

Jazz up North Down Under: An inquiry into jazz performance, culture and identity through collaborative recitals in Queensland, Australia

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Abstract: This doctoral study in music performance will investigate the influence of jazz identity and culture on jazz performance through collaborative recitals in Queensland, Australia. Specifically the study involves the production of three major performances involving a variety of performers in a range of settings including major festivals, concert series and jazz clubs in metropolitan and regional areas. Through artistic practice and the collection of data from a range of sources, Queensland jazz performance, jazz identity, the collaborative experiences and relationships existing amongst individuals prominently involved in the jazz community will be explored.

Introduction

The value of exploring how jazz practitioners in specific areas identify themselves and their cultural environments, how they interpret recognised jazz elements and how the identification of these factors informs performance outcomes has been accepted in the international academic community for some time (Finkelstein, 1948; Ulanov, 1972; Macdonald, 2005; Yanow, 2005; Rechniewski, 2008; Rose, 2012).

From an Australian perspective a variety of surveys have been undertaken regarding the origins and culture of Australian jazz (Bisset, 1979; Whiteoak, 1999) and jazz identity (Sharpe, 2001; Zolan, 2008; Shand, 2009; Rose, 2012). Framed as investigations into Australian jazz it can be argued that by the sheer volume of studied artists, performances and venues being predominantly from the southern states of Australia that the existing literature gives warrant for research into jazz performance with a focus through a more northern lens. This investigation gives an excellent opportunity to illuminate what unique elements and factors contribute to the culture, identity and performance outcomes of jazz performers from a distinctly Queensland perspective. The subsequent analysis and discussion of data collected within this project will contribute to an account of jazz culture and identity in Queensland and its effect on my own and other artists' performance outcomes in the past and present. This information will be of relevance to the national and international jazz community by expanding the discourse of perspectives and links between jazz culture, identity and performance at a time of globalisation and convergence in the jazz diaspora.

The research location

Throughout its history, Queensland, Australia's northernmost state, has established a culture distinct from the more prominent states of New South Wales, Victoria as well as the other states and territories. "Even at the earliest stages of the colony's existence some 'Queensland' characteristics such as sense of grievance about Southern neglect, decentralisation, and a focus on development and progress had begun to emerge" (Wear, 2007, para. 2). The State's rural identity has long been associated with even the capital metropolis of Brisbane, which is often referred to as "just a big country town" (Cubby & Lutton, 2010). In more recent times however there has been a shift from Queensland being identified as rural and decentralised to a region more urban in nature with the south-eastern corner being one of the "fastest growing metropolitan regions of Australia" (Wear, 2007, par 23).

Of specific interest to this study is how the distinct and changing broader culture of Queensland implicates jazz performance, identity and culture. My current performance profile presents an excellent opportunity to investigate these issues. In recent times I have been prominent in the Queensland jazz scene with the award of a Churchill Fellowship in 2013, winner of the best jazz work category at the 2013/2014 Queensland Music Awards and achieving several highly commended works in 2015 & 2016. As a performer I have led my ensemble *Andrew Butt Trio* + at venues across Queensland and Australia including Brisbane Powerhouse, JMI Live, Brisbane Jazz Club, Brisbane Multicultural Arts Centre, Bernie's Jazz & Piano café Cairns, Empire Theatre Toowoomba, Bennetts Lane Melbourne and at multiple festivals including Easter Jazz Toowoomba, The Valley Jazz Festival and the Brisbane International Jazz Festival. As a composer I have been commissioned and supported by several Queensland based ensembles and organisations including Jazz Queensland and the Queensland Government to create works for performances ranging in settings from small jazz venues to Queensland's major festival the Brisbane International Jazz Festival (Budd, 2014). Other career highlights have included performing as a jazz soloist with the Queensland Symphony Orchestra, having works included in the Australian Jazz Real Book (Nikolsky, 2015) and being featured several times on Australia's iconic national jazz radio program Jazz Track (ABC Jazz, 2014). These experiences have enabled me to work collaboratively with a range of prominent Australian jazz musicians, venue owners, and festival directors in a variety of metropolitan and regional settings providing an ideal opportunity to investigate my central research question of:

How does jazz culture and identity in Queensland Australia influence my jazz performance and creative outcomes?

Literature review

It should be noted that, for the purposes of this paper, not all literature has been cited. Please refer to the attached Bibliography for a more comprehensive list of related sources.

When I began exploring jazz culture and identity in Queensland and its influence on jazz performance I immediately identified the importance of surveying two related fields of research: In the first instance it was critical to survey the literature that pertains to music performance as research including doctoral writing in the performing arts, particularly in relation to collaboration, culture and creativity; secondly I needed to examine the existing literature on jazz culture, jazz identity, and jazz performance from an international, national and Queensland perspective.

Although a relatively new research field, artistic based practice in music has in recent times seen considerable development and discussion internationally and in Australia (Dobson, 2010; Draper & Harrison, 2011; Dogantan, 2012; Holmes & Holmes, 2013). Draper and Harrison's (2011) paper entitled *Through the eye of a needle: the emergence of a practice-led research doctorate in music* provides a good overview of the development of practice led research:

In the past, music PhDs have utilised well-trodden approaches with outcomes including musicology dissertations and composition portfolios ... In Britain, the Arts and Humanities Research Council (AHRC) adopted the term practice-led research and many institutions have followed suit elsewhere. On the one hand, this evokes essential relationships between theory and practice, while on the other hand, it suggests methodologies that differentiate artistic research from the mainstream (p. 88).

In recent times several publications have done much to illuminate the discourse in music performance as research particularly in an Australian context. Louise Ravelli, Brian Paltridge and Sue Starfield's (2014) *Doctoral writing in the creative and performing arts* provides many examples of how the written text can be combined with a creative output such as music performance to produce a research outcome. Through a variety of student, academic, and institutional perspectives a picture emerges of a varied landscape of doctoral writing existing across a range of arts disciplines. Despite the variety of submission formats and methodologies across institutions there is consensus across each chapter that artistic research must be investigative, systematic and contribute to original and new knowledge. Of particular interest to this study is Anne-Marie Forbes (2014) chapter on the role of the exegesis in music performance where she discusses "For a jazz musician ... there is a strong emphasis on improvisation or composition of one's own material for performance, the 'originality' in the performance is immediately apparent" (p.266). Forbes also discusses primary data being of video and audio recordings and observations by the performer and others and that "the nature of the research enquiry may be autoethnographic ... and thus could be subsequently developed from these journals to provide a " thematic narrative" (p. 272).

Collaborative Creative Thought and Practice in Music edited by Margaret S. Barrett (2014) also does much to contribute to the research domain of creative thought and practice in a variety of performance, musicological, compositional and educational collaborative contexts. Barrett recognises that when the "intersections between the social environment, motivating factors, and domain and creativity relevant skills, the collaborative possibilities of creative thought and practice are brought to the fore" (p.5). Creative collaborative relationships are explored throughout each chapter in a variety of musical contexts including jazz and improvisation. Raymond MacDonald's (2014) chapter *We Are All Musical: Investigating Improvisation as Collaborative Creativity* discusses the key elements of collaborative music-making in an improvisatory context. MacDonald suggests "that creativity does not reside within the individual but rather can be developed and realized in group contexts" (p.88). Aspects of this and other chapters in regards to creative collaboration resonate strongly with my intended course of investigation.

Collaborative Creativity: Contemporary Perspectives edited by Dorothy Miel and Karen Littleton (2004) draw on the recognition of creativity as a fundamentally social process. "the central tenet of this volume is that if we are out to characterise human creativity we need to study and understand the socioemotional, interpersonal and cultural dynamics which support and sustain such activity" (p.1). Chapters are presented by a variety of authors including Seana Moran and Vera John-Steiner regarding how collaboration in creative work impacts identity.

Mihaly Csikszentmihalyi has much to offer this project in suggested constructs to identify creativity and new knowledge, elements that are essential to practice based artistic research. In *Creativity: Flow and the Psychology of Discovery and Invention* (1996) Professor Csikszentmihalyi builds on his theory of Flow (1990) by striving to identify how creativity has been a force in the individual lives of more than 90 exceptional people by undertaking and analysing a series of interviews. In this book he suggests a model where

"creativity can be observed only in the interrelations of a system made up of three main parts. The first of these is the domain, which consists of a set of symbolic rules and procedures ... domains are in turn nested in what we usually call culture ... The second component of creativity is the field, which includes all the individuals or actors gatekeepers to the domain ... finally, the third component of the creative system is the individual person. Creativity occurs when a person, using the symbols of a given domain such as music, engineering, business, or mathematics, has a new idea or sees a new pattern, and when this novelty is selected by the appropriate field for inclusion into the relative domain" (pp. 27-28).

Using this model it is immediately evident of the importance of identifying the domain and field in jazz research, identity and performance.

Sidney Finkelstein's (1948) *Jazz: a People's Music* is an example of the early investigations into jazz where the art form began to be recognized as analytically distinct from Western Art Music. "People who create jazz generally don't write about it, and jazz records have a way of being remembered after theories about them are long forgotten" (p. 1). Finkelstein recognized that jazz was of largely an aural tradition and this tradition was mostly communicated through culture and the musicians directly involved in it. He asserts that jazz at the time was largely derived from the African-American people and was "more than just the notes" (Rose, 2012 para.14). At the time other academics and writers also recognised that Finkelstein's work was

"the most serious and worthwhile discussion of the subject to date, and more ... [Finkelstein's] book presents a sober analysis of the sources and the growth of jazz in its social setting, and at the same time demonstrates a method of study sorely needed in the understanding of music and its history" (Cazden, 1949 p. 186).

Another early musicologist Barry Ulanov (1950) recognised the importance of identity and culture in studying jazz and it's performance outcomes. In *A History of Jazz in America* he observes "many of the insights which may be present here were gained under the tutelary guidance of jazz musicians themselves ... Duke Ellington, Billy Strayhorn, Toby Hardwick, the late Chick Webb" (Ulanov, 1950, p. ix). Chapters within this work are focused on the artists as well as localities including New Orleans, Chicago and New York. In his later writings Ulanov states that "In jazz, identity is everything. The marks by which we recognise a player or singer are the form and content of the music. As in almost no other art, individual identity shapes the structure of jazz" (Ulanov, 1979, pg. 245).

Although the importance of identity and culture was recognised early on in the study of jazz and was explored more extensively outside of the realms of academia (Davis, 1989; Yanow, 2005; Ratliff, 2008) it was quite some time before this method of cultural investigation would be utilised further. Instead, the study of jazz was dominated by either a more traditional western analytical approach by musicologists including Gunther Schuller (1968) or by African American writers such as Ralph Ellison (1952) "whose perspective of the music and its relations to African American roots and its cultural function dominated their commentary" (Rose, 2012, para.16).

Of particular interest to this investigation has been the emergence of recent research into jazz identity, jazz culture and collaboration from outside of North America that have followed similar approaches to those established by Finkelstein and Ulanov.

Researcher Raymond MacDonald is one that has much to offer to the research field with regard to musical identity, cultural practice and collaboration particularly within jazz performance contexts. His 2005 investigation *Musical identities of professional jazz musicians: a focus group investigation* with fellow Scottish saxophonist and researcher Graeme Wilson recognised that “Jazz is a uniquely interactive creative practice, dependent on shared practices and meanings ... [that] are inseparable from social and cultural context” (p.398). This study has particular resonance with this project exploring similar themes and identifying that “research on musician’s views has been concentrated on individuals in the USA” (p.398). The focus group interviews used in this study are also of much interest to my own research, one that I will outline in more detail in my proposed methodology. MacDonald also recognises in an earlier study with David Hargreaves and Dorothy Miell, (MacDonald, Hargreaves, Miell, 2002) that “the social functions of music in the lives of individuals have been seriously neglected” (p.5). MacDonald and Wilson’s 2006 paper *Constructions of jazz: how jazz musicians present their collaborative musical practice* investigates the social and psychological implications of the collaborative nature of jazz through a series of interviews with 10 professional UK jazz musicians. “Identity as a jazz musician was negotiated with other individual identities; the relationship between gendered identities and identity as a jazz musician is examined as an instance of how conflict between these identities may allow hegemonic influences to operate” (MacDonald & Wilson, 2006 p. 59). The identification of hegemonic influences and how they influence performance outcomes within a Queensland context is extremely pertinent to this project and MacDonald and Wilson’s paper provides an excellent template for further investigation.

When one surveys the international academic literature it is evident that in more recent times many studies have been undertaken to explore jazz identity, jazz culture and jazz performance in a diverse range of locations and contexts outside of the USA (Atkins, 2001, 2003; Jordan F., 2010). To keep within the scope of this project however I saw it as imperative to explore the research and writing that had been undertaken from an Australian and Queensland perspective.

Black roots white flowers: A history of jazz in Australia (Bisset, 1979) and *Playing ad lib: improvisatory music in Australia 1836-1970* (Whiteoak, 1999) are excellent places to start when exploring the narrative of Australian jazz over the last century. Both books trace the history of Australian jazz from its early vaudeville shows through to the 1970’s. Each give evidence that from the early days of Australian jazz, musicians from the USA and Europe visited Australia to perform as solo acts as well as collaborate with Australian contemporaries. This was particularly evident through both World Wars when Afro Americans frequented our shores interacting with the surrounding musical communities. From my days as a teenager in Cairns interacting with musicians who grew up at a time when many US troops were based in the Far North, I began to consider if this had influenced the rich jazz culture that was evident in this part of the world. This is a theme that I intend to pursue further within this project. In contrast to the documentation of early interaction of musicians from overseas Bisset and Whiteoak share the sentiment that “musical development has taken place [in Australia] largely in isolation from direct interaction with the mainstream of European, American and Afro American creative thought and activity” (Whiteoak, 1999, p. xiii). Both books also have in common the recognition of individual identity and culture and it’s importance in documenting the essence of jazz. Whiteoak states “that any study of Australian music that focuses only upon the composer or the score and fails to consider music as a process, as cultural, as social and political action, as a vehicle for artistic expression or exploration, tells only a small part of the story” (Whiteoak, 1999, p. xiii)

The works of Bruce Johnson (1987, 2000, 2011) are another excellent resource when examining the narrative of jazz in Australia. Following on from his 1987 publication *The Oxford companion to Australian jazz* that provided an excellent overview of Australian jazz up to the late 1980’s Johnson has continued to be prominent in the field of Australian jazz research. In *The inaudible music: jazz, gender and Australian modernity* (2000) he

“offers an outline of Australian jazz history in the context of a broader social history that examines the catalytic effect of jazz and the mass media on class relations, gender roles, and intellectual discourse during Australia's transition from colonial backwater to cosmopolitan world power” (Macrae, 2004, p.176).

Interestingly Johnson’s line of enquiry at times offers an opposite tangent to my own where he investigates how jazz has shaped Australian culture and not how Australian culture has shaped jazz. In his 2011 paper *The Australianisation of Jazz: A Strange Outcome of Media Convergence* he explores the concept of jazz being responsible for changing Australia’s identification from one of a more rural nature to one being more urban or modern. “The dichotomy between rural and urban provided a foundation for various structuring devices in narratives of nation” (p.33). Of interest to my own research is the concept of modernity, its association with jazz and its association with big city culture especially when it can be argued that Queensland held onto its “big country town” (Cubby & Lutton, 2010) identity for a considerable time throughout the last century.

It is also argued in John Sharpe’s 2001 book *Don’t worry baby they’ll swing their arses off* that “jazz has been an integral part of Australia’s cultural development” (Brent, 2001, p. 7). This book brings together more recent text and oral histories as part of the Australian jazz Archive. Although again, for the most part, this book focuses on musicians based in southern localities it does provide an insightful chapter on Johnny Nicol, a self-taught guitarist and vocalist from Ayr in North Queensland. Through my research and performances in Queensland Nicol’s name has been prominent in being one of the few indigenous Queenslanders to be recognised on the international stage. Of interest to my own research are my performance projects with Wilma Reading, a contemporary of Nicol. Although having performed and collaborated with jazz greats such as Duke Ellington and Billy Strayhorn, Reading has only recently received wider recognition in her home state and country. It is hoped that through my collaborative work with Reading at The 2015 *Brisbane International Jazz Festival* (Budd, 2015) and *Tanks Jazz Up North Series* (Cairns Regional Council, 2016) and by the collection of data and literature as part of this PhD project this situation may be partially rectified.

In more recent times John Shand (2009) and Miriam Zolan (2008) have published excellent investigations into Australian jazz identity and culture through a series of interviews with prominent Australian jazz musicians. In common with Sharpe however they have made little effort to “interpret this data within a larger framework” (Rose, 2012, para .4). Also in common with Sharpe is the focus on southern state musicians in the main body of their writing. An exception to this is the discussion on Future Stars of Australian jazz in the final short coda of *Jazz: the Australian accent* (Shand, 2009) where several Queenslanders are mentioned including Kristin Berardi and Elliot Dalglish. These are examples of artists that I have directly collaborated with, are currently based in Queensland and demand further enquiry.

The Permanent Underground: Australian Contemporary Jazz in the New Millennium (Rechniewski, 2008) provides an excellent commentary on the current state of affairs in regards to the place of jazz in the nation's social landscape and has generated much discussion in the academic field (Denson, 2009; Rose, 2012). Many themes in this national survey resonate with the Queensland jazz scene including limited employment opportunities and lack of recognition in mainstream culture. The paper gives one of the more comprehensive analyses of the national jazz scene noting that

“While the pool of musicians [in Queensland] remain small, the educational institutions that teach jazz turn out high-quality students: Kristin Berardi, for example, who last year added the Freedman Fellowship to her victory at Montreux in 2006, is from Queensland. There's also a core of jazz-improvising musicians of exceptional ability- saxophonist Elliot Dagleish, violinist John Rogers and drummer Ken Eadie, to name but a few” (p.26).

While Queenslanders receive sporadic mentions in much of the previous literature surveyed in this review it is most refreshing to see our State receive its dues. Rechniewski also recognises that

“At the level of academic research the problem is similar and despite the important work of Bruce Johnson ... Roger Dean ... there are relatively few books and articles published by Australian writers and researchers about the local and international jazz scene” p.46.

In the recent 2015 paper “*A tale of five festivals*”: *Exploring the cultural intermediary function of Australian jazz festivals* Brent Keogh considers the artistic programming of Australia's major jazz festivals over the previous decade. It is encouraging that the *Brisbane International Jazz Festival* as one of the festivals included in this project is given recognition as one of the nation's major festivals and Queensland's largest. The paper provides extensive analysis on the implications of festival programming “to provide an insight into the complex role of festivals as cultural intermediaries in current Australian jazz scenes and detect some trends by way of data analysis” (Keogh, 2015, p. 185).

Fellow Australian jazz saxophonists Jeremy Rose and Robert Burke have in recent times emerged as prominent contributors to the Australian field of artistic practice research within the jazz realm. While Burke's line of enquiry takes an alternate more analytical approach in examining the “influences, processes and idiosyncrasies in musical improvisation” (Burke G. , 2015, p. iii) Rose has followed a similar path to my own in establishing connections between identity, culture and artistic practice although through a compositional lens. In 2012 Rose recognised that

... Australian jazz identity has warranted an in-depth ethnographic inquiry for a long time, with Australian jazz research methods lagging behind current musicology topics and techniques. Despite jazz music's enduring presence in Australia's cultural fabric throughout its 90-year history here, there have only been a limited number of academic research projects undertaken (Rose, 2012, para. 6).

Rose also identifies that “jazz studies, which have tended to focus on purely musical characteristics ... fail to provide a broader and comprehensive understanding and reflection on the spirit of the music via its cultural traditions” (Rose, 2012, para. 9). Both Burke and Rose are prominent on the national and international performance jazz scene through a variety of collaborative performance projects however, in terms of research output, have been for the most part focused on their home states and cities of Melbourne & Sydney.

The Central Queensland Conservatorium of Music's (CQCM) partnership with Hamilton Island Enterprises is one that draws attention when searching for existing jazz research in Queensland. Over time CQCM musicologists have analysed the effects of industry-based education between students and professional musicians (Kerr, 2010; Kerr & Knight, 2011). Although of some cultural interest to this study the research is more related to the development of performance skills rather than enquiring of the links between identity, culture and performance. Peter Roennfeldt's *Beyond the Ivory Tower-Higher Education Institutions as Cultural Resource: Case Study of the Queensland Conservatorium Of Music* (2011) gives an excellent overview of the development of tertiary education in this state from the 1950's through to its time of publication. So far the effect of tertiary jazz education on jazz culture and performance in Queensland has been a theme that has appeared throughout focus group interviews and Roennfeldt's research provides a useful source for further cross-reference. Another source of cross-reference is my own Masters dissertation *Exploring the Delivery of jazz education: Ensemble performance in a Queensland high school setting* (Butt, 2012) that explores links between education and jazz performance outcomes. Finally Malcolm Cole's 2014 PhD thesis *Tropical sounds: a cultural history of music education in Cairns and Yarrabah: 1930 to 1970* although not directly related to jazz offer some useful insights into the musical culture of the Far North particularly from a historical perspective.

When one narrows the geographic and research boundaries and finally arrives *Up North Down Under* it is clear that the jazz research landscape is decidedly sparse, paralleling Queensland's population density, and demands further enquiry.



Research methodology

Taking into account the structure of the PhD in Music Performance at UQ, and given the research setting, resources and participants that I have available to me, I have decided to address the central research question in a series of stages using a mixed-methodology of reflective practice, autoethnography, literature research and interview research. I have chosen to conduct the research this way in order to add further depth and clarification, which “increases the rigor of [the] data collection and analysis” (Nueman, 1997, p. 336). This will also enable me to come to well-informed conclusions that are not based on my own opinions and experiences alone.

The research and data collection will occur in three phases that will correlate with the major performances produced over a three-year time frame. The exact nature and timing of these performances will be reliant on submissions and invitations from the producers and artistic directors of designated events and will be approved in consultation with the School of Music. The first performance has already been undertaken at the 2015 *Brisbane International Jazz Festival* “the largest jazz festival in Queensland” (Keogh, 2015, p. 187) where my group was invited to perform as a feature artist on Saturday the 6th of June. The second performance is soon to be undertaken as part of *Jazz Up North* (Cairns Regional Council, 2016) at the Tank Arts Centre in Far North Queensland. In conjunction with these and other performances, qualitative data from a variety of sources will be collected to provide a scholarly context and a framework from which to fully understand the performances as a research outcome. It is intended that this data will be collected in the following ways:

Audio and video recordings

Recorded data will be taken of group rehearsals, performances and of my own individual practice sessions and other performances leading up to and including the major recitals. The recordings are intended to keep a record of the collaborative and individual input of each participant in the creative process and to monitor the development of various musical elements including repertoire choice, instrumentation, arrangements, and improvisation. It is expected that the recorded data not only be an account of identified musical elements and musicians’ perspectives but also act as a record of non-verbal communication and gestures that typically occur in the collaborative process of rehearsing and performing.

Interviews

It is intended that participants involved in the research project will take part in a series of interviews in two stages.

The first stage of interviews will take place with the performers directly involved in each performance. They will take place at a mutually agreeable time and ideally be conducted in and around rehearsal and performance spaces and times. The interviews will be undertaken at a time as close as possible to each performance to maintain the integrity of the project with the musician’s performance outcomes and interactions still fresh in each participant’s memory. Ideally these interviews will be conducted via a small focus group approach involving each musician of the performing group. The ‘focus group’ method of investigation means that, “participants are empowered and able to make comments in their own words, while being stimulated by thoughts and comments of others in the group” (Robson, 2002, p. 285). If it is not logistically possible for all participants to be involved in the focus group individual interviews will be carried out using the same questions as used in the focus group. The interviews will be conducted in a semi-formal format to provide a “flexible and adaptable way of finding things out” (Robson, 2002). To stimulate discussion participants will be asked questions regarding identity, jazz elements and jazz performance. The interviews would be expected to last approximately 60 minutes and would be moderated by myself. I am conscious that acting as both a participant and moderator in the research may present disadvantages, advantages and challenges throughout the focus group interview process. It is my intention to generate interest in and discussion about the topic, which is close to my own professional and academic interest “without at the same time leading the group to reinforce existing expectations or confirm a prior hypothesis” (Sim, 1998, p. 347).

The second stage of interviews will be undertaken on an individual basis with participants indirectly involved with the three performances. This group may include festival organisers, venue directors and other members of Queensland’s jazz community. These interviews will also be conducted in a semi-formal format. Participants will be asked questions relating to themes that emerge in the first stage of interviews as well as questions that pertain to their particular roles with regards to identity, jazz elements and jazz performance. The interviews will take place at a mutually agreeable time and place and would be expected to last approximately 45 minutes.

To prevent researcher bias all interview transcripts will undergo ‘member checking’ where participants will be offered the opportunity to comment on my interpretation of the data prior to publication and add more input if desired to ensure that the data was accurately interpreted. All audio and video data will be recorded using a digital HD recorder and will be manually coded via time code on the software application Scrivener.

Data analysis

The research data will be analysed through the process of triangulating data from the recordings of rehearsals and performances, interviews, the cross-referencing to related literature and my own reflective writing. The collected data will then be analysed using interpretation strategies, searching for recurring topics, themes, and patterns, connecting the present with past, analysing relationships between self and others, looking for cultural themes, comparing myself with other people’s cases and interpreting and framing theories. The data will then be compared, refined and checked for consistency against the information obtained from each of the participants, the literature and from my own autoethnographic reflective writing. Chang (2008) states “autoethnographic data analysis and interpretation involve shifting your attention back and forth between self and others” (p. 125) and it is hoped that by the end of the three performances and by using a variety of methodologies and studied groups, a clear picture will develop.

Through this process it is hoped to answer the research question: How does jazz culture and identity in Queensland influence my jazz performance and creative outcomes?

Due to the nature of this project being framed around public performances in high profile events and festivals with prominent jazz practitioners it is assumed that the participants involved as performers will be clearly identifiable. As stated previously all participants in the study will be fully informed of the intentions and procedures of the research and performers will be made aware of this through the informed

consent package. Other participants such as festival organisers and venue directors may be de-identified if they wish. In this case, after the data is collected it will be de-identified (eg. a program used to de-identify any faces which are inadvertently filmed) and the participants names will be removed from the data.

All data including hard copies, digital audio and visual data will be kept in a locked filing cabinet in the School of Music at The University of Queensland for a period of 5 years, after which it will be destroyed. All stored digital data will be password encrypted and de-identified (if necessary) in this location. Confidentiality will be protected by use of codes in the labelling of collected data.

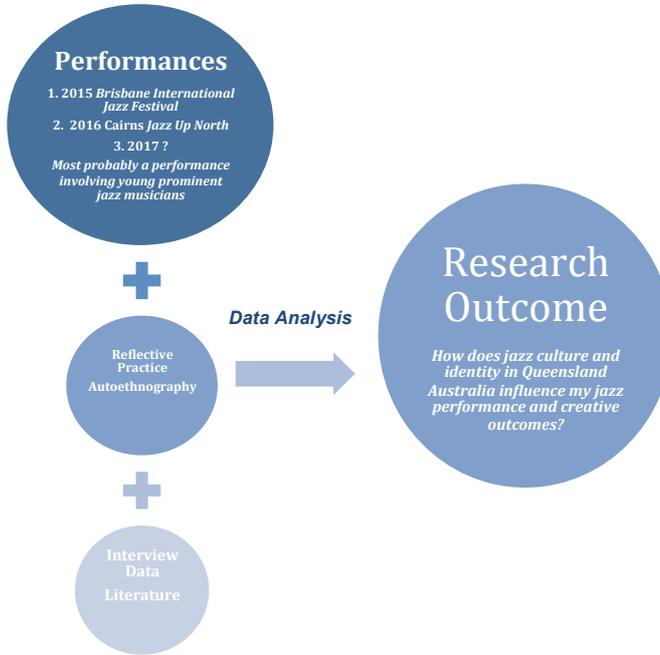


Figure 1: Research design

Progress to date

To date I have successfully undertaken my 1st recital at the 2015 Brisbane International Jazz Festival (BIJF) (Budd, 2015) and will soon complete my 2nd recital as Part of Jazz up North at the Tanks Arts Centre (Cairns Regional Council, 2016) on May 6. On May 1, 2015, I received ethics approval for the project and I have successfully completed all required RHD research modules as prescribed by the Graduate School. I have conducted focus group interviews with musicians involved in 2015 BIJF and have commenced transcription and coding of data. The project has also received regional, state, national and international attention in the electronic and print media including interviews on ABC 612 4QR (Burke, 2015) a feature article in The Courier Mail's Canvas Recommends (Mengel, 2015) and in all about jazz: The most comprehensive jazz resource on Earth (Patterson, 2015, p.5).



Timetable for completion

In keeping with my pre 2015 PhD Music Performance program enrolment I have proposed the following schedule:

Date	Oral/Performance Work	Written work	Interview
Enrolment 26 th September 2014			
Confirmation of Candidature			
April/ May 2016	Oral Presentation to School RHD seminar Public Recital 1 Brisbane International Jazz Festival	Updated research proposal including research questions, methodology, etc. Draft introduction incorporating literature review Updated plan of research and timetable for completion Approved ethics submission	PGC and candidate PGC and PA Joint interview if required/requested
Mid-candidature Review			
January/February 2017	Public Recital 2 Jazz up North @ Cairns Tank Arts Centre	Submission of approx. 60–80% of the critical commentary word count (additional to submission for confirmation): Draft chapters Further update on completion plan	PGC and candidate PGC and PA Joint interview if required/requested
Thesis Review			
September/October 2017	Oral presentation to either School RHD seminar or approved alternative Public Recital 3 (UQ or external, 60- 90 minutes duration, videoed, externally assessed).	Submission of complete draft of critical commentary.	PGC and candidate PGC and principal advisor Joint interview of PGC, candidate and advisory team
Submission/Examination			
October/November 2017		Submission of completed critical commentary in accordance with the required formats and procedures set out by the Graduate School.	Nil

Table 1: *Project Timetable*

Concluding thoughts

My prominence as a Queensland jazz performer has developed over the last 30 or so years through an immersion in a unique culture. My engagement in this culture has shaped me as an artist and the performances that are central to this study are a direct result of the interactions that I have experienced with the musicians and people who have supported jazz in both metropolitan and regional Queensland over a sustained period. During this time I have seen many factors that have impacted on this community including the accessibility to travel, the advent of internet, social media and tertiary education. These factors and others have already emerged within this study and I am excited to explore them within a larger academic framework.

This investigation comes at a time when Queensland jazz is at a divergent intersection with many new commercial venues opening for performance while at the same time experiencing reductions in grants and funding that directly influence the lives of jazz performers and the broader infrastructure of jazz performance including *Jazz Queensland* and the major festival it supports *The Brisbane International Jazz Festival*. Louis Armstrong one of the most prominent musicians in the history of jazz is widely credited with summing up jazz performance as, “What we play is life” (Mullenweg, 2016). This study resonates with Armstrong’s sentiments and recognises that jazz performance in Queensland Australia is directly related to the musicians’ lives, their identity and the culture they are part of.

The value of exploring jazz performance through its relationship to identity and culture has been recognised for some time (Finkelstein, 1948; Ulanov, 1950; Macdonald & Wilson, 2005; Zolan, 2008; Shand, 2009; Rose, 2012) and this survey provides an excellent opportunity to further investigate these relationships in a distinct part of the world. The insights gained through this investigation will not only be of much value into understanding my own performance outcomes but will also contribute a unique Queensland perspective into jazz performance, identity and culture to the wider jazz research domain.



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