazz musician, and I really don't think it exists man. It's not the 1920s anymore. Full time music is such a difficult job if you want to be playing jazz. I think if you're in a pop covers band here, you could survive doing full-time work, but not jazz. And I think a lot of musicians move to Brisbane, and they think they are going to be playing full-time jazz and they realise they've got to get into teaching or some other job outside music.

Research shows (Christian, 1986; Jeffri, 2003; Stebbins, 1968) that it is common for musicians to combine performance with private teaching and other music industry related jobs. The participants were questioned on why full-time employment in other fields was preferred. For the participants holding a primary job, the biggest issue they found was gaining approval for home loans without job security. Participants cited that it was very difficult to maintain consistent gigs for longer than a few months. Private music teaching generally occurred during school terms (41 weeks per year), which is not a consistent income stream. And recording music is not a steady job in Mackay or Cairns due to the lack of demand for recording work. This meant it was difficult to demonstrate a consistent income source in order to access large loans from banks. Barton commented, "I couldn't get a loan for a house with just my gigs, private students and my part time job at the Juice bar. I needed to show regular pay slips over a certain period, which was impossible." Smyth-Tomkins explained this further:

I have muso friends that will always have to rent unfortunately, because when the

school term finishes in December, the only money they make is with gigs, but

they can slow down over that period. They are virtually jobless until end of

January until gigs and their school jobs start up again.

The majority of the participants were dissatisfied with the limitations of an

irregular income stream and ineligibility for large bank loans. This dissatisfaction

prompted many to seek a primary occupation in order to improve their living conditions

(see Figure 5.2). Junior See Poy explained, "When I wanted to get married and have

kids, I needed a steady buck. We weren't making big money playing music, so I went

into business in the motel/restaurant business."
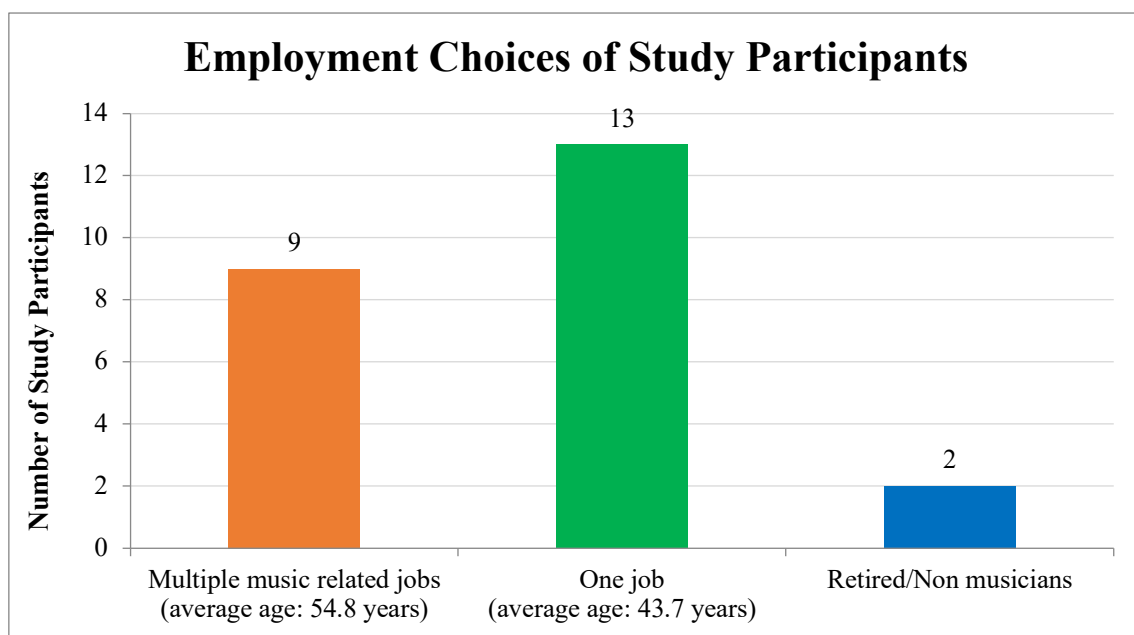
Figure 5.2. Employment choices of the study participants

The average age of the participants who preferred to hold multiple music-related

jobs was highest at 54.8, compared to the participants who preferred to keep one job at

43.7. The higher age in the multiple jobs category indicates that the participants had

been in the industry for much longer and were comfortable with their working conditions. One of these participants, See Poy explained:

> Gigging and teaching make up the bulk of my income, plus I do a few recordings at Pegasus Studios but they are very far and few between, so it's a little bit of this, and a little bit of that and it adds up to make a living.

See Poy commented on his outlook on working in Cairns and holding multiple jobs in the industry:

> I choose this lifestyle, and I wouldn't want it any other way. I have freedom in my work, and the Cairns music industry lets me do that. There's enough work for a few of us oldies here in town. More than people think actually.

It was found that the older, more established, musicians were more comfortable working in a variety of music-related occupations to create a combination of income, compared to the younger musicians who preferred to seek out one job. Known as "portfolio careers" (Bartleet et al., 2019; Teague & Smith, 2015), the music-related jobs cited by these participants included private music teaching, gigging and sitting on the occasional recording session. This mirrors a similar working environment in larger cities (Christian, 1986; Jeffri, 2003). Table 5.1 shows some of the study participants' thoughts on this topic.

Table 5.1 Sample participant comments on work/life balance

Participant	Comment
Wayne McIntosh	I live in hope of having a good quality of life, which I pretty much do, I mean I've got a couple of private students today, a gig tonight with Tommy at the Casino and some work at the Cape York Hotel on the weekend. so there is enough to keep me active.
Luke McIntosh	At the moment I'm gigging pretty much every week, two or three times at the weekends. Every once in a while, like sometimes during the week, I do private teaching, not teaching any jazz privately—just teaching guitar and bass and pop stuff and guitar basic stuff. And then I teach at the university. So I teach one-on-one guitar and bass there, plus direct ensembles. And I've got my website as well where I teach bass through there as well. So it's all a combination to survive.

Effect of Portfolio Careers on the Jazz Community

The participants were asked if their preference for occupations outside the music industry affected the development of their local jazz community. Did it detract from building the community and networks? Most Cairns participants felt the variety of occupations did not impact the jazz community. The community was seen as an inclusive group made of varied individuals from different backgrounds. Similarly, in Mackay the majority of the participants felt that non-music occupations did not influence the development of the local jazz community. Kerr made the point that a jazz community should not be measured by how many people earn money from it. He stated, "A jazz community is a combination of parties, both professionally, and non. It should include students, the elderly, musicians and non-musicians." This comment mirrors the definition discussed in Chapter 1, where it was established by Prouty (2012), Becker

(1982) and Martin (2005) that a jazz community does not consist of only full-time musicians, but is built by combining the listeners, artists, fans, stakeholders and other associated personnel.

Summary

This section has discussed some of the non-performance factors relating to regionality that emerged from this investigation. The specific issues that arose included: transient populations, lifestyle choices and occupations, strategies for minimising the transient populations and comparisons to city living. This section also discussed how various types of employment, both inside and outside the music industry, impacted the development of the two jazz communities.

Regionality – Jazz Perceptions and Future Directions

The following section presents the findings and discussion on the perceptions of the jazz style in both communities. This section will discuss parochialism in Cairns and Mackay, the impact this has had on both communities and, finally, the mitigation attempts from the community through educating the audiences.

Parochialism and the Idea of Jazz

Many of the participants in both regions perceived a cultural divide between the jazz aficionados and the general patrons at many venues. While major centres in Australia such as Melbourne and Sydney have an international reputation as creative

hubs for jazz (Shand, 2009), the majority of participants in this study believed that a significant portion of the general public in Cairns and Mackay is quite parochial in their views on unfamiliar musical styles including jazz. Coined the *bogan factor*, Luke McIntosh explained, "I call it the bogan factor. Do you think that's an academic term? It is now." *Bogan* is an Australian slang term that refers to someone who is uncultured. McIntosh also commented on dominant recreational choices of residents in these regions, "It's North Queensland. It's a sport-orientated, 4WD-dominated place. Culturally they are the main things that people are attracted to." Waitt and Gibson (2009) chose the regional Australian city of Wollongong as a site for investigating the question of whether city size mattered for creativity and creativity-led regeneration. The study aligned with Florida's (2003) work on the creative class framework. The Wollongong study found a primarily blue-collar industrial identity which included a complex mixture of the arts, sport and working class stereotypes (Waitt & Gibson, 2009). Some of the participants found it was difficult to establish some of the artistic communities and to build an audience base due to the embedded interests of the blue-collar population. This finding is consistent with the comments of study participants from Cairns and Mackay who believed that the identities of their regions were strongly influenced by sport and industries like mining and farming. Johnston added, "I think our culture, in itself, would need to change to turn more people to jazz. I can't see that happening. That's Australia. You're fighting against 200 years of sport."

Performing in Mackay or Cairns in venues that attract people from a particular demographic can be difficult for musicians playing jazz. Wayne McIntosh added, "As Ingrid James once told me, 'It's North Queensland. You've got an audience of tradesman. They don't get it'. It's silly to think it's going to ever change." Kerr believed

that the lack of appreciation for jazz in regional areas was largely due to a lack of exposure to the art form and added, "Most people grow up listening to other styles of music in their households." Luke McIntosh provided insight on the issue:

> Looking at the culture angle of it, once again I think that so many strongholds have been built here in Mackay. Like, you take country music, and you've got radio stations that promote that, and how do you counter that?

Kerr provided an explanation on why jazz can sometimes be difficult for audiences to understand. "The nature of the music is not always easily accessible and because the harmony has inherent tension built into what we call tonic, or safe or home base even, comparatively to popular or contemporary music." Wayne McIntosh also provided an explanation for differing levels of music appreciation:

> So what we're doing as musicians, as we're studying more on our instrument, the audience is staying down here at the basic level. But our expectations of the music are rising all the time. And you get divorced from it and it's a shame.

All of the participants in this study recognised that jazz would likely never again be mainstream music in their region, but they also believed that their style deserved a place in the community. Getting audiences to appreciate and support jazz in Cairns and Mackay seemed to be a challenge for most of the participants. McIntyre explained, "When I do jazz gigs, most people don't really like it if I'm in the pubs because of the mindset that's embedded in Mackay. Tradesman and their football obsession are pretty dominant here." Pyke believed this was also due to the misconception of what jazz actually is, adding, "There's that stigma also. Some people hear jazz and have attached ideas to what they think is jazz. It can often be something completely different."

Playing to the Crowd

 In response to the parochial nature of many of the patrons in venues in North

Queensland, the study participants often adapted their repertoire to appease the crowd.

Kerr explained:

> I remember we were once booked as a jazz band and about halfway into our
>
> opening tune *All the Things You Are*, the organiser came up to us with a confused
>
> look, and requested rock and roll after hearing half the song.

 This was a common finding amongst the participants and the results showed that

bands had to adapt quickly and perform other mainstream styles to complete the gig.

Wayne McIntosh added, "So the only way to win, is to jazzify Beatles tunes or Stevie

Wonder tunes or whatever, try and have some connection with the general public." Kerr

further explained:

> We have found from past mistakes that it's crucial to know a bunch of pop tunes
>
> in case a jazz gig goes pear shaped! It's harder also if you haven't got a singer, in
>
> that case, you just have to play the pop melodies on your trumpet or guitar.

 In Mackay, some marketed jazz events have turned into general rock and pop

gigs due to audience requests. The Mackay participants were aware of this, and adapted

their set lists when required. The Sorbellos jazz lunches held quarterly in Mackay were

good examples of this. Pyke commented:

> An example of Mackay audiences would be the Sorbellos jazz lunches. I've done
>
> them for a few years now. And they hold four a year I think. And so the

management ask for jazz, and they market it as jazz, and we put a couple of bebop tunes in at the start, and the rest of the afternoon, and I'm talking the next four and half sets, turns into like 1960s rock n roll.

Figure 5.3 shows a Sorbellos jazz lunch flyer. This is marketed as a jazz event with the typical instrumentation used in jazz ensembles

Figure 5.3 Sorbellos Jazz Flyer (Courtesy of Sorbellos Resturant)

Pyke, Johnston, Armstrong, Matthews, Hull and Luke McIntosh all reported experiencing occasions when the Sorbellos jazz lunch gig turned into a rock and roll gig after the first 40 minutes of jazz. These participants believe the venue owners and audiences like the idea of jazz but ultimately request familiar rock and pop tunes. Armstrong added, "You'd sing one Bossa Nova, and you would get these weird looks… but as soon as I bust out *Mustang Sally*, they would all cheer and carry on." In Mackay, the Sorbellos jazz lunch and the Mackay Festival of Arts are both events that include food and drink service. Jazz events at the Cairns Casino, Cape York Hotel and Council-organised festivals fall under the same banner in Cairns. In each of these cases, music was perceived to be a secondary activity complementing the primary focus on dining or picnicking (Brand, Sloboda, Saul, & Hathaway, 2012; Sloboda, Lamont, & Greasley, 2009). Pyke added:

> So you know, they call it jazz because of the instrumentation and they mix it with the name shiraz and jazz which is used to market it to the general public. At the end of the day it's not jazz, no matter how many little cardboard sax and trumpet signs are placed around the restaurant.

According to the participants, there have been a number of instances where audiences in Mackay and Cairns have demonstrated their lack of knowledge of the jazz art form by simply thinking any music with trumpets or saxophones is jazz. Johnston explained:

> I don't think the general public really know the difference. I mean most of the time, bands will get up at a Mackay event like the Festival of Arts and play a pop song or a few show tunes with a couple of solos. At the very least they add horns,

which makes it look like a jazz group and for the audiences here, that's jazz! So the only thing making it jazz is the instrumentation.

Some of the participants found it difficult to attract the appropriate patrons to their gigs for this reason. Luke McIntosh explained:

The downside of the general public turning up to your gig is that you know straight away you have to change your set. So when you've been learning new jazz tunes, wanting to play them in public, and you see the binge-drinking parade turn up, you get pretty disheartened because you have to change your set.

The findings show that although a large proportion of the gigs in Cairns and Mackay were tailored to accommodate the popular music preferences of a general audience, there were still enough pure jazz gigs to satisfy the performers. See Poy explained:

I still get to work with a trio on my music, and that's what really matters. If you want to make a living out of music up here, you have to meet them halfway. It's just a fact of the music industry.

See Poy's comment demonstrates a musician's ability to perform a variety of musical styles for both financial reasons as well as self-fulfilling artistic reasons.

Degradation of Jazz Style?

Some study participants feared that groups that blended popular music styles with jazz could be contributing to the ongoing degradation of the jazz style in regional areas.

Kerr explained, "If bands keep playing Michael Bublé and cliché jazz-pop tunes, the general public will never know the difference!" The study revealed that some of the popular music bands in both communities were playing a watered-down version of jazz. Many of the participants believed this was a marketing tool using the term *jazz* to attract more gigs. Kerr found this practice to be an issue in Mackay when trying to educate and attract more people to the jazz style. Kerr explained:

> Another limitation here is when jazz gets played at a substandard level. Then what that does is that it colours people's picture and perception of what jazz is. And so I have encountered for many years that as soon as some people hear the jazz term, they sort of cringe a little bit and place a negative judgement on it, because it conjures up the jazz groups they've heard in the past. And the reality could be that what they heard was probably not stylistically accurate and therefore not a true representation of what jazz is supposed to be.

Wayne McIntosh commented on the same issue, "If their experience of jazz is a really bad traditional band then they're going to just hate it, and they don't understand it anyway because they want to hear things that they know." Preserving the jazz art form appeared to be a priority for many of the participants but it appeared to come at a cost in relation to attaining consistent gigs as Barton explained:

> Some of these guys are pretty picky when it comes to what music they play. Most of them think they should be playing Blue Note Concerts in Tokyo, but it's not going to happen. They're dreaming. If you want a gig here, you'll probably have to meet the venue owner half-way with the style.

Looking at this issue from an entertainment perspective, Hull has had a great deal of success in Mackay performing hybrid jazz styles. He performed popular styles with what he described as a jazz flavour and believed that audience satisfaction is how you attain a good reputation and consistent gigs in the future. He added, "We call it music with a jazz flavour. And that's exactly what they love. The audience want to sing and just have a great afternoon. Playing bebop or things by Dizzy Gillespie won't please these crowds."

The division of groups seeking either pure jazz gigs or jazz-flavoured gigs did not appear to effect either jazz community's collaboration or sense of collegiality. Many of the musicians who were in the more serious jazz groups also performed in other jazz-flavoured groups. Lee Long explained, "I'm at the stage now where I can choose my gigs. I want to play more jazz stuff, but I'll also do an easy jazz rock gig if it pays."

One of the issues of having groups perform jazz-flavoured styles in place of music steeped in the jazz tradition, was how it potentially diminished opportunities for groups to find audiences willing to accept more modern jazz performances. The musicians in The North Project in Cairns found they had to be mindful of what the audiences in Cairns would tolerate. See Poy explained, "The North Project was also difficult to develop further due to the balance of how far out should we go with the Cairns audience in mind. Would they appreciate it? Or get it?" Johnston described a similar situation in Mackay, recalling his performances at Dirty Martini's, "If we played something that was really based on improvisation and a freer feel, would they like it? I just knew it was only a matter of time before we'd hear the usual, 'Play some Barnsie!'"

Substituting the Word *Jazz*

One of the suggestions that emerged from the study for attracting more audience members to jazz gigs was to avoid using the term *jazz* in advertising. Wayne McIntosh believed it could help in attracting patrons:

> I was talking to a woman from the Brisbane Jazz Club and she said there are a few venues now that are dropping the word *jazz* and just using improvised music because the word has such a stigma to the general public. They stay away in droves just because of the word.

Pyke agreed with this idea, and had already utilised this approach at his live music venue:

> I'm not going to fill my place with jazz fans. I advertise for an evening of improvised and electric music with a theme or focus on an artist, and I'm able to cast a much wider net for audiences. A niche term like *jazz* can be a deterrent.

Despite the success that some participants had with this approach, most participants believed the term *improvised music* was too vague and not representative of jazz. Chapter 2 of this thesis reviewed literature discussing the definition of jazz and its sub-styles. McKeown-Green (2014) noted that the term *improvisation* is used by many genres outside of jazz. The majority of the participants in this study associated the term *improvised music* with modern fusion groups that blended many styles of music. Johnston explained, "Improvised music is synonymous with art music I think. It can cover a huge area of international influences." Matthews stated, "I don't even know what that means. It literally could fit to any style of music." Although Pyke and Wayne

McIntosh believed changing terminology in marketing jazz events might make a difference, the majority of the participants believed that the term *jazz* best described the music being performed in Cairns and Mackay. Barton added, "The groups here in Cairns play traditional styles of jazz, so that's what they call it." Luke McIntosh added, "They teach jazz standards spanning from the '20s through to the late '60s at the Con. It's all jazz."

Festivals have also reportedly contributed to the blending of jazz styles presented to the public. In Mackay, the Mackay Festival of Arts (MFA) has been conducted annually since 1987. According to the participants in the study, jazz has been a regular feature of the Festival throughout its history. In recent years, however, Hull, Armstrong, Matthews and Kerr all believed there had been a decline in the number of jazz groups included within the Festival program, as well as a decline in the number of jazz events scheduled in the Festival. Mackay musician Kerry Armstrong went as far as to say the jazz being performed was a more watered-down version than in past years. Armstrong explained:

> I remember there was a period where there were heaps of jazz artists coming through, whereas more so now I feel like it's maybe gone back to being theatre-based, cabarets, stuff like that. You don't really get too many seriously jazz guys coming through. I remember when we were in school and they had a Festival of Arts. They used to have serious jazz.

Matthews provided further insight into the MFA programming preferences in recent years:

The Festival used to have a jazz breakfast and a whole day where you could listen to southern jazz musicians of high quality. Nowadays, my funk band plays at the Festival of Arts, and they had outside acts like Renée Geyer. So now they don't have jazz played there.

This is a common situation in festivals, as musical genres like jazz and classical music have been hybridised to make them more accessible to a wider audience. Blending mainstream musical styles with jazz and classical music subsequently leads to the dilution of artistic integrity (Oakes, 2003). Head of the Smithfield State High School Jazz Academy, Majella Fallon believed that a similar situation existed in Cairns, where festival organisers wanted varied musicals styles to attract audiences. Pyke commented, "The Council are not always fully on board with jazz. They have their own agenda. I get that all styles need to be acknowledged, but it does impact the image of jazz when it's blended." Pyke commented on the need to develop a conversation between the artistic leaders of a community and event organisers in order to provide input into musical offerings that better serve the community. Various studies have highlighted the difficulty in finding the balance between artistic integrity and accessibility for wider audiences (Hill, O'Sullivan, & O'Sullivan, 2003).

Educating an Audience

As the previous section discussed, one of the factors that has affected the development and sustainability of the jazz communities in both Cairns and Mackay has been the parochial views of the general public. This situation has impacted on how audiences view jazz in the regions, resulting in poor attendance rates for gigs,

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misunderstanding of jazz when booking a group, and a preference for other more mainstream music. The study participants believed that audience education was critical for developing a stronger and more supportive community for jazz performance in the future. Wayne McIntosh commented, "I say to people, we need to change the audiences here, we need to get rid of about 60,000 people in Cairns and bring in some educated ones. That's the hardest thing, just the education side of it." In relation to a classical music study, Dobson (2010) found the lack of stylistic knowledge from audience members impacted the return of future audience numbers. Audience education plays a significant part in the development and future of a jazz community (Becker, 1982; Martin, 2005), and this study has revealed various approaches to this task in both regions.

Individualist Approach in Cairns

In Cairns, musicians have taken it upon themselves to reach out to non-jazz appreciating audiences in an attempt to open an educational dialogue with patrons. Wayne McIntosh explained:

We'd finished some song. It was a Buena Vista Social Club thing, so Latin jazz. And one of the guys watching goes, "Yeah, crap, mate. I didn't recognise that." It wasn't *Brown-Eyed Girl* or whatever or AC/DC or whatever he likes. And I just went up and said to him, "Hi, how are you going mate? What are you guys up to?" And he said, "Oh we're on a buck's night'. I said, 'Have you listened to any of this type of music before?" He says, "No, what's going on?" I said "Yeah, it's Latin music. Can you hear how the bass is playing and the congas. And here it's

doing this, and that's a lot like what Elvis used to do". And he went "Oh, yeah!"

And then the next song he clapped. There you go, a bit of education. Go figure.

Conversing with patrons who have little jazz knowledge about the comparative elements of jazz and non-jazz styles can sometimes help to instil some appreciation in them. Lee Long found that although not all patrons were interested in an education at a pub, some became regular attendees and showed greater appreciation for the different jazz styles. Lee Long added, "We always worked at making the crowd relaxed and part of the experience. The band always talked to patrons mid-set and it created a regular crowd." These findings align with other studies, which found that audiences tend to return to arts organizations or events more regularly if they feel connected to the experience (Kubacki, 2008; Kubacki et al., 2007; Radbourne & Arthurs, 2007).

In Cairns, some of the study participants worked at an individual level to help their audiences develop greater appreciation of jazz. Lee Long, for example, demonstrated how jazz influenced other styles of music:

> People say, "We don't like jazz." Well I say, "What type of jazz have you listened to?" And people say, "Well I like rock 'n' roll." And I say, "You know when the guy takes a solo? That's ad lib. That comes from jazz."

Other musicians in Cairns such as Hermes, Neilson and Gray cited that they tried to educate audience members when either on set breaks or during their gigs. In an attempt to educate and bring together different audiences, Majella Fallon has worked at connecting her networks with schools, parents and the local jazz scene. Fallon has hosted several jazz jams at various venues, incorporating the Smithfield Jazz Academy students and the wider music community of Cairns. Fallon added:

We needed an audience and more people to play with. So teaming up with

Knobby and the CJC guys was an easy fit. The result of this partnership meant

audiences from CJC and Smithfield SHS connected and were made aware of

what's happening around Cairns.

Hermes believed that merging the different audiences was critical for the survival

of both parties, "Our audiences are ageing, and we are so lucky Majella is here

introducing the next generation of musicians to our club!" Fallon added, "The kids

introduce their songs and talk about the style." This initiative appeared to be an

important bridge between the generations and has strengthened the community.

One of the noted downsides of individual efforts to attract and educate audiences

was the limited outreach to patrons. Another factor was the age of the individuals. Many

of the members of the CJC were of retirement age. O'Malley stated:

I'm in my eighties, and am fairly limited in my movements these days. We

support the CJC and promote their events and talk to people the best we can, but

there's only so much we will be able to continue to do.

Many of the Cairns participants, including See Poy, Lee Long, Barton, Fallon,

O'Malley, Kelaart and Wayne McIntosh believed that having a larger more structured

entity such as a conservatorium was the missing ingredient in the community. Wayne

McIntosh explained:

I believe the thing that would help change things is having an institution here.

Like a Con or a body/organisation that is invested in it. Otherwise no one will

fight for it. There might be individuals, but a Con would have a much bigger

impact. Cairns has the infrastructure, the musicians and the opportunities for a thriving jazz scene, but it just needs larger entities fighting for jazz, such as an institution.

Interestingly, this study revealed that Cairns had a larger and more interactive jazz community than Mackay despite Cairns not having a conservatorium. The Cairns community involved high schools, audience members, musicians and other community members.

The CQCM in Mackay

Director of the CQCM, Professor Judith Brown believes part of the ethos of the CQCM was to provide music performance and educational opportunities to the region. Within the Bachelor of Music (Jazz and Popular) degree, the students undertake units where they participate in both jazz and commercial ensembles. The commercial ensembles cover genres including, rock, Latin, pop and funk. Kerr believes the ensemble program was set up with a clear vision to present jazz and popular music styles in order to connect with a regional audience. He explained:

> The popular music strand of the jazz program and what we called the commercial ensembles was very much birthed out of that concept of creating a connection with the community and making us more accessible in the shortest amount of time, which then enabled us to expose people to jazz.

What differed in this approach by the CQCM, compared to the groups that played popular music with a jazz flavour previously discussed, was how the CQCM presented

contemporary and jazz ensembles separately. The ensembles were not combined to play jazz-flavoured songs. Both styles of music were presented in their respective formats in the same concerts. Audiences may have been attracted to the concerts predominantly because of the commercial ensembles, but they were exposed to jazz ensembles at the same events. Access to a larger budget was one of the advantages the CQCM had over the individual outreach efforts described in the previous section. Smyth-Tomkins added:

> The distinct advantage is that CQCM is funded as a part of Central Queensland University, which enables us to attract high profile guest artists that cross over both jazz and popular music. That ensures that the types of performances we present have the broadest appeal to the audiences in our community. For example, to get a sizable audience, our final performance this year was a Blues Brothers Revue. Performing music from a cult classic like this movie made sure we got our audience base and it gave us the opportunity to expose them to our jazz combos during the concert.

The study also revealed that Mackay lacked the key individuals outside the CQCM to help drive the jazz community separately. Some of the participants observed that because of the CQCM's presence, some individuals believed it was the CQCM's sole job to build and develop the jazz community. Luke McIntosh explained:

> I think people in the community sit back and expect the Con to do things here. There are minimal efforts for community big bands or other types of jazz groups. And when I talk to teachers, they say, "That's the Con's job."

McIntyre agreed, "We kind of let the music degree steer things … There needs to be more interaction with the community on that." When questioned on the responsibility

of the CQCM and its influence on the jazz community, Smyth-Tomkins added, "Our core business is education. We need supportive audiences for our students and concerts, but we also can't run every community band and hold community classes. There just isn't enough staff or time!" The CQCM's annual concert series, which includes up to 20 performances throughout the academic year, has helped to shape a small but consistent jazz scene in Mackay. According to a survey of 81 audience members at a the CQCM Friday Night Jazz event in 2015, 43.2% claimed that they exclusively attended jazz performances at the CQCM. The attendance rates for the CQCM Friday Night Jazz performances averaged 62 patrons between 2014 and 2017. Figure 5.4 shows the survey respondents' frequency of jazz listening, which included both live performances and recordings. Most of the respondents (66.7%) listened to jazz at least once a week, and 43.2% listened to jazz daily.
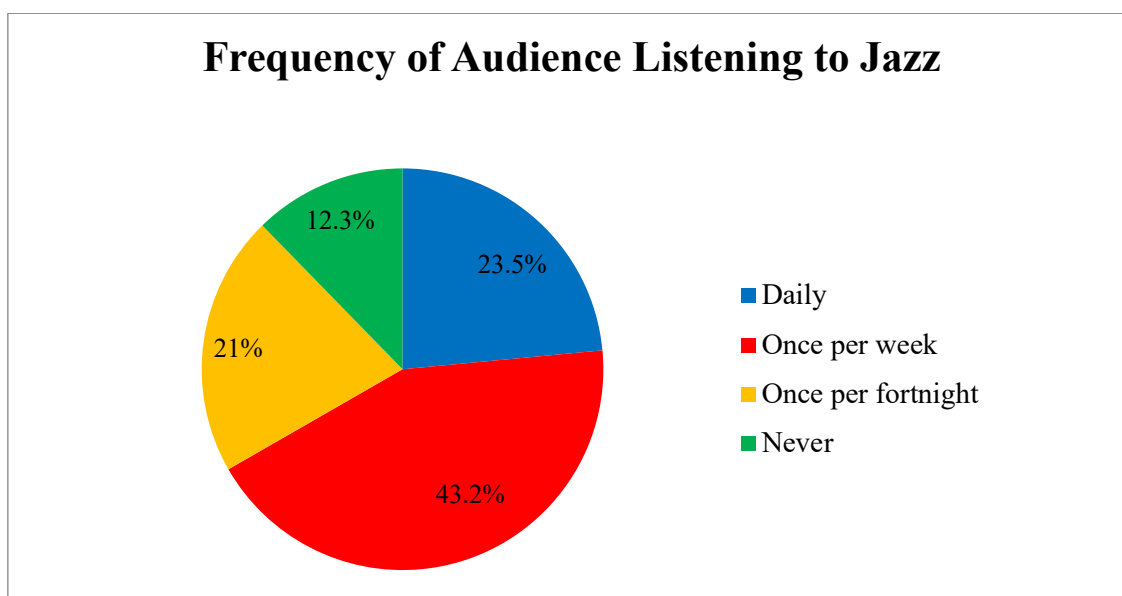
Figure 5.4 The frequency with which the jazz audience members listen to jazz

For comparison, the same survey respondents were questioned about their frequency of listening to popular music. Figure 5.5 summarises the results. Surprisingly,

the number of respondents who listened to popular music on a daily basis was just 7.4%

higher than the number of respondents who listened to jazz on a daily basis. These

listening habits of the survey respondents provides some indication of their connection

to jazz. Despite the lack of jazz performances in Mackay, the CQCM has managed to

build up a supportive and educated audience base for its jazz performances.

Frequency of Audience Listening to Pop Music

- Daily — 50.6%
- Once per week — 24.7%
- Once per fortnight — 8.6%
- Never — 16%
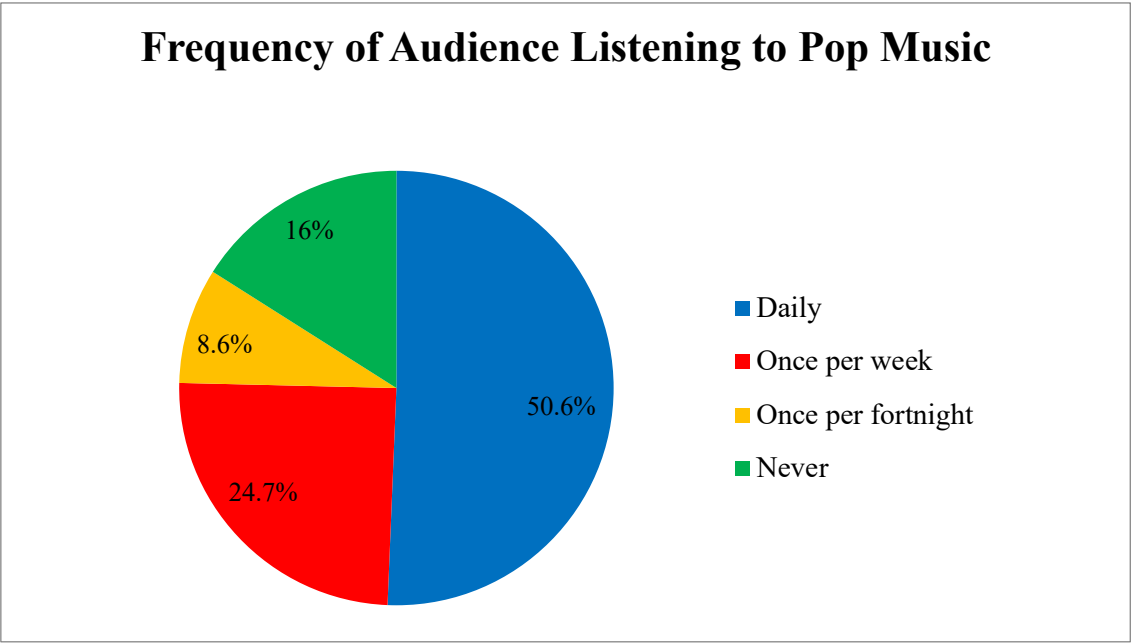
Figure 5.5 The frequency with which the jazz audience members listen to popular music

One of the differences between the jazz communities in Cairns and Mackay is

that the individualist approach taken in Cairns has led to a more diversified jazz

community with different groups and styles. In contrast, the Mackay jazz community is

largely underpinned by the activities of the CQCM. Table 5.2 presents some comments

from study participants highlighting the different approaches to building a jazz

community that are evident in Cairns and Mackay.

Table 5.2 Sample participant comments on approaches to building a jazz community in Cairns and Mackay

Participant	Comment
Cameron Matthews	Apart from the gigs Malcolm does, all I see here is Con related gigs. Who else is there?
Neil McIntyre	I'd like to see more groups here play. The uni have their work cut out for them…More bands and more venues is what we need.
Tristan Barton	Cairns might not have a uni yet, but I think they have shown through the keenness of the players, that they can hold their own. There's more jazz players here than Mackay, and that's counting the Con.
Tommy See Poy	You've got the trad guys at the club, our fairly progressive North Project. Bernie's always has swing groups. Rudy does a bunch of other fairly European-influenced jazz stuff. Barbagello and the guys down at the Latin gig also play other styles. And when Mike Rivett is in town, anything goes! The guy is a freak.

These comments suggest that two fundamentally different approaches to building a jazz community have evolved in Cairns and Mackay. The complexity and positive results in both communities suggests that both individual efforts and organisational efforts have merit.

Alternative Approaches in Mackay

While the CQCM exercises a strong influence over the jazz community in Mackay, the study still revealed evidence of individual contributions such as Pyke's

efforts at his venue, 5th on Wood. Pyke claimed that his venue does not aim to educate or to push music styles on audiences. He provides a venue that solely offers niche music styles or art music, regardless of the potential short-term financial loss. Pyke believed there was a small but dedicated group of Mackay music lovers who appreciated the offerings at his venue:

> For Mackay, which has its standard Aussie demographic, I understand the situation. So I want to go a bit niche, to stand out and appeal to those few groups of people that have travelled or have been brought up with different styles of music, and appreciate live intimate music.

Research undertaken by Pitts (2016) revealed a correlation between small intimate live music performances and more like-minded, selective and informed audiences. These findings reflect the nature of the live performances at Pyke's 5th on Wood, which typically attract smaller audiences than the CQCM or Bernie's Jazz Cafe. Events at 5th on Wood cater to a niche audience, but they encompass a broader range of musical genres than jazz alone because Pyke felt that by pigeonholing the venue to one style of music would limit his audience even further. He explained, "There might not be 50 jazz fans here, but I think the educated people just like high quality chamber music. This might be a really good jazz combo, a string quartet or a German Polka band." This addition to the Mackay music scene and specifically the Mackay jazz community brings a different approach with its own advantages and disadvantages.

Summary

This section discussed a collection of issues related to audience perceptions of jazz that have impacted the two communities. One of the key issues was a perceived sense of parochialism in both Cairns and Mackay from the local audiences. This section also presented the findings related to how the two communities approach educating audiences in an attempt to change the perception of the jazz style in North Queensland. In Cairns, it was found that an individualist approach was commonly employed. This involved musicians actively conversing with patrons and educating them on the music being presented. In Mackay the CQCM staff presented public performances with both popular music and jazz ensembles separately. This approach aimed at educating the non-jazz audiences that attended.

Chapter Summary

This chapter presented findings that were related to regionality and its impact on the development and sustainability of the jazz communities in Cairns and Mackay. It explored both performance and non-performance-related factors, and findings related to regional perceptions and future directions.

Concerning performance-related factors, this study found that geographical isolation from performance opportunities was an obstacle to professional development. For some participants, a lack of exposure to quality interstate musicians impacted their motivation to practise and work on their craft. Expensive flights prevented some musicians from travelling to larger cities to experience high-profile gigs or to perform

their own gigs. Visiting artist programs such as those provided by Tanks and the CQCM helped to remedy this situation, but many participants felt this was not enough.

This chapter also discussed the need for greater collaboration between visiting artists and local musicians for development and networking outcomes. In Mackay, the CQCM had developed this approach through their performance programs. However, in Cairns, CJC members felt there needed to be more collaboration and partnerships with Council programs such as Tanks.

The study revealed several funding options for regional musicians, however, the majority of participants chose not to apply for funding because of the perceived difficulty of the application process and the impracticality of lining up funding with performance timelines. Establishing a touring circuit along the east coast of Queensland was noted as a possible aid to the development of regional jazz communities.

The non-performance factors relating to regionality included the existence of transient populations. Musicians in both regions found it difficult to establish and maintain musical groups because newcomers often did not settle in the region for very long. In Cairns, the tourism environment attracted many musicians to the region, but limited employment opportunities for performers forced many to move to other regions. In Mackay, the mining downturn of 2012 to 2017 impacted the movement of population. Strategies that emerged to address this issue included reducing the size of ensembles so that groups could still function musically with a core group of musicians. One of the benefits of moving to a regional area for many of the participants was the availability of full-time work in a range of occupations. The lifestyle struggles in large cities and the challenge of finding enough musical work motivated many of the

participants to move to a regional area where they enjoyed a more relaxed and family-oriented lifestyle.

Regional perceptions were also found to be an important factor in the development of the two jazz communities, and this included the parochial attitudes toward jazz that were commonly held by regional audiences. Coined the *bogan factor*, the participants noted that general audiences typically did not understand or appreciate jazz, and this impacted their reception of the style. There was evidence of cross-blending jazz with other music styles to appease general audiences, as well as inaccurate labelling of some groups as jazz bands. These practices had the potential to degrade the style. Musicians in both regions appeared to be working on this issue through educational strategies with their audiences. In Cairns, an individualist approach seemed to curb some of the effects of audience perceptions of jazz, whilst in Mackay, the CQCM educated audiences through its ensemble program by providing both jazz styles and contemporary styles separately. This strategy introduced jazz to these audiences while still appealing to their popular music preferences.

The following chapter will discuss the findings relating to education, and how this has impacted the development of the jazz communities in Cairns and Mackay.

6. Education

This chapter will discuss the educational factors that have influenced the development and sustainability of the jazz communities in Cairns and Mackay. The chapter is organised into five main sections. These include: the findings related to the educational impacts that the Central Queensland Conservatorium of Music (CQCM) has on the Mackay jazz community; Cairns' educational influences; private tuition in jazz in both communities; high school jazz programs and their influence; and finally, factors that relate to university-trained and non-university-trained musicians in both communities.

The CQCM and Influence on the Mackay Jazz Community

Educationally speaking, one of the major differences between the communities of Cairns and Mackay, was the presence of the CQCM's tertiary-level jazz degree in Mackay. The Bachelor of Music (Jazz and Popular specialisation) is a three-year degree that is available to students on the Mackay campus. The CQCM has offered jazz training since 1989 in Mackay, and according to the participants in this study, it has had a major impact on the local jazz community. The influence that the CQCM has had on the Mackay jazz community appeared to encompass school-aged students, community musicians, undergraduate jazz students and alumni who have stayed in the Mackay region. This mirrors the study by Tipping (2015), which found that jazz education, and

more specifically, tertiary jazz education had an impact on the growth and sustainability of the jazz scenes in Melbourne and Wellington.

The presence of a conservatorium in a regional city like Mackay has enabled the community to access particular educational opportunities that would normally only be available in larger cities. Professor Judith Brown related how such an opportunity came about for the Mackay region. Brown stated:

> The Con here in Mackay began as a regional campus within the Queensland Conservatorium of Music, which is based in Southbank, Brisbane. At the time, around 1989, they were looking for a suitable location for a regional campus to broaden the opportunities for regional Queensland students to gain conservatorium education. Mackay pipped the other State's cities, due to the strong community support for the Arts, and evidence of the local talent that would ensure its sustainability and success.

Many of the participants in this study believed that the presence of the Conservatorium, and more specifically, the jazz degree, had created a hub of activity around the Con, as it is affectionately called. Armstrong stated:

> I think definitely the Con was the main driving force behind the jazz scene. You'd go along somewhere and see the Con students play with major jazz artists from interstate … when we were in school, and learnt jazz tunes, our teachers would always cite the Con as the place for further tuition and performances.

According to the participants, the primary benefit of the CQCM was that it enabled musicians in the region to access jazz education, particularly the jazz degree.

Geographic isolation from opportunities for jazz education appeared to be less of an issue in Mackay than in Cairns, due to the availability of the jazz degree. Armstrong commented, "Yes, I am a bit isolated, but at the same time we had a really good setup at the Con. We had access to jazz tuition and plenty of materials through the Con library." Likewise, Matthews stated that the reason he started playing jazz was because the jazz degree was in his hometown. He added, "I knew I liked music, but seeing the jazz guys play in town opened up an entire new world for me to access." Other Mackay participants such as Smyth-Tomkins, travelled from Rockhampton to Mackay in order to access the jazz education offered there. He stated, "I made a conscious decision to attend the Con in Mackay, because of the proximity from Rocky [Rockhampton]." Johnston discussed how regional students are often forced to move to larger cities to access music education, but the CQCM has removed that disadvantage for surrounding communities. He added:

> For me, growing up in a small community like Rocky [Rockhampton], I think it's tragic the mindset of ... because kids live in a smaller community, they can't have an education in music. That wasn't the case for me, fortunately, as the Con was just up the road in Mackay.

These findings are consistent with a study by Klopper and Power (2012) which found that regional conservatoria had the potential to provide a vital educational service for communities that are geographically isolated or far from large cities. It must be noted that regional conservatoria in NSW are pre-tertiary organisations, but the CQCM is a tertiary education provider. Despite this difference, the philosophy of these institutions remains the same: access to musical education is their primary function.

Klopper (2009, p. 36) explained this notion as "attempting to provide equity for students in remote areas having the same access to music education opportunities, as do their city counterparts."

The CQCM and School Jazz Education

Several study participants commented on the educational services that the CQCM offers to school-aged students in Mackay, and how those services enhance the profile of jazz within the community. Johnston, for example, said, "High school students here in Mackay have the added benefit of jazz educators delivering workshops for their stage bands as well as providing extra-curricular activities like the CQUniversity Schools Jazz Festival." The Schools Jazz Festival (SJF) is an initiative run by the CQCM in order to provide jazz education to high school music students. Smyth-Tomkins, the director of the Schools Jazz Festival, commented on the purpose of this initiative for school students:

> Since 2012, the CQUniversity Schools Jazz Festival has offered an alternative to traditional educational festivals, and has provided the schools in Rockhampton and Mackay the chance to work with the jazz lecturers at CQU alongside industry professionals, usually from interstate or overseas.

According to the lecturers and teachers interviewed in this study, the workshops delivered by the CQCM staff focussed on concepts of jazz such as improvisation and small ensemble playing. The following table presents some comments from study participants about the CQCM's educational programs for school students.

Table 6.1 Sample participant comments on jazz education delivery from CQCM staff

Participant	Comment
Luke McIntosh	We often went out to the schools and delivered improv workshops. I know Derrin used to run a bunch of riffing based workshops to encourage the kids to solo.
Derrin Kerr	So because the Con had specialised staff, and still does, in the jazz area, living in the city, then that made it possible to expose the younger kids to jazz education which isn't offered at their schools. And for many of those students, it would have been their first exposure to improvisation. Ultimately, I believe many of these students went on to strengthen the school bands that they were in, and later some of the students transitioned into our Bachelor's degree. So it was beneficial for the growth of the Con as well as providing an opportunity for the community.
Matt Johnston	We welcome the guys at the Con to come out regularly to give insight in to soloing. I have a jazz background, but they are working in that environment day in day out, so the kids really benefit from that.
Cameron Matthews	I try to get Jason out to work with my rhythm section. I'm a sax player and he's a drummer. So he really helps sort out the swing stuff for my band.

The benefit of the CQCM's international networks also appear to have an impact on the high school students participating in the CQCM's programs. As Luke McIntosh noted, "It's always good to get fresh ears, fresh ideas. That's why it's great when the Con brings in people to work with the school students." The educational service that staff and students from the CQCM extend to school students appeared to play a pivotal role in the development of new members of the local jazz community. Many of the participants in this study—including Armstrong, Smyth-Tomkins, Reaston, Matthews and Luke McIntosh—all came into contact with the CQCM during their time at high

school. Music workshops with CQCM staff marked the beginning of an educational relationship that articulated into these participants studying a Bachelor of Jazz degree through the CQCM.

Although the CQCM is based in Mackay, the study found that the institution had an influence on the Cairns school music scene for a number of years, but these outreach activities were limited in frequency and impact. Head of Smithfield State High School Jazz Academy, Fallon expressed a need for increased interaction between school music teachers and external educational bodies, "We need more help. We have you guys from the Con travel up here and locals that help, but we need more support from the department if we want to develop these programs even further." Former CQCM lecturer, Kerr commented:

> We did countless trips to the Cairns and Atherton regions, delivering workshops at schools, but as budgets get tight, outreach programs such as this one can be cut. It's a shame, as we often develop close partnerships with the schools, and regular visits would only strengthen them.

The development of more outreach tours from the CQCM staff could be explored in the future, with the possibility of sourcing funding to cater for staff and resources.

Supporting School Music Programs

The CQCM staff and visiting artists have conducted workshops specialising in jazz for high school music teachers. This instruction has been particularly beneficial to teachers with classical music backgrounds. According to Matthews, the classical music

backgrounds of some high school music teachers can limit their ability to teach specific jazz concepts to their students. He explained, "The teachers I work with wouldn't have a clue about soloing. Most are flute or recorder players that studied classical music." According to Smyth-Tomkins, one of the services provided by the CQCM staff is to deliver professional development workshops for teachers in the areas of beginner improvisation and ensemble direction. Kerr commented on this benefit:

> The other thing that probably contributed to that was that the directors always had a really strong ethos of bringing in visiting artists in certain areas, and so that also helped. When you bring in those high-profile people, that might be jazz artists, and allow them to work with local teachers, you build another level of educational provision for the community.

Johnston, a music teacher in the Mackay region, also commented on these staff workshops:

> Directing jazz ensembles can be very challenging, and getting feedback and tips from outside industry artists can help troubleshoot areas where I struggle. For example, a few years ago, the Con had Mike Price, a guitar player from Canberra, who gave me ideas on how to incorporate my guitar player and rhythm section better.

According to the participants in this study, the CQCM staff has been able to fill educational gaps for many teachers, which has resulted in more competent and confident jazz ensembles at the school level. Smyth-Tomkins commented on the need for teachers to upskill to become more proficient jazz teachers. He added, "In Queensland, the two main ensembles most schools will run will be a concert band and a

jazz band. So teachers need to take the jazz band stuff seriously." He further commented on the development he had observed in school stage bands since the SJF had been established, "Every year, groups return to us, and show how they are a little further along in terms of jazz performance. It's encouraging to see the kids solo with more confidence and to know we have made a difference."

Graduates Become the Teachers

The results of the study revealed a nexus between the CQCM staff, the CQCM students, school students and graduates of the CQCM. These relationships appear to have had a significant influence on the Mackay jazz community. The relationship that the CQCM staff have had with local schools over time has not only assisted in the development of school jazz education, but it has also provided an opportunity to recruit future students for the Bachelor's degree. The participants in the study discussed how many graduates stayed in Mackay and found teaching jobs after completing their degree. These graduates were then able to bring a specialised jazz educational skillset back into the high school system. Johnston explained, "You often find teachers that have come from the Con tend to stick to their strengths in jazz, which makes for a stronger stage band than the concert band." Matthews also commented on the impact that the CQCM graduates have had on the local high school music departments, "It all filters from the Con. If it's not being taught at the Con in Mackay, its being taught by its graduates. There are not many outside guys coming in teaching jazz." Johnston further added:

The other benefit for my senior students is that I can teach improvisation to them and help with the solos in the school big band. A lot of other teachers come to me and ask about that area, because generally they are coming from a classical background from UQ [University of Queensland] or something.

Matthews also commented on the connection between jazz and improvisation teaching and graduates of CQCM in the Mackay region:

There are four teachers in Mackay that teach jazz and improvisation to their students and those four teachers are all ex-Con students. All the other teachers that aren't associated with the Con, don't teach jazz pieces, and if they do, it's coming from a classical perspective and its usually rubbish, or they do big band pop songs. Jazz is like most disciplines where unless you have studied it and applied it, you don't really know it.

Kerr also commented on the impact that graduates have on the local jazz community by linking the CQCM with their school groups:

Yeah once students started to be employed in instrumental and classroom music in schools, there was another level of connection with schools in the region which seemed to strengthen the partnership, whereby schools were involved in events of the Con and vice versa. And this exposure for schools and the Con is seen as a positive endeavour by the community.

The nexus between the CQCM, high schools, teachers and graduates form a distinct relationship that appears to be a major factor in the development of the jazz community in Mackay. Figure 6.1 shows this nexus.
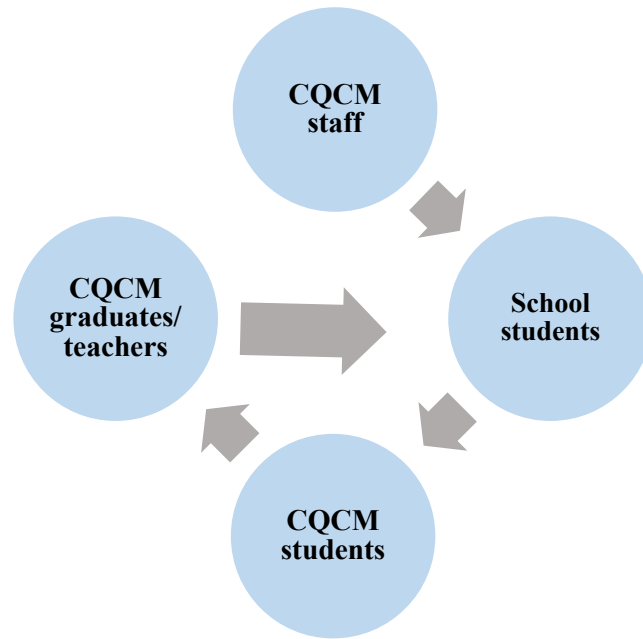
Figure 6.1 CQCM nexus showing how the CQCM staff impact the development of jazz education in the community.

The figure shows how the CQCM staff and their external educational activities, including the SJF, directly impact the education of local high school music students, by providing specialised tuition in jazz performance. The school students are exposed to jazz, and a small percentage of these students might go on to study at the CQCM as direct result of the interaction between the CQCM and the high school. When these students eventually graduate with their degree, some of them become high-school teachers who stay in the local region and provide specialised training to their school bands.

Tertiary employment was also seen as an added bonus for some jazz community members affiliated with the CQCM. Whilst this consisted of mostly paid gigs with staff and students, Johnston tutors jazz trumpet in the Bachelor of Music (Jazz and Popular) degree. Johnston explained this part-time employment opportunity:

So, after many years teaching for Education Queensland in Mackay, an opportunity has risen to teach a couple of hours for the Con—teaching brass students. So the Con has been really good to me since my student days to now performing and teaching here.

Smyth-Tomkins had also been a past student of the CQCM and now is a full-time lecturer in the jazz course. He added, "The opportunities the Con provides for performance and employment in the area is very unique. Full-time jobs in jazz are rare, and this opportunity for me is partly down to my relationship with the staff of CQCM."

Community Musicians and Collaboration with the CQCM

According to the data, the CQCM has also had positive collaborative projects with community musicians. The CQCM Jazz Orchestra (CQCMJO) played an important role for the jazz community of Mackay. This ensemble combined the CQCM staff, students and community players. Kerr explained the benefits:

I started the CQCM Jazz orchestra in 2002, and that group had a combination of staff, students and community players, and that had a really positive influence on the local music teachers that participated in that group because it meant that they had an exposure to a level of jazz instruction that they wouldn't have had the opportunity to have, had the Con not be in the community.

The study revealed some of the opportunities that were gained by community members involved in this ensemble. As Kerr mentioned, jazz instruction from lecturers in the course provided a professional development opportunity for music teachers in the

community. One member of the ensemble and local school teacher Winterstein agreed, "I just parroted a lot of the instruction to my own students. Derrin [Kerr] was very helpful in the area of articulation." Prior to Smyth-Tomkins' appointment as a lecturer at the CQCM, he also performed in this ensemble as a community schoolteacher. He commented, "The instruction from the lecturers on my performance was always welcomed."

Another benefit for the members of the CQCMJO was the opportunity to perform in a jazz orchestra, which was a rarity for many regional musicians. Barton explained, "Unless you are in a capital city, big bands are hard to coordinate and find in small towns. There's just never enough players." In comparison, Cairns musician Gray commented, "A local big band is not possible here. We don't have anyone willing to organise it." Pyke commented, "I loved the Con orchestra. Moving from a larger city, I missed big band music, so this was my chance to keep that love going." Winterstein also commented, "When I joined the jazz orchestra, I was hardly playing my trombone. So at least it made me practise again." This opportunity for community musicians to perform appeared to serve as a motivation to play more frequently and contribute to the local jazz community. Johnston added, "It's very hard to keep at your instrument when you become a teacher. There just isn't any time. But at least I had the musicals and jazz orchestra to push me." In contrast, Cairns musician Homberger described what can happen when there are few performance opportunities in a regional city, "It's very easy to get lazy and stop practising if there are no gigs or scene."

Another equally important benefit that was created through the collaboration of the CQCM staff, students and community music teachers, was the chance for school students to see their teacher perform in a professional setting. Smyth-Tomkins

explained, "It was nice to have the kids come in on Monday and say they saw you play at such and such … It helps connect what you are talking about in the lesson to the real world." Matthews also commented, "Whenever I play with the Con guys, and a parent or student sees me, I'm like a little celebrity for them. It's funny." The network that the CQCMJO created with community musicians and teachers appeared to be critical in the development of the local jazz community. It forged strong community connections with teachers and musicians, and helped to develop a pathway for future students to access the CQCM's educational opportunities. Figure 6.2 illustrates how the CQCMJO has benefited community music teachers.
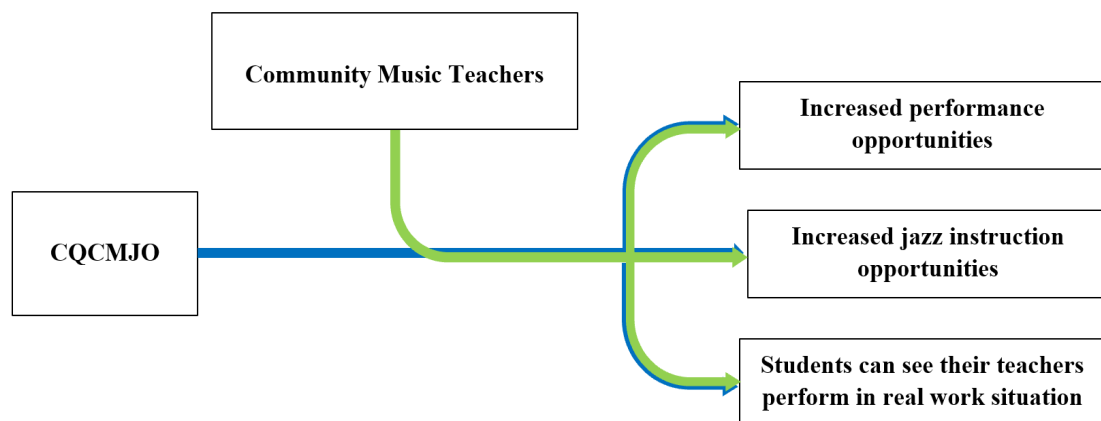
Figure 6.2 The CQCMJO/Commmunity music teacher relationship impact

Changing Perceptions

The collaboration between community music teachers and the CQCMJO positively influenced the jazz perceptions of many of the non-jazz-trained music teachers. Kerr explained. Kerr explained:

And I think also, when we brought in visiting artists, most of those people would perform with the orchestra [non-jazz trained teachers], and so what was happening there was, it was exposing those community members to the very highest level of jazz practitioners both nationally and internationally.

By bringing in the high-calibre jazz artists, community musicians in the orchestra were able to experience the quality in the musicianship of the artists. Kerr added, "It was changing their musical perceptions of the validity of the jazz style, because as soon as they heard someone perform jazz at that level, many of them developed a greater appreciation of the style." According to the participants, this proved important for the overall music community to better support the work of the CQCM. As mentioned in Chapter 5, the parochial nature of some locals meant a common understanding of what jazz music represents was challenging. Surprisingly, this extended to music teachers in the region with non-jazz backgrounds. Pyke explained, "You'd think having a music degree would set you up for a well-rounded music appreciation, but that is not the case." Luke McIntosh added, "There are plenty of non-jazz fans in the music teaching community. I couldn't say why on behalf of them, but maybe it's due to a lack of listening to the style." Kerr also commented, "Many classical teachers here like to push their favoured styles of music because it's their area of expertise."

The CQCMJO collaboration with music teachers from non-jazz backgrounds contributed to a greater appreciation for jazz. The CQCM's role in forging new partnerships and networks appears to be a linchpin for the Mackay jazz community.

Summary

This section has discussed findings relating to the impact that the CQCM's staff and jazz degree has had on the Mackay jazz community. These influences included educational and professional development opportunities that the CQCM offered to community musicians, school students and local music teachers. It was found that many graduates of the CQCM jazz degree chose to stay in the Mackay region and contributed to the jazz community through education and performance. The CQCMJO was a vital community networking vehicle that permitted the CQCM staff, students and community musicians to collaborate. The next section will consider the primary jazz education influences in the Cairns jazz community.

Cairns and its Jazz Education Influences

The fact that Cairns does not have a tertiary jazz course was an area of investigation in this study. Did this influence the future development of emerging local jazz musicians? The participants in Cairns were questioned on how this has impacted their jazz community and if there were other educational opportunities that compared to the influence the CQCM had on the Mackay jazz community. The study revealed a series of interlocking influences from key individuals in the community that contributed to the Cairns jazz community.

The Lack of a Conservatorium of Music

According to the data, the biggest factor to impact the Cairns jazz community in relation to not having a tertiary jazz provider was the attrition or loss of young jazz musicians. With no options in the local region to study jazz beyond a high school level, graduating year 12 students who wanted to complete a music degree were required to move south. According to the data, institutions such as Monash University in Victoria, the Sydney Conservatorium of Music and Griffith University's Conservatorium in Brisbane were among the most popular choices cited by the participants. Barton added, "School leavers see that there is nowhere to study jazz in Cairns … the next closest city is Brisbane, so they can't wait to get out of here." Homberger also added, "Sydney Con is also a place where they produce serious jazz musicians, and when I get students of that quality coming through the ranks, I usually point them in that direction." It was found that the choice in tertiary providers often came down to where the teacher had studied or had networks. Gray commented, "My jazz teachers here in Cairns were Sydney Con grads, so that's where they used to push me to study." Similarly, Matthews commented, "Des was my teacher in late high school, so I went to Con [Mackay].

The study participants believed that the attrition of young jazz musicians was a negative factor in the development of the Cairns jazz community. Most of the local jazz musicians were middle-aged or older. See Poy commented, "We are all over the hill. You hardly play with young cats these days, and why would they be here? The opportunities are in the cities." Gray also commented on the opportunities to play with jazz musicians around her age in Cairns, "Since being back here, I have enjoyed playing

with Tommy and Jono, but most people my age playing jazz don't live here. It's pretty isolated in that sense."

In contrast to Mackay, the lack of younger Cairns jazz musicians staying in the region contributed to an ageing jazz community. Cairns did not enjoy the positive influence of a local tertiary degree that attracted students and supported their transition to graduates, teachers and performers. This situation suggested that Mackay's jazz community had more inbuilt mechanisms for nurturing a sustainable community of upcoming jazz musicians.

Young Jazz Musicians in Cairns on Other Business

Despite this void in the Cairns region, the data revealed that the jazz community still benefited from a small influx of young musicians through other networks and collaborations. One example I personally witnessed while interacting with Cairns musicians on gigs, was the presence of young jazz musicians who lived in Cairns, but did not study jazz. These musicians were often international musicians residing in Cairns for other study reasons or employment. Barton commented, "Cairns is that sort of town where it can attract anyone for a variety of interests." On my several trips to Cairns, performing with the local musicians, I met two jazz musicians from Canada and the United States of America respectively. They were in the region to study dentistry at James Cook University. These musicians were stationed in Cairns for their four-year degree and performed with local musicians in the CJC, Smithfield Jazz Academy and at Bernie's Jazz Café.

Smithfield State High School Jazz Academy

In Cairns, Smithfield State High School offered an innovative extra-curricular program called the Jazz Academy for their students in years 10 to 12. This specialised music program was set up by classroom music teacher Majella Fallon to focus on jazz and contemporary music. Fallon added:

> At the end of 2013, a conversation between myself and the principal was had, and we wanted a strong music program, and we looked at what areas were our strengths with our community ties. We wanted something to bring people [community people] into the school.

Smithfield SHS is a private state school, which means that it can operate more independently than regular state schools, and it can exercise more freedom in the educational programs it offers to students. Fallon consulted with industry jazz educators/musicians John and Jacki Morrison in order to develop a quality jazz program that went beyond the regular instrumental programs offered at other state schools. Fallon added, "John and Jacki have supported the program from the get-go. I flew down to Sydney and we devised a structure to give the kids a chance to specialise in jazz performance." Since the program has operated, the Morrisons have visited annually, to provide continued support and guidance. Fallon added:

> They come up yearly, and it's a great influence on the students. They work with bands and vocalists. And I know, all I need to do is, a quick phone call, or email and ask, "Hey! Do you have an arrangement of this? Or what could we do with this piece." And they would be straight there to help. Their support is great. And

those connections are not just important for the kids, but they are important for me.

According to Barton, Gray, Neilson, O'Malley, Kelaart and Lee Long, the impact that the Smithfield SHS Jazz Academy has had on developing a younger generation of jazz performers in Cairns has been significant. The participants commented on supporting the students of the program to play on Sunday afternoons at the CJC events and at other locations around the city. Kelaart believed this was critical in the future of the local jazz community by stating, "And the kids that come down on a Sunday simply love it. Like I keep saying, we need them!" Barton also commented on the influence these students have had on the jazz community, "What you have now is a group of students working on songs at school to be gig ready. That's awesome for the town." In the eyes of many of the CJC members, these students were the next generation of Cairns Jazz musicians. O'Malley stated, "They are our future, and we must do everything we can to nurture them." For Fallon and her students, collaboration with the CJC was important for a number of reasons. Firstly, the students needed an outlet outside of school to perform. CJC musicians offered this possibility. Secondly, the CJC in kind have assisted in delivering workshops at the school. Fallon explained, "I regularly get guys from the community in to do group lessons and workshops for instrument groups. Knobby and the jazz club are always on call." According to Fallon, this input from the jazz community has helped to lift the musical standard and has encouraged students to learn how to improvise. Neilson commented:

Even in the army, once I'd picked up enough experience to be able to play, one of the best things in the world was to start teaching. Majella's kids are all so polite

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and eager. Even the ones that don't want to solo. I say, "Well there's only one

way to do it. Start!" And it's true, you know? Get rid of their inhibitions and get

them going!

The SJA students also performed annually at a range of community events

including Jazz on the Green, Esplanade events and school functions. Fallon strategically

aimed to connect the SJA with external partners to maximise the community input. This

appeared to be crucial for a regional school program. Fallon explained:

One of my goals was to establish a partnership with someone new each year. So

this year, we have cemented the partnership with the jazz club. We are also then

looking outside Cairns, and with the Mackay Con, we have had input and

workshops. I want my kids to get experience from as many musicians as possible.

The Jazz Academy at Smithfield SHS is the only one if its kind in both Cairns

and Mackay. Smyth-Tomkins and Fallon believe this is the only high school jazz

academy in North Queensland. Smyth-Tomkins added, "I don't know anywhere else

where passionate staff have created a jazz academy with the support of the community."

Strong community support and engagement is evidently the reason why this

program has been sustainable. Replicating this program elsewhere would require

significant support from community bodies. Johnston commented on the success of the

SJA, "I've heard great things. For us to do that would be virtually impossible. Our

school's agenda is football." Smyth-Tomkins also added, "Majella has utilised the

community network to support the Academy. I can't see Mackay's schools doing this."

These comments suggest that outside community support was a critical factor in the

development of the Jazz Academy. Outside of the CQCM in Mackay, there is no

community jazz organisation that could support such a program. The SJA is an example of how the Cairns region has created a feeder program for the greater jazz community. In comparison, the CQCM has embedded community and school programs, which include the SJF and school workshops. Both appear to be fruitful in generating interest in jazz for high school students, and developing an educational opportunity for interested students.

Jazz Tourists' Influence on Local Scene

Another group of young musicians who have contributed to the jazz community in Cairns are tourists. The data revealed that walk-in tourists often turned up to jazz events at Bernie's Jazz Café and the CJC. Lee Long explained, "We found that our place was a hang for musicians on holidays, and they would come and sit in on a few sets. We've pulled some big names including Paul Panichi and Don Burrows." See Poy, Wayne McIntosh and Lee Long also cited that it was common to have professional musicians who were on vacation come and play. Kelaart also commented on the US Navy musicians coming into the Port of Cairns and performing at Bernie's Café over the years. This influencing factor is a distinct one to Cairns compared to Mackay. According to the data, tourism plays a large part in the development of the jazz community via audience numbers, increased service industry opportunities which leads to performance opportunities, and finally walk-in jazz musicians contributing to the live jazz scene.

Figure 6.3 illustrates the different influencing factors that have helped to counteract the problem of an ageing Cairns jazz community. These factors include

outside travelling musicians/tourists, non-music university students and Smithfield SHS Jazz Academy students. This collection of influences strengthens the jazz community as a whole and the future development of jazz in Cairns.
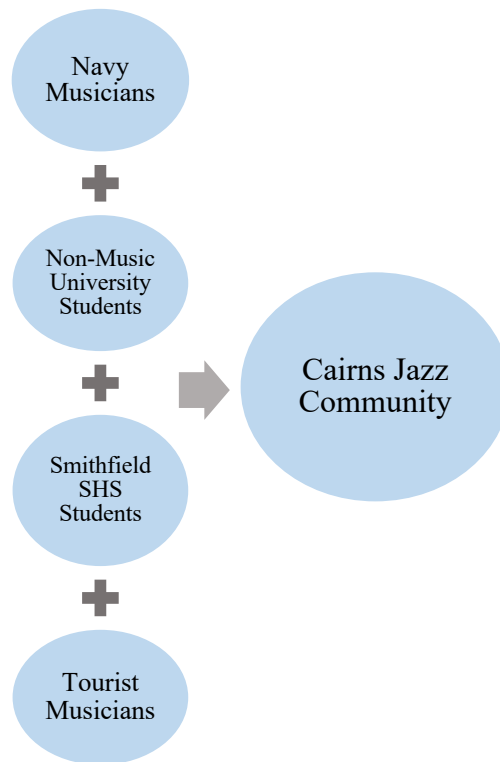
Figure 6.3 Influences that counteract the problem of an ageing Cairns jazz community

Summary

This section discussed factors that have influenced the Cairns jazz community in relation to education and its ageing members. These factors include compensations for the absence of a local conservatorium, young musicians who have moved to the region to work in fields unrelated to music, Smithfield's Jazz Academy and its collaboration

with CJC, and the influence of tourists who happen to be musicians. The next section will discuss the findings relating to private tuition in Cairns and Mackay.

Private Tuition in Cairns and Mackay

In both Cairns and Mackay, the study participants commented on the impact that private jazz tuition has had on their communities. This section will present findings related to this topic.

Cairns Private Tuition

In Cairns, the lack of tertiary education has not meant a lack of jazz teaching opportunities in the region. A number of the participants who were interviewed for this study offered private jazz tuition to interested students. Nielsen, See Poy, Homberger, Gray, Barton and Wayne McIntosh have all operated private teaching studios over the years. The data revealed that the students interested in private jazz tuition ranged from early high school students through to adults. The participants felt that Cairns was not lacking in opportunities for private jazz tuition. On the contrary, it provided a large number of high-quality tutors in a range of instruments. The most common names mentioned by the participants as jazz educators included Tommy See Poy, Wayne McIntosh, Mike Price, Mike Rivett, Joe Vizzone and Jonathon Barbagello. Barton explained, "Cairns is very unique in that we have more capable jazz teachers here than most of the regional cities along the coast put together." Pyke agreed with this by stating, "I've met some of the guys in Cairns, and man, there are some serious cats there that would be ridiculous teachers. Mackay might have the Con guys, but I think Cairns

pips them for the amount of potential jazz teachers." Despite this list of impressive jazz tutors, the demand for jazz tuition was reportedly low in Cairns, with several of the participants indicating that they did not have many students. Barton added, "I'd like more students, but the demand isn't there."

Some study participants could recall gifted students who sought private lessons and later went on to have successful jazz careers. See Poy encouraged students who worked consistently on their jazz repertoire to pursue further study at one of the southern conservatoria. He added:

> There are individuals here, and they can help to a point but if you want to get a holistic education, you have to go to one of the conservatoriums … usually Brisbane Sydney, Melbourne, Perth, Adelaide. Quite a few young fellas have gone and done that you know, students like Paul Cornelius and Michael Pancini.

Although Cairns had an abundance of potential jazz tutors, not all were interested in teaching. Some teachers were very selective in their choice of students because of experiences with lazy or unmotivated students. Others had given up on private teaching completely. Homberger, a gifted educator added, "Privately, I taught a lot for many, many years but I don't have the patience anymore." Wayne McIntosh, who, according to many of the participants in this study, was the one of the most recommended jazz guitar teachers in Cairns, also commented on his dissatisfaction with private teaching in recent years. He added:

> Look, I've got a couple of students on the go. But the students interested in jazz are few and far between. You'll get students who'll come in and just want to learn bar chords to impress their girlfriend with. They aren't in it for the long haul, and

rarely show signs of commitment. I often say, "What do you need? Do you want to play guitar? You could have bought a really nice cricket set with the money your parents have put on it."

Wayne McIntosh also commented on working with guitar groups at schools and the lack of connection with private tuition opportunities. He commented:

I had like four guitar players and three bass players all playing in unison. It's like a rabble. And I said to them, "Here's my card. You need to come to my place and get private tuition, because I can see what's wrong with what you're doing, but I can't help you all in one mass. It's impossible. You need individual attention." And do you think I got any of those guys to come and have private lessons?

The decline in the number of active high-quality jazz tutors in the Cairns region has resulted in less-qualified jazz educators offering sub-par tuition. According to the study participants, this has had a negative effect on the overall jazz community. See Poy alluded to this by saying, "You know, I'm talking about students getting lessons from guys who have a holistic view and the workings of harmony, not just people who know a few licks. There's a difference." Barton also came to this conclusion by stating, "How can these students possibly contribute to the jazz scene if they are being taught the wrong stuff?" Overall, the participants who offered jazz tuition were quite negative about the future of private teaching in the region, due to the low demand of students, the attitudes of students and the oversupply of teachers with non-jazz backgrounds teaching jazz.

Mackay Private Tuition

In comparison to Cairns, the only private jazz educators cited by the participants in Mackay were either the lecturers in the jazz degree at the CQCM or its graduates. This contrast with the diverse range of private teaching options in Cairns was a surprising finding in this study. The Mackay teachers who were not affiliated with the CQCM, including Hull, Winterstein and Pyke also cited that jazz education was largely left to the CQCM teachers and the qualified graduates in the community. Winterstein commented, "If there are students at my school wanting further jazz instruction beyond my stage band, I refer them to the Con for tuition." Matthews commented on the private jazz options in Mackay:

> Dave, you and Jason. I think there would be maybe four to five other people in the entire area that I would consider qualified to teach jazz at a high standard, and every single one would have been an ex-student of the Con.

For the CQCM, the benefits of private tuition delivered by staff and graduates included being able to stay connected with school-aged students to help aid in their development as musicians. According to Johnston, this can turn students into future enrolments for the jazz degree. He added, "I've had quite a few good private kids, that have moved into the Bachelor of Jazz degree. I guess I'm biased having studied there, but I really believe it's a great study option." According to the study, graduates who promoted the degree, did so on the basis of their experiences studying. The CQCM community was seen by some of the participants as an educational community that incorporated high school students, high school teachers, graduates and lecturers. Matthews explained, "The Con is a sort of a hub for jazz education. It's a community

for jazz musicians." Kerr also added, "The fraternity which includes Con staff, students and graduates form an intricate web of connection, that is very useful in an isolated town like Mackay." Armstrong also commented on this community by stating, "The place sort of links all the people together." There appeared to be no issue in Mackay with non-jazz musicians teaching in the region. The presence of the CQCM appeared to be a critical factor in the community's understanding of where potential jazz students should be directed.

Another factor that was specific to the Mackay region was the recent decline in private jazz tuition, which study participants attributed to the mining downturn. Earl commented, "Again I don't think there's that many people who, cause of the economy, go out and look for proper teachers. They go by what they can get in the public school system." The cost of private jazz tuition appeared to be an obstacle for many parents and musicians in uncertain times.

Seeking Private Lessons from Afar

In both regions, many of the jazz tutors recommended seeking tuition from the larger cities as a priority for all students including themselves. Two participants believed learning from a range of different people was important. While it was acknowledged that there are numerous staff at the CQCM and tutors in Cairns, the participants believed interstate education was also important. Pyke added, "Getting down and learning from the guns in the cities is important to get that type of experience." Pyke continued by discussing the importance of a well-rounded education. He added, "The Con is great, but I always encourage students to seek further training

when possible. That might be a quick lesson off someone while the family is on holiday in Sydney." Matthews agreed, "You've got to get lessons from different people. The Con is obviously the place in Mackay, but you can't forget the opportunities out of Mackay … Some of my best lessons were from guys in Sydney." Smyth-Tomkins and Kerr agreed with this idea of seeking additional outside tuition, and despite the CQCM bringing in outside educators, they believed a well-rounded education should include various influences from different backgrounds. In Cairns, See Poy added:

> The younger guys, like me, you know, can't get out of here quick enough to get to Sydney to learn. So that's sort of been the traditional pilgrimage. You sort of get your interest up, get a little exposure, get a little learning done as much as you can. There is no jazz school here.

Despite the growing interest and successful integration of video conferencing music lessons throughout the world (King, Prior, & Waddington-Jones, 2019), none of the participants commented on its use in either Cairns or Mackay during this study. The importance of accessing the larger Australian jazz community face-to-face appears to be important to both communities in relation to performance and education.

Summary

This section has presented findings related to private jazz tuition in Cairns and Mackay. The results show that there is an abundance of potential tutors in Cairns, however, most have become disillusioned with teaching due to low demand, attitudes of students, and an increase in non-jazz musicians teaching jazz. In Mackay, it was found that the community typically directed potential students to the CQCM staff and

graduates for tuition. Finally, it was discovered that musicians in both regions believed that gaining access to tuition outside of their region was critical in the overall development of their craft. The next section will discuss findings relating to high school jazz and its contribution to the jazz communities in Cairns and Mackay.

High School Jazz

This section discusses how high school-level jazz programs in Cairns and Mackay have impacted the greater jazz communities for each region. Influential factors include the networks and interaction between the school programs and other jazz community bodies.

The Role Jazz Plays in Schools

In many state and private high schools in Cairns and Mackay, music students have had the opportunity to perform jazz-influenced music in what is often called the stage band, big band or jazz band. This is often an extra-curricular component of the instrumental program run by state schools and private schools in Queensland. The findings show that these jazz bands have been critical in linking the students to the greater jazz community. This performance opportunity has provided an introduction to jazz for many students. Fallon stated, "I can say that some of the students in my school bands have gone on to study jazz at the Con or elsewhere. It's a good place to start." Winterstein commented on the benefits of the jazz programs for student's musical appreciation, "I love seeing students learn it, feel it and see it. Then they respect the music. And they often will play jazz for the rest of their lives in some capacity."

Johnston agrees, "At the very least, we are teaching them about the music. It's not mainstream. So where else do they learn it? Parents? Well, maybe, but generally not." The role of school music in both regions appeared to be important for the overall development of jazz education. Matthews added:

> If I can show them this type of music now, you would hope that even if they don't go on to play music, that one day, they will hear a nice jazz band playing and sit down and give those musicians some respect and appreciation.

Similarly, Johnston discussed the importance providing students with a well-rounded appreciation of music:

> My role is very much about providing these kids with a range of repertoire that spans jazz and some pop music. It really does create a deeper appreciation of this complex music. I've had past students go off to work in medicine, law and other non-music areas, but when I see them back in town, they always ask about music and comment on groups they've seen.

These comments suggest that the high school music jazz ensembles provide an opportunity for learning the art form in a practical manner and developing a lasting appreciation for the music. They also provide a connection for students to continue studying jazz at tertiary level or informally. The majority of participants in Cairns and Mackay commented on the need for nurturing school jazz programs to ensure a future for jazz in their communities and beyond.

Mackay's School Network

Mackay's high school music programs are strongly supported by the CQCM through engaged workshops and performance opportunities. Many of the study participants commented on the importance of the CQCM connecting schools through their programs and events. Kerr added, "The school students actually interact quite regularly through our engagement programs and workshops. I think there is a sense of familiarity, which is nice." Matthews supported this view by adding, "My students usually comment on how much they look forward to hearing and playing with the other school bands at the Jazz Festival." Director of the CQUniversity Schools Jazz Festival, Smyth-Tomkins added, "One of the really great things that began to emerge here, was the local school students interacting regularly." Matthews believes part of this school network was due to the graduates of the CQCM. The teachers in the community who studied at the CQCM provide a level of support that enables the schools to stay linked through projects and events. Connecting the students with the CQCM and therefore bringing students from various schools together for joint projects is a valuable contribution to the Mackay jazz community.

Mackay Mining Boom/Downturn Impact on School Ensembles

The mining downturn and subsequent job losses throughout Mackay from 2013 onwards appeared to impact school ensembles significantly. Winterstein commented on overall student number losses in his school due to this impact:

School numbers are down counted at the end of last year [2016], over the previous two years. We've lost over 30 instrumental students. Some went to other public

schools but probably only maybe two or three. But 25-28 moved. A lot went to Brisbane; some went down toward Rocky and that's because they got jobs there. Some went to Sydney and Melbourne. But most went down to Brisbane areas because that's where they could find the work. And of course, often your better kids are the more intelligent ones, and often they'll have more intelligent parents, and so they are usually the ones that can find jobs more easily, and on they go.

Matthews and Johnston also found that it was difficult to recruit and develop musicians over the six years of high school due to this impact. Matthews commented, "Kids leave all the time. The parents move for jobs, and I'm left without a bass player and bari player, three weeks before a major competition." This impact on the schooling sector for Mackay appeared to be one of the many challenges faced by band directors and band leaders more generally in regional areas.

Summary

This section discussed high school jazz programs and their contribution to the jazz communities of Cairns and Mackay. It was found that the inclusion of jazz bands in secondary schools assisted in the education and appreciation of the art form. It was also found to be a critical factor in developing future jazz musicians. This section discussed how Mackay has a more integrated and connected high school jazz community than Cairns, due to the engagement programs led by the CQCM. It also discussed how the mining downturn has impacted the development of school groups. The next section will discuss the findings relating to the contributions that both university and non-university trained musicians make to the two jazz communities.

Community Jazz Musicians and their Training Background

This section will discuss jazz training backgrounds and their significance in the development of each community. Comparisons will be drawn between university and non-university trained musicians, the different education methods used in learning and teaching, and finally the types of repertoire including the use of the jazz canon.

University-Trained Jazz Musicians and Alternatives

The review of the literature presented in Chapter 2 of this thesis reported that Prouty (2012) believed there was a divide between musicians with informal jazz training and university training. Prouty advocated for key practicing professionals to be placed in faculty positions to provide a link between street and school. In Cairns and Mackay, it was found that a very small number of participants felt a divide within their communities in relation to this issue. The divide primarily occurred with non-jazz musicians. In Cairns, Gray found that younger musicians playing in the contemporary music circles often projected a negative attitude toward Gray and her fellow university-trained jazz friends. Gray added:

> Yes, the first time I came up here on holidays, I said, "I'm studying", and they said, "Oh right, whatever." And I was round a couple of guys who hadn't studied, so they sort of thought well there's this toffee-nosed little chick.

Similarly, Matthews commented on playing in Mackay and working with musicians who did not study at university:

Here is an example with Django, you know, because we all studied music at university, you can tell with some people that there is a level of snobbery. Musos come and watch us play, and they think we are snobs or something. It's crazy, they think that because we've studied, they feel threatened by it and they think we are judging them because they never studied, and that's wrong.

In Mackay, this attitude seemed to be also present on social media platforms where community musicians share gigs and information. Matthews explained, "I even saw it on Facebook. Someone put a post up saying, 'Because I didn't study at the Con, I must be bad.' No one ever said that. You said that!" Similarly, Luke McIntosh commented, "I've seen a few online forums for Mackay musicians that seem to comment or distance themselves from the Con guys. It's a strange nexus of perceived elitism that really isn't there." In Mackay, Kerr provided an explanation as to why some musicians might feel threatened by university-trained performers:

When you see a group of organised musicians that form part of an organisation or community like a Con, it might impact the musicians out there struggling to find musicians and gigs. Perhaps creating a sense of resentment or jealousy?

Kerr's comments touch on the notion of micro-communities within the greater music community. The jazz students at the CQCM have the potential to accidently create a micro-community that is separate from the larger Mackay music community. Pyke agreed with this finding, "Out at the Con, most seem to separate themselves and not bother with coming to jams and other community musicians' events."

In terms of non-trained musicians feeling musically inadequate when compared with formally-trained musicians, Luke McIntosh commented, "Some of my mates definitely feel embarrassed to play in front of me. And I'm always like, 'Just because I went to uni doesn't automatically make me a genius.' There are plenty of average uni students."

In addition to the mindsets of non-trained musicians feeling inadequate, there were also findings to suggest the lack of formal training impacted on how the groups functioned together. Barton weighed in on the issue in Cairns, "I was playing in a lot of original bands last year and the guys weren't tertiary-trained. And I found they are so sensitive when it comes to criticism or even discussing alternative ways to do things." Despite these comments and what could be perceived as divisions within the two communities, overall the participants commented on how this issue has not affected their jazz community in any significant way (see Table 6.2).

Table 6.2 Sample participant comments on performance mindsets and jazz training

Participant	Comment
Wayne McIntosh	I just want to play with competent people and enjoy the gig. Your background and training mean nothing. You find out soon enough if they have paid their dues on the gig.
Bernard Lee Long	At Bernie's, we encourage everyone to play. No time for egos. Leave that at the door. Everyone loved having the Mackay Con guys here last year. It was a blast for everyone.
Knobby Neilson	It should be all for the music. If you are keen to play, well come play. Our club is too small to turn back people.
Jason Smyth-Tomkins	We encourage our students to perform in the community and gain as much experience as possible.

Participant	Comment
Earl Winterstein	I'm originally from the New York area, and that is a different scene all together. Here we should all be sticking together as the community is so small.
Malcolm Hull	For the jazz guys, I think there are so few of them, that they welcome musicians and help each other out.

In both Mackay and Cairns, the participants cited that supporting each other was critical for small communities to survive. While some non-jazz musicians reportedly perceived a sense of elitism among university-trained musicians, study participants insisted this was not the case. One participant suggested that if the CQCM students collaborated more with non-trained musicians, a more collegial music community might develop. Perhaps CQCM jam sessions for the greater community would benefit musicians who are willing to be involved. Interactions between non-jazz musicians and jazz musicians might be a significant research area in the future, but this topic is beyond the scope of the current study.

Jazz Education Methods: University Trained Versus Non-University Trained Musicians

This study investigated if variations in jazz education methods have influenced the development of the two jazz communities. The traditional teaching methods applied in American jazz education has previously been found to be one of the mainstream approaches used by many tertiary providers in Australia and the USA (McMillan, 1996). According to the literature, this approach included learning jazz standards and

diatonic harmony in a systematic way first established by educators Jerry Coker, Jamie

Aebersold and David Baker (McMillan, 1996). In Cairns and Mackay, the study

participants generally followed very similar approaches to learning the harmony and

jazz repertoire. There was no divide in educational approaches between the two

communities. Barton commented, "Look at the original guys that learnt jazz. No uni,

just transcribing and learning the harmony."

The benefit of university attendance appeared to be in the accessibility of such

training methods, as Neilson added, "The Con library and faculty can give you the info

and methods off the bat. It's very helpful." Learning jazz without such accessible

resources was found to be possible, but more challenging. Seeking lessons from

experienced jazz musicians and accessing online jazz education appeared to be popular

ways for regional jazz musicians to stay engaged in education. See Poy, coming from a

non-tertiary background has sought various lessons over the years with top jazz

professionals including Mark Isaacs and Kenny Barron. See Poy's education stemmed

from learning from records, jazz theory method books, local professionals and

international artists. See Poy commented on what he believed to be important in jazz

education:

> I use the Mark Levine jazz theory book. I think it's the most concise, clear,
>
> unaltered book. You know, a lot of guys, bring a book out with a system in mind
>
> and it might work for them, but you know, Levine's book discussed chord scale
>
> theory, which is important in order to learn the key centres and modes.

Kerr agreed on this approach and advocated for the traditional jazz education

methods by stating, "When I met with Aebersold and Coker in the States, it sort of

validated my opinion on this approach, because it gets results." All of the participants who taught jazz privately in both Cairns and Mackay agreed on the importance of chord scale theory and learning the diatonic harmony before delving into any modern non-diatonic harmony. Homberger provided a detailed approach to his teaching methodology:

> I would look at harmony of jazz and transcribing and listening is important. I also stressed avoiding the wrong notes, so focussing on chord tones for ages, and moving to the closest chord tones so they develop lines etc. Then I would say, avoid one and three at the start of the bar, so they would get used to the mechanics of the horn and harmony, and now with YouTube, I can send them home to listen to seven different versions of *All the things you are*. They immediately get a sense of what you can do with a piece beyond a bunch of chords and the melody.

Homberger's comment on access to YouTube videos was also a focus of discussion from the participants in relation to linking the greater jazz community with the jazz students in Cairns and Mackay. In relation to jazz education, YouTube and other online methods have transcended access to recordings and performance material. Johnston commented:

> At uni, we had CDs, and the generation before me had records, but nowadays, you can type in Sonny Stitt live, and find a bunch of videos of him playing around the world at festivals. You can see his fingers move and get a better sense of what's going on.

There are many online lessons available from highly experienced musicians globally, which has impacted the availability of information. Barton added, "These

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days, you've got things like Bob Reynolds' online lesson/websites and other great recourses so if you have a brain and are willing to learn, you don't really need university." Kerr also commented on video footage of jazz musicians, stating:

> In 2006, when we went to the States, the teachers crammed us into a room one night to show bootleg copies of Charlie Parker performing. It was amazing and we felt very privileged that the university had this. But now, that same footage is in YouTube, and people can access it anytime.

The study has found that in an information-rich age, where access is available to anyone with an Internet connection, jazz education has never been easier to obtain. This appears to be a great benefit for regional musicians in Mackay and Cairns who do not choose to attend university. It was found that the greatest benefit of attending university was the chance to perform regularly in ensembles and to network with like-minded people. Kerr added, "In comparison, I think you get the whole package of theory, performance, networking in a condensed time period that really affords the student to hone their craft without the distractions of the outside world."

Repertoire and the Jazz Canon

The study also examined the types of jazz repertoire performed by the participants. Was this different to musicians in the larger cities and for what reasons? How did the repertoire impact each community in terms of interaction and performance? See Poy discussed the importance of learning jazz standards, stating, "If you expect to get a gig or sit in on a jam session somewhere, and not know the standards, well, you will find it pretty rough." Learning the jazz canon was important

for the participants to engage in jam sessions and interact using a common body of songs. Hermes explained, "The jazz club guys have a fairly large pool of tunes ranging from Dixieland through to swing. We encourage our members to get acquainted with these songs so we can all play common songs together." In Mackay, the jazz repertoire chosen for the students in the Bachelor of Music (Jazz and Popular) degree at the CQCM is largely based on the jazz canon. Barton commented, "We learnt the swing stuff, then the cool jazz tunes, bebop and hard bop." Johnston also commented on learning this body of work, "On Hammo [Hamilton Island], we'd often be doing four-hour gigs. In that time, we learnt a huge amount of standards. It was the material in which we could practise improvisation and the style." These findings align with a study by Tipping (2015) which found that the Wellington jazz scene was largely influenced by the jazz canon being taught to the students at the local conservatorium. The comments of the study participants in Cairns and Mackay suggest that the majority of jazz performances use the jazz canon as the primary repertoire, regardless of how the performers have been trained.

Other approaches to repertoire were documented in the study by Tipping (2015). For example, non-traditional and more progressive jazz styles were taught at the Victoria College of Arts. This institution focussed on non-traditional jazz repertoire to encourage innovation and creativity. This approach did not appear to be supported in the two jazz communities in Cairns and Mackay. Barton offered thoughts on the reasons why, stating, "There's a place for innovative jazz exploration and it's often in the cities and at the big conservatoriums. Here in Cairns, there is no sense of that." He continued, "Of the few that listen to jazz, people prefer traditional styles." See Poy offered his opinion on the more abstract and modern approaches to learning jazz:

I've got to the stage where I know what scale I'm in, pretty much, at any point in time … and a Melbourne cat goes to me, "Oh man, I can't think that way." He thinks in a more melodic sense, which is ok, but at some point you still gotta know what notes are available to you. So I think when people say that, about not sticking to traditional harmony knowledge, this is somewhere you get to, after you've been through all that. If you're going to play a wrong scale on a C7, and not know it's wrong, well, then, that to me is shocking. I think it's good to go through the traditional harmony, to get that sense of it, and it also teaches you to respect the melody.

Most of the participants in this study felt that the progressive teaching approach used in some Melbourne and Sydney institutions was important for innovation of the style, but it was not a pressing issue in their region. Playing together in small communities appeared to be an important factor in both areas, and relying on a collection of jazz standards enabled the communities to interact with each other. Gray offered insight into this issue by stating:

That's the beauty of standards … Joe Blow can come in off the boat one weekend and sit in at Bernie's, and call a standard. Everyone will likely know the tune. It's how jam sessions have worked for over 100 years.

The participants offered insight into modern jazz styles and questioned if there was a place for it in their community. Barton commented on the accessibility for audiences by stating, "I'd love to play more modern styles, but the audiences for one, would not get it. You have to balance it with the tastes of the venue." Homberger also commented, "I am working on some Wayne Shorter music at the moment along with

some originals. It's very hard to find a place to perform this kind of music." In terms of styles in Cairns, the CJC have found the most success with a combination of Dixieland and swing. Hermes commented, "It's been predominantly Dixieland and it's a good time, sort of foot-tapping music. And then we have the middle-of-the-road jazz like Diana Krall type of jazz." The CJC was also mindful not to exclude community members from performing even if the styles were not as well received as Dixie and swing. Hermes commented:

> There's the fear that there is *out the window jazz* that only a minority want that. Not our clientele. But we are trying to involve more modern players also in town, like the Mike Rivetts and McIntosh's. We are trying to pull in all the different jazz musicians in town to come and play.

Hermes managed the more progressive styles of jazz by incorporating them into the Sunday jazz programs at the Cape York Hotel. This strategy of blending styles mirrors the CQCM approach with jazz and contemporary music, as mentioned earlier in this thesis. CQCM audiences were introduced to jazz styles accompanied by more familiar musical styles. Hermes evocatively described the approach this way, "It's like feeding your dog a heartworm tablet with a piece of meat." The inclusiveness of the CJC appeared to be a positive factor for the Cairns jazz community, as it provided an outlet for all musicians to perform a variety of styles they preferred. This approach was considered to be more accommodating than some capital city jazz clubs. Pyke explained, "In some clubs down south, they are pretty choosy with their styles. It's either full-tilt modern, or the other way." In Cairns, the jazz canon remained an

important vehicle to share music and collaborate, but the club opened its doors to more progressive styles in order to develop a larger and more inclusive membership.

Summary

This section presented findings related to the educational backgrounds of the study participants and differing approaches to jazz education. The topics that were discussed included a comparison of university training and non-university training, the repertoire performed and learnt in both communities, and the impact that progressive modern styles of jazz have had on both communities.

Chapter Summary

This chapter presented the findings relating to education and its impact on the development of the jazz communities in Cairns and Mackay. It was discovered that the CQCM had a major impact on the Mackay jazz community, and was widely regarded as a hub for music and jazz education. CQCM staff endeavoured to establish links with schools throughout Mackay and in other regions, including Cairns, but time constraints and staffing limitations restricted their efforts.

CQCM staff also provided professional development opportunities for local music teachers in the areas of jazz and contemporary music. This initiative was valued by teachers and students, and it fostered a community connection between the CQCM and local teachers. CQCM graduates of the jazz degree who decided to work in the region provided another link in the jazz community between the CQCM and schools.

Projects such as the CQCMJO benefited the Mackay jazz community by bringing together CQCM staff and students with community musicians.

In comparison to Mackay, the lack of an established conservatorium in Cairns was felt by the local musicians and the community. Young jazz musicians moved away to study jazz because of the lack of local tertiary training opportunities. This adversely impacted numbers and led to an ageing Cairns jazz community. It was found that the Smithfield SHS Jazz Academy provided an important link between school-aged musicians and the older jazz community. Other groups of young musicians who helped to counteract the problem of an ageing jazz community included students who moved to the region to work in fields unrelated to music, tourists who frequented the region on holiday, and Navy musicians who visited the region for training and work. Some of the study participants expressed the need for a local conservatorium, but the results of the study showed that the various jazz community stakeholders compensated for the absence of a conservatorium in significant ways.

In terms of private tuition, Cairns had a wealth of highly experienced jazz tutors. In Mackay, the CQCM enabled staff, students and graduates to serve the community in the role of jazz tutors. In recent years both regions experienced a reduced demand for private jazz tuition. Contributing factors included economic issues such as Mackay's mining downturn, and unmotivated students in Cairns. Some Cairns teachers reported becoming disillusioned with teaching because of the attitudes of their students, but Mackay teachers did not report a similar issue.

All of the participants in the study agreed that the jazz canon was the preferred vehicle for connecting musicians and performing. Having a common body of tunes enabled the communities to collaborate effectively. Despite a more modern jazz

contingent lacking in both regions, the CJC were open to musicians performing more modern styles at their club performances. The CQCM and the repertoire learnt within the jazz degree had a direct influence on the tunes many graduates and students performed in the community.

Education in both communities appeared to be complex and multifaceted issue—especially for the Cairns community. While Cairns did not have the benefit of a local conservatorium, the jazz community was able to compensate through the activities of a variety of interlocking groups and individuals.

7. Conclusions and Recommendations

Introduction

This thesis has documented a qualitative investigation into the development and sustainability of jazz communities in two regional centres of Australia, Cairns and Mackay. This chapter will present some conclusions and recommendations based on the findings from chapters 4, 5 and 6. This study used grounded theory methodology to uncover factors that influenced the development and sustainability of the two jazz communities. Three core areas emerged from the data as significant influences:

- venues;

- regionality; and

- education.

Using the grounded theory method, a theory was developed to explain the influence of these core factors. The study's findings have provided a deep insight into these two regional jazz communities, which will potentially benefit the development and sustainability of other jazz communities in regional Australia.

Revisiting the Research Questions

The aim of this study was to answer the central research question, What factors influence the development and sustainability of a jazz community in regional Australia? At the outset of the study, a review of the literature suggested that the following four

factors would provide a sound basis to begin the investigation and examine both communities: performance factors, sociological factors, educational factors and governmental factors. The review of the literature was not conducted with the intention of formulating a hypothesis to be proven, or making assumptions about what ought to be found in the data. It was instead an attempt to identify potentially fruitful topics for discussion with the study participants. As a researcher, I tried to remain open to the concepts and relationships that emerged from the data, and not be constrained by pre-existing theories in the literature.

The application of the grounded theory methodology uncovered three major influences on the development and sustainability of the jazz communities in Cairns and Mackay: venues, regionality and education. The fact that these three core areas did not neatly correspond to the four areas of investigation suggested by the review of the literature is a testament to the rigorous application of the grounded theory research method. The findings in this study emerged from the data, not from the literature.

This study was not conducted with the intention of simply comparing the two jazz communities or making subjective judgements about their development. By investigating two regions, the study provided an opportunity to explore diverse approaches to building and sustaining a jazz community. The two regions were very different in terms of geography, economy, infrastructure and culture. The following sections will summarise the key influences and characteristics of the jazz community in each region.

A Snapshot of the Cairns Jazz Community

One of the major points of difference between the jazz communities in Cairns and Mackay was the absence of a conservatorium of music in Cairns. This was perceived to be a weakness because the study identified many benefits associated with the conservatorium in Mackay. A conservatorium can provide jazz education at multiple levels (school through to postgraduate), operate beyond the constraints of regular venues and their owners, engage with a range of different stakeholders, and attract visiting artists to the region. Surprisingly, the Cairns jazz community found other ways to effectively fill this void. For example, Cairns benefits from the presence of a jazz club with dedicated musicians and an open-minded audience that supports many types of jazz. The club has negotiated issues of venue owner control by securing venues that allow the club to operate relatively autonomously. However, it still faces challenges in terms of venue conditions. The longevity of the Cairns Jazz Club highlights the passion and commitment of its members, and the resilience of the broader Cairns jazz community.

In relation to jazz education, the community has many highly talented private jazz educators. However, factors such as a lack of student motivation appeared to diminish this group's potential for providing jazz education. The Cairns jazz community also demonstrated community engagement through partnerships with the Cairns Jazz Club and Smithfield SHS Jazz Academy. This arrangement helped to nurture the next generation of jazz musicians in the region and provided an important outlet for performance and education. Some members of the Cairns jazz community demonstrated an interesting strategy for educating audiences in the region on jazz styles and the

culture of the music. The musicians would actively talk with audience members in an attempt to connect and educate the more parochial types of Cairns patrons.

The Cairns jazz community utilised the distinct cultural and economic identity of the region in order to build and sustain their group. The fact that Cairns is situated in beautiful North Queensland, with easy access to the Great Barrier Reef and rainforests, enabled community members to attract musicians to the region to perform and holiday. In addition, the Cairns region attracted various jazz tourists, US Navy musicians, as well as international university students who all contributed to the local jazz community. These influences were only observed in the Cairns region in this study.

Although tourism brings many benefits to Cairns, it also had some negative impacts on the local jazz community. It was discovered that the tourism economy was largely built upon young travelling backpackers with low budgets. These groups did not significantly contribute to attendance at jazz events or boost venue profit margins. In addition, high overheads prevented many venue owners in Cairns from attracting audiences with cheap drink and food prices.

Another negative influence on the development of the Cairns jazz community was the high temperature and humidity experienced in some Cairns venues. This appeared to be a serious issue in relation to both performing and the ability to attract patrons—especially elderly audience members.

The Cairns jazz community demonstrated a multi-pronged approach to building and sustaining their community. By utilising various stakeholders in the community and harnessing many distinct attributes in Cairns, the community will continue to push forward and further develop their art form.

A Snapshot of the Mackay Jazz Community

The Mackay jazz community was heavily influenced by a range of factors connected to the Central Queensland Conservatorium of Music. The study participants cited that most of the jazz activity in the region was connected to the CQCM. While there were some other groups and individuals performing jazz around Mackay, the CQCM was a dominant stakeholder in the jazz community.

The Mackay jazz community was also heavily impacted by the ebbs and flows of the mining industry, due to the close proximity of the Bowen Basin. Performance opportunities and pay rates changed in direct response to the mining boom and downturn periods. Another consequence of the downturn in the mining industry was a reduction in the availability of flights to larger city centres. These cuts limited opportunities for Mackay jazz musicians to visit these locations to perform and see high quality jazz performances, which in turn led to feelings of geographical isolation. These findings are a good reminder for other regional areas that are largely dependent upon a major industry. The strategies documented in this thesis might be of assistance.

Despite the presence of the CQCM, the Mackay jazz community did not have as many regular jazz events as Cairns on any given night. While Cairns patrons would often attend multiple gigs within walking distance of each other on the same evening, the sporadic events in Mackay made that impossible. This could explain why having venues in close proximity to each other was not considered to be as much of an issue in Mackay as it was in Cairns.

It has already been mentioned that Cairns musicians educated their audiences about jazz through discussions with individual audience members in an attempt to

minimise parochialism. A different approach to this problem was observed in the Mackay jazz community. CQCM staff held concerts that presented both commercial groups and jazz groups in an attempt to introduce the various jazz styles to patrons. Hull's local group blended jazz with pop tunes in an attempt to please crowds who preferred popular music styles. This was found to be a contested approach amongst the study participants and in the literature. Critics claimed that watering down the jazz style in this way could potentially confuse audiences about what constitutes jazz.

The benefits of having a major music institution such as the CQCM in Mackay has been well documented in this thesis. The dominance of the CQCM led some study participants to suggest that the institution could be doing more to support jazz communities in the wider region. Being the only conservatorium north of Brisbane, it was suggested that the staff and students could collaborate more with local musicians (both non-jazz and jazz), and serve other regional cities in North Queensland as a jazz education provider. An assessment of how the CQCM could fulfil this role is beyond the scope of this study, but these suggestions open the way for further investigation and consideration.

The results of this study show that stakeholders in both communities have distinct local issues to deal with, and that perhaps the CQCM has an opportunity to provide greater support to jazz communities across North Queensland.

Universal Issues Facing both Communities and Beyond

The preceding two sections summarised the distinct issues each community has faced in developing and sustaining a jazz community. In addition to these findings,

many shared issues were discovered. Some of these shared challenges appear to be concerns for jazz communities in general.

Venues owners and their attitudes towards jazz presented significant challenges for both jazz communities. Examples of these challenges included inadequate pay for jazz musicians, preferential treatment and higher payment for performers of other styles of music, and expectations that musicians would promote their own gigs. Some venue owners deflected responsibility for marketing entirely and set unrealistic timelines for performers to build a following and increase the profits of the venue.

Both communities identified financial challenges and policy challenges associated with owning, establishing and maintaining a venue. Venues owned by musicians were the preferred venues of performers in both Mackay and Cairns because of the favourable attitudes those owners demonstrated. Both communities provided evidence that collaboration with more stakeholders was crucial for developing a stronger jazz community. In Cairns, it was suggested that Tanks could partner with local venues so that local and visiting artists could perform at multiple venues. In Mackay, it was suggested that the CQCM could partner more closely with local venues like 5th on Wood to develop more artist-sharing or circuit projects that would allow musicians to perform in multiple venues and contribute to a more vibrant live music community.

While there appeared to be many funding opportunities for both communities from the State government, many musicians felt that they lacked the necessary skills to successfully navigate the application process. It was suggested that more support systems should be established by either the State government or the CQCM to assist jazz musicians with the task of preparing grant applications.

In addition to the shared funding challenges, both regions called for a specific touring circuit to be established along the Queensland coast. Linking together regional cities with appropriate performance venues would assist musicians to travel and perform in these regional areas more easily. One of the issues associated with this suggestion was determining how this type of circuit could be organised from a central point. One possibility was to have a large community organisation such as the CQCM coordinate the project. Providing a route for remote musicians to tour the east coast of Australia appeared to be important for both communities in order to provide greater access to high-quality live jazz performances.

Problems with transient musician populations were shared by both communities, but were caused by different factors. In Cairns, many musicians moved to the tropics for lifestyle reasons, but later departed because of the lack of performance opportunities. In Mackay, the mining downturn impacted the influx of people moving to the region.

Both regions shared the challenge of educating audiences about the various styles of jazz with the aim of improving audience appreciation and attendance. Termed, *the bogan factor* by one of the interviewees, residents in both regions commonly prioritised sport and other leisure activities over music, particularly jazz.

Study participants in both communities agreed that the jazz canon that encompassed the jazz standards of the 1930s were the most-performed and most-utilised body of songs that connected musicians and celebrated jazz performance. These findings aligned with the results of a study by Tipping (2015).

This study also revealed that, contrary to the findings from Prouty (2012), adversarial relationships between university-trained jazz musicians and non-university-

trained musicians were a non-issue in both communities. One of the consequences of having such small jazz communities in each region was that collaboration and connection superseded these social issues. In Mackay, it was suggested that university-trained jazz musicians could connect more with non-jazz musicians to help develop a greater music community. However, this line of investigation is beyond the scope of this study.

Practical Recommendations for Jazz Communities

Table 7.1 presents a collection of practical recommendations for jazz communities that have emerged from the findings of this study. These recommendations might serve as a useful guide for the development of other regional (and non-regional) jazz communities.

Table 7.1 Practical recommendations for jazz communities

Issue/factor	Impacted community	Cairns recommendations	Mackay recommendations	Addressing research question.
Venue owners are profit-driven and not interested in jazz music or the importance of the music culture of a venue.	Cairns and Mackay	Venue owners with a music background or interest in jazz significantly improve the musician experience at venues. Develop and maintain communication between venue owner and musicians.		RQ 1: Performance factor
Inadequate payment of jazz musicians compared to popular musicians	Cairns and Mackay	Communication between venue owners and musicians is critical to develop a better understanding of this issue.		RQ 1: Performance factor
Gig guide impact on attracting audiences	Cairns only	Gig guides can be used to target specific audiences. They work well for attracting tourists due to their access to regional promotional materials, but they are not useful for attracting local audiences.	Gig guides are not used in community	RQ 1: Performance factor
Social media used to attract audiences and promote gigs.	Cairns and Mackay	Social media is useful for attracting most groups, with the exception of older CJC patrons.	Social media is useful for attracting most groups. Some Mackay musicians found that friends would accept invitations on social media, but not attend the advertised performance. The CQCM used social media to good effect.	RQ 1: Performance factor

Issue/factor	Impacted community	Cairns recommendations	Mackay recommendations	Addressing research question.
Word of mouth used to attract audiences	Cairns and Mackay	Musicians and community members need to use word of mouth. This is an effective method in small communities.		RQ 1: Performance factor
Use of email to attract audiences.	Cairns and Mackay	Promotional email works well for attracting CJC members and older audiences. It is not useful for attracting younger audiences. It is recommended that gig promoters consider the age demographics in relation to email usage.	Promotional email works well for the CQCM and older audiences.	RQ 1: Performance factor
Use of ticketed shows to attract audiences	Cairns and Mackay	Ticketed shows worked well for the CJC, Bernie's Jazz Café and JUNCS. Overuse of ticketed shows can make events no longer exclusive.	Ticketed shows were used to good effect by Pyke's 5th on Wood and the CQCM. It is recommended to be used sporadically. Pyke suggested using a loyalty card to improve audience attendance for ticketed shows.	RQ 1: Performance factor
Musicians need touring circuits along Queensland coast.	Cairns and Mackay		It is recommended that coastal communities and venues need to communicate to establish a touring circuit for interstate and local musicians to perform along the Queensland coast. Large community organisations could help to coordinate this project. Discussions need to occur between interested venues and musicians.	RQ 1: Performance factor

Issue/factor	Impacted community	Cairns recommendations	Mackay recommendations	Addressing research question.
Venue owners' unrealistic timelines for musicians to attract audiences	Cairns and Mackay	Develop and maintain communication with venue owners. Venue owners need to understand the long-term strategies that develop audience engagement. The CJC has found a venue that hosts the organisation's performances without the expectation of attracting huge crowds.	Develop and maintain communication with venue owners. The CQCM has its own venues which allows complete autonomy for gigs. Communities could partner with larger organisations with cheaper more convenient performance options.	RQ 1: Performance factor
Geographic isolation. Local musicians are unable to see quality jazz performances on a regular basis.	Cairns and Mackay	It is recommended that regional tours be developed further to bring more acts to the regions.	Seek local alternatives. The CQCM and MECC try to address this issue by bringing visiting artists to the region.	RQ 1: Performance factor
Musician retention in communities	Cairns and Mackay	Create smaller groups to minimise the impact of musician loss.	Create smaller groups to minimise the impact of musician loss. The CQCM helps to keep musicians in the local area by providing performance opportunities.	RQ 1: Performance factor
Parochialism. Audiences not understanding jazz in regional areas. Cultural divide	Cairns and Mackay	Individual musicians try educating audience members. It is recommended that musicians engage with audiences and discuss jazz in an open way. Some musicians also arrange pop tunes in jazz styles.	The CQCM combines jazz bands and pop bands in concerts to bridge the gap in audience tastes. Audience are educated through performances and the presence of graduates in the community.	RQ 2 & 3

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Issue/factor	Impacted community	Cairns recommendations	Mackay recommendations	Addressing research question.
Venue experience too expensive for audiences	Cairns and Mackay	Venues need to provide more concessions and "happy hour" discounts to attract patrons.		RQ 2 & 4
Public transport issues for local residents in the suburbs	Cairns	A shuttle bus system could help to attract audiences from suburbs into the city.	Not an issue in Mackay due to the lack of multiple jazz gigs occurring on same night.	RQ 4
Venue location	Cairns and Mackay	Having all Cairns venues located in the CBD tourist hub maximises the potential for walk-ins.	Mackay does not have a tourist hub like Cairns. Venues are more spread out. It is detrimental for venues to be positioned too close to the nightclub district. It was recommended that Mackay venues team up to maximise audiences through a timetabled performance schedule for audiences to travel to each venue.	RQ 1 & 2
Venue size to attract travelling artists for concerts	Mackay.		Venues need to have a capacity of approximately 200 seats to suit the needs of some travelling performers. Communication with various venues and the Council is needed to solve this issue.	RQ 4

Issue/factor	Impacted community	Cairns recommendations	Mackay recommendations	Addressing research question.
Building an education network for the community	Cairns and Mackay	The Cairns jazz community has established a complex educational approach that involves a number of stakeholders including school jazz programs, a jazz club with active audience members, individual musicians and jazz tourists.	The CQCM is the major influence on jazz education in Mackay. The institution is well-positioned to interact with schools and the community.	RQ 2 , 3 & 4
Insurance costs	Cairns and Mackay	It is suggested that musicians include insurance fees in their performance fees.	It is suggested that musicians include insurance fees in their performance fees.	RQ 1 & 4
Attracting visiting artists to the region for performances	Cairns and Mackay	Use lifestyle attractions like fishing and holidays to attract visiting musicians to the region.	Use beautiful nearby locations such as the Whitsunday Islands to attract visiting artists to region.	RQ 1
Grants and funding training	Mackay		The CQCM could potentially assist musicians with the process of preparing grant applications.	RQ 3 & 4
Minimise transient musician populations	Cairns and Mackay	Form smaller more manageable groups to limit the impact of losing members.		RQ 1
External educational opportunities for regional areas	Cairns	The CQCM could deliver more outreach programs throughout North Queensland due to being the only tertiary provider of jazz education north of Brisbane.		RQ 3

Issue/factor	Impacted community	Cairns recommendations	Mackay recommendations	Addressing research question.
Creating a transition from school to professional jazz performer/educator in a regional city.	Mackay		The CQCM provides a link from schools through to post tertiary study by working with school groups and teaching tertiary students. This grows the number of future performers and educators in the region.	RQ 1 & 3
Bringing the jazz community together	Cairns and Mackay	The CJC invites all types of jazz musicians, ranging from Dixieland through to modern jazz, in order to bring the jazz community together.	The CQCM creates ensembles that include community members. This breaks down barriers and assists in changing perceptions of jazz.	RQ 1, 2 & 3
Long term jazz education strategies	Cairns and Mackay		Teachers are encouraged to teach jazz in their school programs.	RQ 3
Jazz musician divide on styles	Cairns and Mackay	Encourage the use of the jazz canon as a vehicle to share the performance of jazz.		RQ 1, 2 & 3
Divide between university-trained and non-university-trained musicians	Mackay		The CQCM could collaborate more with non-university-trained musicians through shared performances like jam nights.	RQ 1, 2 & 3

Evaluation

Evaluating a study and subjecting it to critical scrutiny, while assessing the robustness of the findings, is an important step in both quantitative and qualitative research (Horsburgh, 2003). Charmaz (2014, p. 338) believes "a strong combination of originality and credibility increases the resonance, usefulness and the subsequent value of the contribution." It is important to use appropriate criteria when assessing the quality of a study. This section will evaluate my study using two commonly used sets of qualitative evaluation criteria as a well two commonly used sets of grounded theory evaluation criteria.

Principals for Evaluating Qualitative Research

Generally, qualitative research uses two primary evaluating principals: validity and reliability (Creswell & Poth, 2017; Polanyi, 1958; Wu, Thompson, Aroian, McQuaid, & Deatrick, 2016). Furthermore, more specific sets of evaluation principals have been used, including: internal validity, external validity, reliability and objectivity (S. Merriam, 1995; Miles & Huberman, 1994). Although these evaluation measures originated from quantitative studies, they are considered relevant and applicable to qualitative research (R. B. Johnson, 1997). Corbin and Strauss (1990, p. 424) discuss how "grounded theory accepts the usual scientific canons of quantitative studies but redefines them carefully to make them appropriate to its specific procedures."

Internal Validity

Validity in a qualitative study refers to research that is "plausible, credible, trustworthy, and therefore, defensible" (R. B. Johnson, 1997, p. 282). How closely does a study's findings align and portray the authenticity of the topic investigated (S. Merriam, 1995)? Do the findings make sense, and are they credible to the study participants and to the readers (Miles & Huberman, 1994)?

One of the suggestions within the literature is to use multiple sources of data and methods of collecting data to confirm the findings. This technique is known as *triangulation* (Meijer, Verloop, & Beijaard, 2002; S. Merriam, 1995). In this study, I used semi-structured interviews with multiple participants in order to develop concepts that were a good fit with the data. These concepts were abstractions in the sense that they represented elements of not one study participant's story, but the stories of many participants. I interviewed a variety of stakeholders from the two jazz communities to confirm ideas as they emerged from the data, and to ensure that the developing theory aligned with the data as much as possible. Jazz musicians, educators, venue owners and audience members all provided differing yet connected views of the topic being studied.

Semi-structured interviews were not the only source of data for this study. A survey of Mackay audience members provided more useful data for the investigation. Performing and interacting with the participants and making observational notes helped me to obtain further clarification and confirmation of certain issues through a process known as submersion/engagement (S. Merriam, 1995). Lastly, the constant comparative method that is a feature of grounded theory also strengthened the validity of this study. Forming concepts (categories and properties) and comparing those concepts for

connections and relationships ensured that the emerging theory was not pre-conceived or forced upon the data. Instead, the theory was generated from the data itself.

External Validity

External validity refers to the extent to which a study's findings can be applied to other situations or settings of a similar nature (S. Merriam, 1995; Miles & Huberman, 1994). Strauss and Corbin (1998) discuss external validity and explain its use as an *explanatory power*. If theoretical sampling is applied diligently and the researcher samples and analyses the data to such a degree that the data becomes saturated, producing a varied and rich and integrated theory, the findings will demonstrate a greater explanatory power within the research field. Some elements of this study's theory could be transferred to other contexts such as music communities in other regional areas, due to this explanatory power and rigorous demonstration of theoretical sampling.

Reliability

Reliability refers to the degree to which a study can be replicated or reproduced by other researchers in the future (S. Merriam, 1995; Miles & Huberman, 1994). In a quantitative context, a scientific study can demonstrate reliability due to the precision of laboratory data. In qualitative studies, the task becomes more complex due to the nature and variance of social phenomena. Strauss and Corbin (1998, pp. 266-267) provide the following definition of reliability in a qualitative context:

Given the same theoretical perspective of the original researcher, following the same general rules for data gathering and analysis, and assuming a similar set of conditions, other researchers should be able to come up with either the same or a very similar theoretical explanation about the phenomenon under investigation.

Chapter 3 of this thesis documented the research methodology for this study. It discussed my interpretation of worldviews, the grounded theory methodology, and my process of data collection and analysis. According to Yin (2014), one of the prerequisites for enabling future researchers to repeat an investigation, is for the original researcher to document their processes and procedures.

Objectivity

Objectivity refers to the degree to which a research project is free from bias (Miles & Huberman, 1994). Does the researcher's own conceptions and misconceptions influence the findings, or do these findings and conclusions emanate from the research itself? In this study, I applied the following strategies adapted from Strauss and Corbin (1998, pp. 43-46) to limit the interference of bias.

- The researcher should think comparatively. Look for similarities and differences within the data.

- Gather multiple viewpoints to determine how different individuals view the area of investigation.

- Build variations into the evolving theory by interviewing a sufficient number of participants. This ensures that researchers can check their interpretations against alternative explanations.

- The researcher should question whether the findings fit the reality of the data.

- The researcher should maintain an attitude of scepticism during the data collection and analysis process. By treating theoretical explanations, categories and properties as provisional, the researcher is able to validate them against data emerging from future interviews.

- The researcher is required to follow the essential features of the research method to ensure transparency and thoroughness of process and application.

Principals for Evaluating Theory

This section will assess the grounded theory from this study against two sets of evaluation criteria. These include four principles outlined by Glaser (1978) and four principles outlined by Charmaz (2014).

Glaser's Criteria for Evaluating Theory

Fit

Glaser's first criterion for a theory to be credible, is that it must fit with the data it represents (Glaser, 1978). The theory that emerged from this study demonstrates fit because it was generated from the data itself. It was not forced or preconceived. Chapters 4 to 6 of this thesis document the specific findings that stemmed from the data collection and analysis processes, supported by sample quotes from study participants.

Work

Glaser's second criterion for a theory to be credible, is that it must be able to explain what happened or what is happening in the area of investigation (Glaser, 1978). Lomborg and Kirkevold (2003, p. 191) state that "theories should provide predictions, explanations and interpretations of what was going on in the area under study." My theory demonstrates this workability by providing an in-depth view of two jazz communities based on semi-structured interviews and a survey. The findings were presented as a practical discussion about the development and sustainability of jazz communities in North Queensland.

Relevance

Glaser's third criterion for a theory to be credible, is that it must be relevant to the various stakeholders within the discipline or area of study (Glaser, 1978). The data for this study was gathered from jazz community stakeholders using semi-structured in-depth interviews and a survey. Jazz musicians, audience members, educators, venue operators, and other members of the jazz community would find this study relevant because of the systematic processes that were used to gather data and formulate a theory.

Modifiability

Glaser's final criterion for a theory to be credible, is that the theory must be modifiable (Glaser, 1978). In other words, if future studies of regional jazz communities reveal new findings, it should be possible to modify this theory to accommodate those

variations. It should not be necessary to discard the current theory or deem it entirely

irrelevant. My theory satisfies this criterion because of one of the fundamental pillars of

the grounded theory method—constant comparison. During the analysis phase of this

study, concepts were generated by comparing incidents in the data and looking for

patterns. As concepts emerged, they were compared with other incidents and with other

concepts to establish the best fit with the data. The emerging theory was continuously

modified and refined in response to new data.

Charmaz's Criteria for Evaluating Theory

Credibility

Charmaz's first criterion for evaluating a theory is that it must have credibility.

Charmaz (2014, p. 337) believes that the research must "achieve intimate familiarity

with the setting or topic." My theory satisfies this criterion because it was generated

through a process of systematic comparisons between incidents in the data and between

the formulated categories. There are also strong associations between the data and my

analysis and discussion.

Originality

Charmaz's second criterion for evaluating a theory is that it must be original. Are

the categories fresh and do they offer new insights (Charmaz, 2014)? My theory

satisfies this criterion because it is the first study to investigate the jazz communities of

Cairns and Mackay in depth. The findings that have emerged are significant and new

within the literature about jazz communities. The specific focus on these two regional areas has generated valuable insights into these communities.

Resonance

Charmaz's third criterion for evaluating a theory is that it must have resonance. Have the categories portrayed the fullness of the area of investigation (Charmaz, 2014)? Charmaz states that the analysis should offer the participants or people in these communities deeper insights about their lives and their world. My theory satisfies this criterion because the major categories that emerged from the data—venues, regionality and education —are broad, complex topics of investigation. The findings that stemmed from these categories provide an in-depth understanding of the two jazz communities.

Usefulness

Charmaz's final criterion for evaluating a theory is that it must be useful. Does the analysis offer interpretations that people can use in their everyday lives (Charmaz (2014)? Since the publication of my journal article on jazz venues in Cairns in 2017 (McKenzie, 2017), I have been approached by the Cairns Regional Council to advise on specific issues and challenges relating to the music community. Another example of the usefulness of this theory is the collection of specific practical recommendations that were compiled during this study. These recommendations, which are presented in this chapter, might be of benefit to jazz communities in both regional and non-regional locations. Lastly, this study also provides a strong platform for future research into regional music communities.

Recommendations for Future Research

This study has used the grounded theory method to uncover a range of factors that have influenced the development of jazz communities in Cairns and Mackay, North Queensland. It has also produced recommendations that might benefit jazz communities in other regional areas of Australia and abroad. A potentially fruitful area for further research would be to compare the findings and recommendations that have emerged from this study with the experiences of people in other regional jazz communities. Such a study might provide useful comparisons and lead to a greater understanding of regional jazz communities in general.

Another potential area for future research would be to compare the results of this study with the experiences of people in larger jazz communities, particularly in metropolitan centres. Issues and recommendations that have emerged from this study might apply to larger communities, especially in relation to venues, education and economic factors.

The findings from this study that related to regionality might also provide a strong platform for future research. While a clear measurement and understanding of an Australian or regional jazz style was beyond the scope of this study, the literature suggests that geographical isolation and related factors may shape the performance of jazz styles (Nikolsky, 2012). Future studies focussing on the specific styles of jazz performed and composed in different areas of Australia, might uncover new findings about jazz musicians and their music in regional areas.

Whilst it was deemed a non-issue in Cairns and Mackay, future research into the differences between non-tertiary-trained jazz musicians and tertiary-trained jazz

musicians may yield important findings about their co-existence in other jazz communities. The literature showed this was a topic of investigation in other areas (Prouty, 2002), so further research into other regional and non-regional areas might yield new results on the topic.

Further studies on the development of jazz education in relation to parochial audiences in regional centres might also benefit the wider jazz community. This research could contribute to our understanding of building cultural capital and the development of broader musical preferences.

Lastly, the chosen grounded theory methodology could be applied to other music communities in Cairns and Mackay, to explore the development of the wider music community. This kind of study could potentially deepen the insights documented in this thesis while also providing new ones.

Conclusion

This study investigated factors that have influenced the development and sustainability of two regional jazz communities in Cairns and Mackay, North Queensland. The research relied upon in-depth semi-structured interviews with 24 participants drawn from both jazz communities. A jazz audience survey was also undertaken in Mackay. By using the grounded theory research methodology, three core factors emerged as the most significant influences: venues, regionality and education. The theory that stemmed from these core factors provided an in-depth understanding of the two jazz communities and the issues they face.

The findings suggest that Cairns and Mackay share many common issues relating to venues and venue owners. The study also revealed that similar regional issues impacted on each community. Educationally, the two regions differed quite markedly in their approaches, infrastructure and educators. As a consequence of these similarities and differences, distinctive approaches have evolved in each region for developing and sustaining the jazz communities. While it is clear that these two regional jazz communities face many challenges, the findings suggest that they are both passionate and committed to nurturing their art form into the future.

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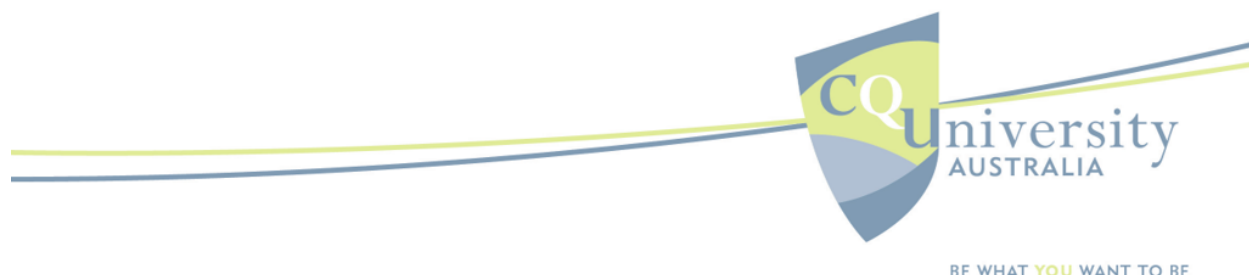
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Appendix A: Project Information Sheet

Project Information Sheet

Developing jazz communities in regional Australia: A multi-site qualitative study of Cairns and Mackay, North Queensland

Objective

You have been invited to participate in a research project that is being conducted by Mr Peter McKenzie, a PhD candidate within the School of Education and the Arts at CQUniversity. The aim of this study is to gain a better understanding of the factors that have influenced the development of jazz communities in Cairns and Mackay.

Interview

The primary source of data for this study will be interviews with individuals who can provide insights into factors that have influenced the development of jazz communities in Cairns and Mackay. If you decide to participate in this project, your interview will take approximately one hour to complete. It will be recorded and later transcribed to provide accurate records for analysis. The interview will be conducted at a time and place that is convenient for you.
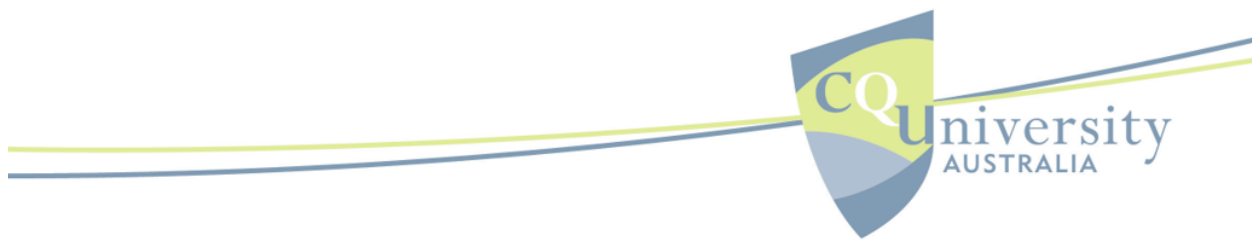
Confidentiality

Any information that you supply for this study will be treated in a confidential manner. Your identity will not be revealed in any project reports or publications arising from this study unless you give your permission on the consent form. Neither the recording nor the transcript of your interview will contain any identifying information. Any documents linking your identity to your interview will be treated confidentially, and will not be stored with either the recording or the transcript. In accordance with CQUniversity policy, the data collected during this study will be stored securely for a period of five years after the date of the last publication arising from this project, and will then be destroyed.

Publication of results

It is likely that the findings of this study will be published in a research journal and presented at an academic conference. If you would like to receive a written summary of the outcomes of this study please supply your e-mail address and postal address on the consent form.

Consent

Participation in this study is entirely voluntary. You may withdraw from the study at any stage prior to the analysis of the interview data. If you decide to participate in this project, you will be asked to complete a consent form prior

to your interview. If you withdraw from the study after participating in an interview, your interview recording and transcript will be destroyed.

Risks and benefits

There are no anticipated risks associated with participating in this study. While you may not directly benefit from participating, you will be contributing to knowledge that might benefit people associated with the development of the arts in regional and non-regional communities.

Further information

If you would like more information about this project please contact one of the following researchers.

Mr Peter McKenzie
Email: p.mckenzie@cqu.edu.au

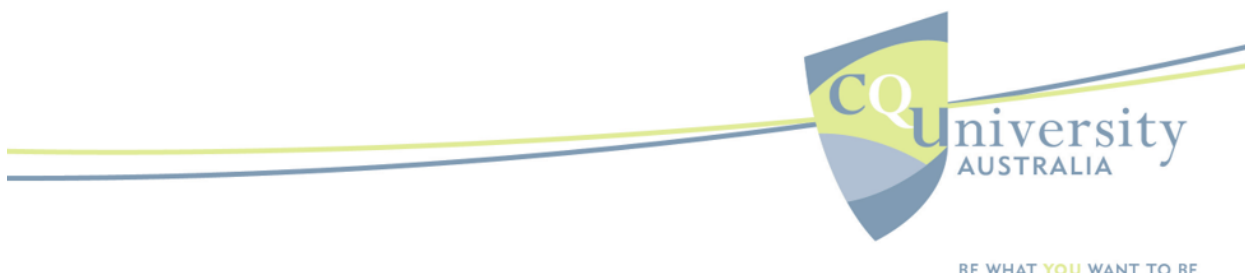Associate Professor Steven Pace
E-mail: s.pace@cqu.edu.au
Tel: 07 4940 7417

If you have any concerns about the nature and/or conduct of this research project please contact Central Queensland University's Office of Research Services.

Address: Building 32, Central Queensland University, Rockhampton QLD 4702
E-mail: ethics@cqu.edu.au
Tel: 07 4923 2603

Thank you for reading this information sheet.

Appendix B: Participant Consent Form

BE WHAT YOU WANT TO BE

Participant Consent Form

**Developing jazz communities in regional Australia: A multi-site
qualitative study of Cairns and Mackay, North Queensland**

I have read the information sheet for this research project. I understand that my participation in the study is entirely voluntary and that I may withdraw from it at any time. I also understand that my comments will be treated in a confidential manner and that my identity will not be revealed in any publications arising from this research unless I have given permission below.

Name: _____

Date of birth: _____

I agree to be named in any publications arising from this research.   ☐ Yes   ☐ No

Signature: _____   Date: _____

If you would like to receive a written summary of the results of this research project, please provide your contact details below.

E-mail address: _____

Postal address: _____

_____

Appendix C: Interview Questions

TQ1:   What performance factors contribute to, or detract from, the development and sustainability of a jazz community in regional Australia?

IQ: Do you perform jazz primarily to maintain a living? In other words, do you consider yourself a professional jazz musician? If not, what is your main occupation (s)?

IQ: If not a full-time musician. What factors stop you from being a full-time jazz musician?

IQ: Can you describe the types of groups you play in? Style of jazz performed?

IQ: Are the members of the bands you are involved in professional or semi-professional?

IQ: How many jazz gigs would you perform a year?

IQ: What styles of music are performed in your community? Can you comment on their significance?

IQ: Can you comment on the payment of your gigs?

IQ: Can you comment on the types of venues you perform at?

IQ: How are your gigs promoted?

IQ: In this community, how well does the local jazz scene retain musicians?

IQ: What do you think would attract or keep musicians in regional centres like this?

IQ: Do outside jazz musicians play here regularly?

IQ: Are there jam sessions for players to collaborate in this region?

TQ 2: What sociological factors contribute to, or detract from, the development and sustainability of a jazz community in regional Australia?

IQ: Do you feel geographically isolated from jazz communities in major cities?

IQ: What helps connect you to the greater jazz communities of Australia and overseas?

IQ: Can you discuss any economic impacts that have affected the jazz community?

IQ: How has tourism affected the jazz scene here? What are the positive and negative impacts?

IQ: Can you comment on the support and interaction from local audiences?

IQ: Is there anything unique about Australian jazz?

IQ: What is your definition of a jazz community?

TQ 3: What educational factors contribute to, or detract from, the development and sustainability of a jazz community in regional Australia?

IQ: Describe your musical education.

IQ: In this region, how have tertiary trained jazz musicians influenced the jazz community?

IQ: In this region (Cairns) how have TAFE-trained musicians influenced the jazz community? Is there integration or segregation?

IQ: Is there collaboration or a divide between tertiary-trained and non-trained jazz musicians?

IQ: Could you describe the types of jazz education programs available in local schools?

IQ: How important is it for jazz musicians to seek guidance/training in larger cities compared to regional areas?

IQ: How often do visiting jazz musicians come and work with students at the school?

IQ: What is the relationship between young jazz musicians and more experienced players?

IQ: Could you comment on the retention of jazz trained educators in this region?

IQ: Do you teach jazz privately?

IQ: Are there different jazz education methods used in this region by teachers? For example, the Jamie Aebersold/codified approach or a more modern approach?

IQ: Are there any external music educator groups that are not affiliated with an institution that visit this region? How does this benefit jazz musicians and their learning?

IQ: (Mackay) How has the presence of the Conservatorium of Music impacted the jazz performances opportunities in the community?

TQ 4: What governmental factors contribute to, or detract from, the development and sustainability of a jazz community in regional Australia?

IQ: Can you comment on the available funding opportunities for artists in your region?

IQ: Have you ever applied for funding or support from your local Council, state government or federal government?

IQ: Do you feel the local and state governments support the arts and the development of your jazz community?

IQ: How do governmental decisions help your jazz community?

IQ: What types of governmental restrictions do you find impact your jazz community?

Appendix D: Audience Survey

FEEDBACK

CQUniversity AUSTRALIA

Developing jazz communities in regional Australia: A multi-site qualitative study of Cairns and Mackay, North Queensland

Objective

You have been invited to participate in a research project that is being conducted by Mr Peter McKenzie, a PhD student within the School of Education and the Arts at CQUniversity. The aim of this study is to gain a better understanding of the factors that have influenced the development of jazz communities in Cairns and Mackay.

As an audience member of this live jazz performance at CQCM, this survey aims to gather information relating to:
Demographic data, musical preferences and jazz attendance rates.

_____

1. **What is your sex?**
   - ☐ Female
   - ☐ Male

2. **What is your age?**
   - ☐ 25 and under
   - ☐ 25-35
   - ☐ 35-50
   - ☐ 50-65
   - ☐ 65+

3. **Which of the following options best describes your current occupation?**
   - ☐ Primary school student
   - ☐ High school student
   - ☐ Tertiary student
   - ☐ Full-time employee
   - ☐ Part-time employee
   - ☐ Self-employed or proprietor
   - ☐ Home duties
   - ☐ Unemployed
   - ☐ Retired
   - ☐ Other (please specify)

   _____

4. **Are you a musician or can you play a musical instrument?**
   - ☐ Yes
   - ☐ No

5. **How many jazz performances have you attended in Mackay in the last 2 years?**
   - ☐ None
   - ☐ Less than 5
   - ☐ Between 5-10
   - ☐ Too many to count

6. **How many of these jazz performances were CQCM related events?**
   - ☐ None
   - ☐ Less than 5
   - ☐ Between 5-10
   - ☐ All of them

7. **Please list other jazz performances that you have attended in Mackay, in the past 2 years, that were not CQCM related.**

   _____
   _____
   _____
   _____
   _____

PLEASE TURN OVER

344

FEEDBACK

8. What was your main reason for attending this performance at CQCM?

_____

_____

9. How often do you listen to Jazz?

- ☐ Once a week
- ☐ Once a fortnight
- ☐ Everyday
- ☐ Never

10. How often do you listen to Country music?

- ☐ Once a week
- ☐ Once a fortnight
- ☐ Everyday
- ☐ Never

11. How often do you listen to Rock and Roll?

- ☐ Once a week
- ☐ Once a fortnight
- ☐ Everyday
- ☐ Never

12. How often do you listen to Pop music?

- ☐ Once a week
- ☐ Once a fortnight
- ☐ Everyday
- ☐ Never

13. How often do you listen to Classical music?

- ☐ Once a week
- ☐ Once a fortnight
- ☐ Everyday
- ☐ Never

14. Would you like to make any further comments on live jazz in Mackay?

Thank you for completing this survey. It is greatly appreciated.
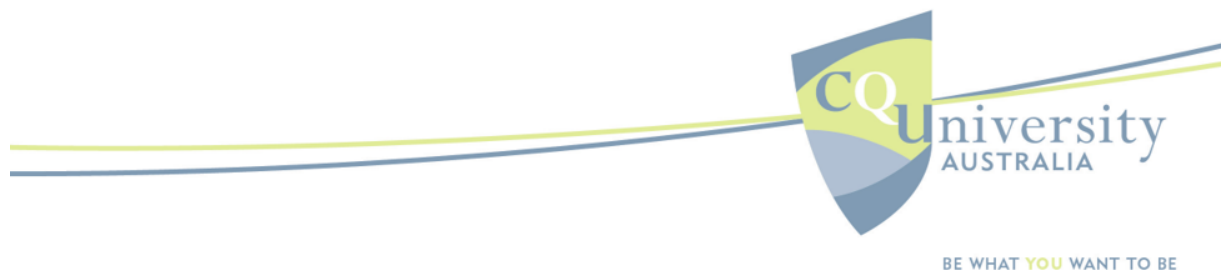
Peter McKenzie
MLM, BJazz, Grad.Dip L&T, AMusA
Lecturer - Music
Central Queensland Conservatorium of Music/School of Education and the Arts
CQUniversity Mackay, Building 21, Boundary Rd, Ooralea Mackay QLD 4740

Appendix E: Receipt of Gift Voucher

Receipt of Gift Voucher

**Developing jazz communities in regional Australia: A multi-site
qualitative study of Cairns and Mackay, North Queensland**

I certify that I have received a $30 Coles Myer gift voucher from Mr Peter McKenzie for my voluntary
participation in the research project entitled 'Developing jazz communities in regional Australia: A multi-site
qualitative study of Cairns and Mackay, North Queensland.

Name: _____

Voucher number: _____

Signature: _____   Date: _____

Appendix F: Codes and their Meanings

This appendix provides a list of the codes that were formulated during this study. Included with these codes are their meanings. The codes are organised into tables that show their relationships.

Table D.1 Codes associated with venues

Codes	Meaning
Specific venues	Discussion on specific venues
Venue appreciation	The venue owner's appreciation of the performance and musician
Venue comparison	Comparing each venue for challenges
Venue preferences	What preferences exist for each venue
Ideal venue	What constitutes an ideal venue for community members
Venue manager's direction	The management direction of a venue
Budget	The challenges of budgets for venue owners/musicians
Venue development	The challenges of developing a venue
Venue closures	The challenges of venue closures
Noise abatement	Sound restrictions and governmental requirements
Licenses and permits	Governmental requirements for venues and musicians
Marketing tools	The types of marketing tools used by venue owners and musicians

Table D.2 Codes related to regionality

Codes	Meaning
Bogans	The challenges of parochialism and cultural differences in North Queensland
Definition of jazz	Definitions of the jazz style
Funding	Funding for musicians
North Queensland lifestyle choice	The aesthetic qualities of living in North Queensland
Backpackers and music	Backpackers and their relationship with the musical community
Tourism	The tourism industry
Work/life balance	Musicians balancing work and life. Includes music and non-music related jobs
Backpacker economy	Economic factors relating to the backpacker industry
Hospitality industry connections	The hospitality industry and jazz performances
Con staff influence community	The interaction and influence the staff at the CQCM have with the local community
Government restrictions	The types of governmental policies and laws that impact the jazz community
Greater jazz community. Comparisons to other regions	The comparison between the two jazz communities in this study and communities both in Australia and abroad

Codes	Meaning
Levels of musicianship in community	The impact of different musical abilities and levels within each community in relation to musicians and performances
Southern acts	The impact of southern acts on both jazz communities
Travelling and tours	The challenges of tours and travelling for musicians within the jazz community
Geographical isolation	The challenges of geographical isolation

Table D.3 Codes associated with audiences

Codes	Meaning
Audience knowledge and appreciation	The challenges of jazz appreciation and knowledge from the audiences
Demographics	Factors relating to the different demographics and the impacts on the jazz community
Educating audiences	Factors that relate to educating audiences from the musician perspective as well as other community members
Attending gigs	Challenges and issues relating to audience members attending gigs. Includes all members of jazz community that form part of an audience
Distance to gigs for musicians	Challenges relating to attending gigs. This includes the issue of distance and travel

Table D.4 Codes associated with performers

Codes	Meaning
Attracting audiences	The challenges associated with musicians attracting audiences to their gigs
Attracting musicians	The challenges associated with musicians attracting other musicians to perform with in community
Retaining musicians	The challenges associated with retaining musicians in regional communities
Frequency of gigs	The amount of performances a musician in the community has
Jazz vocalists influence	The influence and impact jazz vocalists have on the jazz community
Music business skills	The challenges associated with music business skills for community musicians
Music as a career	Challenges associated with choosing and sustaining a music career in regional communities

Table D.5 Codes associated with education

Codes	Meaning
Wallpaper gigs	Challenges associated with musicians performing wallpaper gigs i.e. gigs that are purely background music and not designed to focus on musicians.
Graduates' influence	The influence that CQCM graduates have on the community

Codes	Meaning
Tertiary vs non-tertiary	The challenges associated with tertiary-trained and non-tertiary-trained musicians in the community
Approaches to teaching jazz	The challenges of teaching jazz and the different educational approaches that the community musicians use
School jazz education	Factors associated with school jazz education
Private tutors	Factors associated with private tuition
CQCM educational output	The educational influence that CQCM staff have on the community
Community musician music training	Factors associated with community musicians and educational opportunities