

THE ECONOMIC AND SOCIAL IMPACT OF CULTURAL FESTIVALS IN THE EAST MIDLANDS OF ENGLAND

FINAL REPORT

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December 2004



Preface

I am pleased to introduce the final report of the 'Economic and Social Impact of Cultural Festivals in the East Midlands'. This is the first comprehensive study of festivals in the East Midlands and reflects on the economic and social impact of 11 festivals in the region during 2002-03.

Arts Council England recognises the value and role of festivals in the region, and was therefore delighted to fund this research study. Our other partners on this project were East Midlands Development Agency (emda) and Regional Economic and Arts Partnership (REAP), which comprised of local authority officers from across the region.

It is encouraging to read how successful festivals are, not just in terms of the economy, but also in making people proud of where they live and the community-based feelings, which are rekindled through such events.

This research shows how far we, as a region, have come and gives us an indication of how we can build on this success to truly make the East Midlands the home of festivals.

The success of any research project depends on the efforts many people. I would like to thank the researchers Franco Bianchini, Christopher Maughan and Paola Merli of De Montfort University, Leicester, together with the 11 festivals that took part.

Most importantly, I would like to thank those members of the public who willingly gave their time and cooperation, helping to make the research a success.

Laura Dyer

Executive Director,
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East Midlands

This full report, together with the previous executive summary report 'Festivals and the creative region', is available on <http://www.artscouncil.org.uk/regions/index.php> - access east midlands publications research section.

This is just one example of research into the arts. For further examples visit the Arts Council England New Audiences website at www.newaudiences.org.uk

Contents

	Page Nos
Preface	
<u>Summary of Findings</u>	4
I. Introduction: Our Brief and the Aims of this Report	11
II. Research Methodology	13
III. The Eleven Festivals	17
IV. The Policy Context: An Overview	41
V. The Views of Stakeholders	69
VI. Key Features of the Audience and of the Social Impact of the Eleven Festivals	101
VII. Key Features of the Economic Impact of the Eleven Festivals	117
VIII Discussion of Key Themes and Issues, Conclusions and Recommendations	123
Appendices	132
• Appendix 1 Analysis of ancillary expenditure by the festivals' audiences	
• Appendix 2 Selected comments from arts organisations about festivals in their town	
• Appendix 3 Festivals' websites – an evaluation of their effectiveness measured against some standard criteria	
• Appendix 4 The business community and the value of festivals for business and the local community	
• Appendix 5 The festivals' audiences - selected tables for chapter 6	
References	168
Acknowledgements	170
Contact Details	174

Summary of findings

The eleven cultural festivals studied are:

Generating substantial wealth and employment

- the total income of all eleven festivals was almost £1 million
- more than 40% of the income generated was earned income (ticket sales)
- total spend was £990,000 which may have contributed a further £570,000 to the East Midlands' economy - equivalent to 29 full time jobs
- artists' fees were the largest expense, at 50%, with considerable new work opportunities being created for local artists
- £7 million was spent by audiences through local shops and other businesses in the festivals' host areas. The economic impact of this spending may have generated a further £4 million to the region - equivalent to 213 full time jobs
- 45% of local businesses did not think the festivals brought new business but 33% did think they brought new business
- 93% of businesses saw festivals as good for local communities and 84% saw them as making a good contribution to the development of tourism.

Enhancing local image and identity

- more than 64% of festival attenders said they felt more positive about the place where the festival was held. This demonstrates that festivals can be an important factor in improving perceptions of places and people
- an estimated 30,000 hours of help by volunteers (equivalent to 341 days work for each of the festivals) demonstrates that many festivals are rooted in the social and cultural life of the host community

Generating and sustaining audiences

- the research shows that the Leicester Belgrave Mela attracted the largest overall audience with approximately 100,000 people attending
- the average attendance for the other 10 festivals was 15,000, ranging from 3,000 to 31,000.

The research also shows that arts festivals in the East Midlands create:

- a very high level of **satisfaction with the event for audience members**
- a very high level of **participation** by the public
- **return visits** - almost 70% of the audience would be more likely to attend other events in the future, and 57% of those who attended had been to the festival before

- increased interest in arts activities** - more than 44% said they had become more interested in the arts as a result of attending a festival
- **varied audience profile** – few people attended alone (7%), over 90% of people attending were in a group or couple, with 45% attending with three or more others
 - 55% of attendees were over 45 years old
 - young people under 25 represented the greatest potential for growth. They make up 30.9% of the region's population but for these festivals only make up 13.5% of audiences
 - over 58.1% of the audiences were in full or part time employment, 10.3% were students and 25.2% retired.
 - **local commitment** - audiences were mostly local or sub-regional and generally travelled less than 50 miles return (83.8%). 50% travelled less than 5 miles and 16.2% less than a mile.
 - More than 17% of audiences came on foot. The majority of those who attended travelled by car (71.9%.) Buses, trains and taxis accounted for 8.3% of journeys
 - 44% of people found out about the event from printed publicity produced by the festival, 33% by word of mouth with 17% from a newspaper
 - volunteer support equated to around £15,000 per festival.

The findings in more detail

Economic impact

The total income of the eleven festivals was just under £1 million. More than 40% (over £415,000) was earned income, including membership fees.

The largest source of earned income was box office takings at just over £300,000. Public funding accounted for just over 40% of income (about £417,500). Arts Council England was the largest single funder providing 24% of the combined total income of the eleven festivals. This contribution totalled at £247,502 (including just less than £79,000 provided by various lottery schemes and by the Arts Council national touring programme).

Local authorities contributed £163,850 in total (16% of total income), with 89% of this provided by city and district councils. Sponsorship in cash and kind amounted to £85,000 (about 9% of total income), while just over £63,000 and £26,000 came from charitable trusts and individual donations respectively.

Volunteer help at £5 per hour (through boards of directors, management committees and general help) is estimated to have been worth between £150,000-£200,000 to the festivals. This is very similar to the scale of local authority contribution and demonstrates the crucial role that local support, both public and voluntary, played in the staging of the eleven festivals. The lower figure is likely to be an underestimate, as services provided by volunteers are often specialised and, if charged at a commercial rate, would cost more than £5 per hour.

• The festivals' direct expenditure and its economic impact

Ten of the eleven festivals provided budget information, on which calculations are based.

Artists' fees were the largest item of expenditure (just over £492,000, corresponding to 50% of total expenditure), followed by staff costs (about £170,000, or 17% of total expenditure), marketing and publicity (about £120,000, or 12%) and production costs (about £113,000, or 11%). Education and outreach programmes accounted for just under £36,000 (3%).

The total spent by the festivals was just under £990,000. By using a multiplier tailored to the economic characteristics of the East Midlands, it is possible that this could have contributed a further £570,000 to the regional economy. Similarly, by utilising an East Midlands average weekly wage figure it is possible to conclude that direct expenditure by the festivals plus the indirect and induced effects could have supported 78.81 full-time equivalent (FTE) additional jobs in the region.

• The 'customer effect,' expenditure by audiences and its economic impact

Money spent by audiences contributed almost £7 million to the economies of the places hosting the eleven festivals.

By applying the same multiplier and average weekly wage used for the festivals' expenditure, the authors of this study concluded that the amount spent by audiences may have generated a further £4.22 million additional income for the regional economy. Taken together the direct, indirect and induced effects of this expenditure could have supported 574.86 additional FTE jobs.

Generally people who travelled further spent more. The average money spent by those who travelled 20 miles or less was £21, rising to £81 for those who travelled more than 20 miles.

The most extreme example of this was the Buxton Festival, where the average spent by those who travelled less than 20 miles was £30, as opposed to £161 spent by those travelling more than 20 miles.

• **Impact on local businesses**

Lastly, the study gathered the views of a selection of local businesses from seven of the eleven festivals. Some of the companies surveyed said that that festivals provide economic benefits to them, as expressed in increases in the number of customers (63%) and in turnover (also 55%).

However, some businesses indicated that festivals were not important (23%) and were even disruptive (20%), as shown in reduced number of customers during the time of the festival. A similar result was evidenced by the fact that the percentage of those who replied who did not think of festivals as a source of new business (45%) was substantially higher than the percentage of those who did (33%).

Nonetheless, at a more general level the local businesses surveyed had a very positive attitude towards festivals. They saw them as

- good for the town/area and local communities (93% of respondents)
- as making a good contribution to the development of tourism (85%)
- enhancing the image of an area as a place to live (84%).

52% of the companies in the sample had attended the festival local to them, but only 33% had attended other festivals. Interestingly, 67% of local businesses had not been formally approached by a festival with requests for any form of input or support. Therefore this is a key area for development for festivals across the region.

What people thought of the festivals

High levels of satisfaction were expressed with the festivals' brochures and actual events programmes.

More than 80% of the audiences rated the festivals' brochures good to excellent.

90.3% of audience members thought the events they attended were also good to excellent, with 43% rating them excellent and 47.3% good. Only 1.4% considered the events attended disappointing to poor.

There is evidence that festivals make a significant contribution to promoting the place where they take place and to developing audiences for cultural events. As a result of attending festival events, 64.4% of audience members felt more positive about the place where the festivals took place. 67.3% felt more inclined to attend other festivals, and 44.3% said they had become more interested in the arts.

Frequency of attendance and awareness of the festivals

55.7% of festival goers had attended the event the year before.

Only 31.3% had attended another festival during the previous year, and a significant percentage, 15.8% were not aware that the event they had attended was part of a festival. Just over a third of those attending, 35.5%, were aware of the funders and sponsors for the festival.

Festival going as a social activity

Only 7.4% of audience members attended alone; 93.6% came with one or more other people, and 19.4% came as part of groups of five or more people.

How people found out about the festivals

More than 17% heard about the festival from a newspaper, 5.8% from a Tourism Information Centre (TIC), and 8.4% and 7.4% from radio and television respectively. Festival print was the most important source of information, rating at 44.4%, followed by word of mouth (33%), while only 2% heard about the festival through internet sources, suggesting a need for development in this area.

However, when generally looking for arts or festival information, newspapers were by a long way the most frequently consulted source (47.1%), followed by TICs (12.7%) and word of mouth (9.8%). Locally based audiences made greater use of newspapers (mentioned by 24%) and of word of mouth (34%) than festival goers travelling from more than 10 miles away (8% and 29% respectively).

For the latter group, brochures (mentioned by 50%) were more important than for locally based audiences (41%) as sources of information. This seems to illustrate that newspapers are a vital local resource and brochures should be used to attract audiences from the wider geographic area.

A profile of the audience

- **Gender, disability and ethnicity**

42.7% of festival goers were male, and 57.3% female, the regional percentages being 49.11% male and 50.89% female.

More women than men completing research questionnaires may have influenced this. The questionnaires for the Buxton Festival were sent to the home addresses of people who had attended performances. This was the only time more men (51.3%) replied than women.

Seven per cent of audience members completing questionnaires had a disability, which is slightly higher than the percentage of people with disabilities in the region (6%).

More than 84% were White European. By comparing data on attendance to the eleven festivals with East Midlands data drawn from the 2001 Census, we can see that the percentage of the audience belonging to the Black or Black British ethnic groups (2.5%) was more than twice as high as the regional percentage (0.95%).

The same applies to Asian or Asian British ethnic groups. This group made up 11.2% of audiences, while they represent about 4% of the region's population. However, most non-white festival goers only attended the Leicester Belgrave Mela and the Derby Caribbean Carnival. If these two festivals are excluded from the sample, the White European percentage of the audience rises to 97%, while the Asian and Black percentages decline to 1.4% and 0.7% respectively. This suggests there is a strong need for festivals to broaden their appeal to Asian and Black audiences.

- **Age: many shades of grey**

The majority of festival goers (55.3%) were aged 45+. According to the 2001 Census, the percentage of 45+ in the East Midlands is 40.6%.

The percentages of audiences aged 25-44 (31.2%), 45-54 (20.5%), 55-64 (17.7%) and 65+ (17.1%) were all higher than the regional percentages for these age groups, by 2.75%, 6.9%, 6.7% and 1% respectively. The difference between the age profile of festival goers and that of the region was especially significant for the 45-64 age group. They represented 38.2% of audiences, but constituted only 24.6% of the region's population. Those under the age of 25 accounted for 13.5% of audiences, a very low figure compared with the regional percentage (30.9%). This, as suggested earlier, highlights the need for further developing the festivals' appeal to young people.

- **Occupational profile: a class divide?**

58.1% of audiences were in full or part-time employment, 10.3% were students and 25.2% were retired.

In terms of employment by sector, festival goers were underrepresented in the manual and less skilled occupations. For example, only 6.4% worked in manufacturing, 1.1% in construction, 1.5% in transport, storage and communications and 5.1% in elementary occupations (the regional figures being 19.9%, 6.9%, 6.2% and 13.7% respectively).

On the other hand, the percentages of festival goers in professional occupations (25%), real estate (23.5%), public administration (10%) and education (20%) were significantly higher than the regional percentages (9.8%, 10.4%, 4.9% and 7.8% respectively.) This illustrates how festivals could again broaden their appeal across occupational lines.

- **Distance travelled and mode of transport: local roots**

Audiences for the eleven festivals were mostly local or sub-regional, and generally travelled less than 50 miles return.

The exceptions to this were the Buxton Festival, the Buxton Fringe Festival and Tideswell Well Dressing, which attracted 40%, 31.5% and 54% respectively of their audiences from more than 25 miles away.

Fifty per cent of audience members travelled less than five miles, and 16.2% less than a mile. Eight festivals drew more than 60% of their audiences from less than 10 miles away. Nearly 18% came on foot. The most popular means of transport was the car (71.9%.) Buses, trains and taxis accounted for 8.3%.

Conclusions and recommendations are included in chapter 8, in the concluding sections of the individual reports on the eleven festivals and in the final sections of chapters 3-7.

I. Introduction: Our Brief, and the Aims of this Report

During 2001 De Montfort University, Leicester was commissioned to research the social and economic impact of cultural festivals in the East Midlands by Arts Council England, East Midlands, East Midlands Development Agency (emda) and Regional Economic and Arts Partnership (REAP), a group of East Midlands local authorities formed to advocate the economic benefits of creative activities. The bulk of the fieldwork was carried out from February 2002 to November of the same year. A summary report was produced for *Festivals and the Creative Region*, a conference held at Kelham Hall, Newark, in September 2003. The conference was hosted by Newark and Sherwood District Council, and jointly organised by Arts Council England East Midlands, emda, REAP and the De Montfort University research team.

The team of researchers, Christopher Maughan, Franco Bianchini and Paola Merli travelled the length and breadth of the region, from the spa town of Buxton, Derbyshire to the inner city suburbs of Leicester. The research centred on eleven festivals and reflected the range of events that take place throughout the region.

The overall aims of the work were:

- To assess current information gathered on festivals throughout the East Midlands region.
- To gather and research other relevant material that will lead to an accurate assessment of the economic and social impacts of an indicative selection of cultural festivals on the localities where they take place and on the East Midlands as a whole.
- To identify the factors which would encourage sustainable growth and better regional connectivity within the festivals' network.

The key tasks performed by the study team included the following:

- To make contact with relevant organisations involved in festivals development and promotion from both the tourism and the cultural sectors and with other relevant organisations that benefit from the ripple effects of the festivals.
- To establish assessment techniques to examine the economic impacts of the chosen festivals.

The study's aim is also to make recommendations about future policies concerning the development of festivals in the East Midlands, in relation to issues including the following:

- identifying the training needs of festival workers, in areas event management, health and safety and customer care;

- developing advocacy arguments to increase public, private and third sector funding for festivals development;
- suggesting priorities for action in relation to tourism and economic development.

Chapter Two of this report outlines its research methodology, while the third chapter discusses the organizational, financial, legal and logistical characteristics of the eleven festivals. Chapter Four offers an overview of the cultural and tourism policy context in which festivals operate in the East Midlands, and the fifth chapter describes and analyzes the views of a selection of local and regional stakeholders on festivals. Such views include those of Chambers of Commerce, businesses and arts organizations.

Chapter Six summarizes the key features of the audience and social impact of the eleven festivals, while Chapter Seven focuses on the festivals' economic impact. Chapter Eight discusses key themes and issues which have emerged as a result of this research, and offers some conclusions and recommendations. A rich statistical appendix is included.

The report has to be read alongside *Festivals and the Creative Region*, an advocacy document and interim report which Arts Council England East Midlands published and launched in September 2003, at a conference with the same name which we helped organize. We have also produced eleven individual reports on each of the festivals surveyed, which form an integral part of the research project. These reports have roughly the same structure as this overall report, but discuss individual festivals in much greater detail.

II. Research Methodology

II.1. Conceptual framework of the research and its general methodological implications

The underlying conceptual framework of our research is that arts activities always occur in wide and complex social, political, administrative, cultural and economic contexts, and in order to reach an understanding of the way they function, they can not be studied in isolation from such contexts. From this, it follows that the key research question of the study is not simply how much in the way of additional income, jobs and tax revenues are generated by the cultural events, but also how the economic flows occurred in relation to the complex social, political, economic and cultural networks in which each festival is embedded. Therefore, the study has been carried out with an interdisciplinary framework encompassing cultural policy and planning, human geography, economics and cultural management.

II.2. Choice of case-studies, research design and research procedure

The festivals to be studied were selected by East Midlands Development Agency and East Midlands Arts to reflect the diversity of initiatives in the region, both in urban and rural areas, and to include culturally diverse events and festivals, also outside the main tourism season.

The wide array of different initiatives included in the selection of cases has offered the opportunity to develop a fully comparative study. This makes the research a distinctive piece of work in the scenario of economic impact studies of cultural activities in the UK.

Over 50 meetings, interviews and field visits were undertaken. Meetings and interviews were held with representatives of the festivals to obtain general background information on the history and current organisation of the events, with affiliates of organisations involved in the development and promotion of the festivals from both the cultural and the tourism sectors, and with members of organisations (e.g. local businesses) that benefited from the ripple effects of the events.

The analysis of the direct impact of local expenditure by the festivals' organisations was complemented by the analysis of the impact of ancillary spending in goods and services by the audiences. These were assessed through questionnaires administered both to audiences and local businesses. In the case of the Open Studios events, dedicated to the visual arts, the artists were identified as the primary business community on which the events would possibly have an economic impact, since the festival gave them an

opportunity to sell art work and to make themselves known both to the communities in which they lived and to the wider public.

Altogether, more than 4,700 questionnaires were received and analysed. These include questionnaires completed by the festivals' organisations, audiences, artists, businesses, local authorities, and tourist authorities.

In addition to quantitative methods, the study has also relied substantially on participant observation. This has proved to be very important not only in the phase of the interpretation of data, but also at an early stage, to guide the process of questionnaire design.

The purpose of the study was to draw general conclusions, rather than to produce a detailed analysis of each of the eleven events.

The surveys of the audiences of the eleven festivals achieved good rates of return of questionnaires. A total of 4,704 questionnaires were completed by audience members at or following their attendance at one of the festivals. According to estimates supplied by the festivals' organizers, about 250,000 people attended the eleven events. In other words, 1.88% of festival goers completed our questionnaires. Audience questionnaires were tailored to the specific events, but were designed to allow for comparability of data among different festivals.

The questionnaires were aimed at constructing audience profiles (including motivations for attending, awareness of the festival and its funders, journey distance, and time spent in the area). Other questions aimed at identifying changes in audience members' attitudes towards the places hosting the festivals, as well as in levels of interest in attending other festivals, and generally in arts and cultural activities. Two open questions gathered comments on strengths and weaknesses of the event(s) attended and general observations about festivals.

In the cases of the Northamptonshire Open Studios and the Wirksworth Festival Art and Architecture Trails, pre-event and post-event questionnaires were used to compare artists' expectations with the actual impact of the festivals on their activity. Post-event questionnaires were completed also by artists involved in Art on the Map. Information from these was presented as part of the individual festival reports with some cross-tabulation between the three different events.

The majority of the festivals had extensive and complex networks of support. A selection of sources of support was surveyed by using tailor made questionnaires. The sources included all local, district and county authorities in the region with responsibilities in the fields of tourism and the arts, plus regional bodies such as Arts Council England (East Midlands), and the Heart of England Tourist Board.

We also sought the views of a sample of businesses based in localities hosting site specific festivals such as Newark on Water and the Leicester

Belgrave Mela. The specific views thus gathered were developed into a more general view from the world of business through questionnaires sent to all Chambers of Commerce and a selection of other organizations supporting enterprises in the region. The distribution of questionnaires involved a mixture of direct personal contact, post and e-mail.

A literature review was also carried out, with an emphasis on methodological issues. The review took into account criticism of existing mainstream economic and social impact studies, with the aim of improving existing methodologies.

II.3 Challenges and problems encountered

The expected date for delivery of this report was September 2003. The fact that the final delivery date is November 2004 is an indication that this research has proven more challenging than was originally anticipated. There are several reasons for this.

- (i) The original research project was for eight festivals which was subsequently increased to eleven but, in hindsight, without sufficient reflection on the precise economies of scale that would result – not all of which worked in favour of the research team.
- (ii) The approach taken in the design of the audience questionnaire was to tailor it to the needs of the festivals. In hindsight this was a mistake as it meant that much time was spent negotiating over the precise content and layout of the questionnaire and each one being subtly different created problems at the point of data input and analysis. One questionnaire negotiated at the outset would have been better but the long time-frame: February 2002 to November 2002 meant that we were not in a position to have these sorts of discussions with festivals running in the latter part of the season before we had to start the research process. Subsequently we found that one festival had a good questionnaire that we adapted for it and another festival but we were unaware of that at the outset.
- (iii) We added to the original research brief an investigation into participating artists' perceptions of the three Open Studios events. As arguably the principal beneficiary of these events it was logical that their views should be canvassed but doing so was time-consuming and the analysis too proved complicated.
- (iv) The research team ended up producing 35 different questionnaires.
- (v) Having reached agreement on the questionnaires these had to be printed and dispatched and for four events the research team carried out the field research itself, in the other seven the festival organizers did so.
- (vi) The research team was not able to set a target for the number of questionnaires to be completed, for venue based events a sample of events was sometimes selected, in other cases questionnaires were distributed by post to the audience or by hand at the event for completion on the spot or return by FREEPOST. These all meant

that we could not control the response rate which subsequently turned out to be very good. The result was that we received over 4700 and this proved a major challenge because every piece of data had to be input by hand. There are organisations that can handle this work very quickly but the volume of returns would have made their services too expensive for the budget.

- (vii) The decision was taken early on that the data would be analysed using a software package Statistical Package for Social Scientists (SPSS). Also in hindsight there may have been better alternatives as the transfer of data from SPSS into Word involved several stages and was also time-consuming.

The research team regrets that these factors have contributed to the late submission of this work. Especially, as all the festival organisers were positive and helpful, in discussing the research project and its implications for their events, often at times when their attention was needed elsewhere.

III. The Eleven Festivals

The eleven festivals included in this research are:

- Leicester Comedy Festival (150 events in 10 days), 8-17 February 2002, established 1994
- Art on the Map, Open Studios in Lincolnshire (73 visual artists and craftspeople exhibiting over four weekends), 4 weekends in June 2002, established 2000
- Newark on Water Festival (45 free events in a three day festival in a single open air venue on the river Trent by Newark Castle), 7-9 June 2002, established 1999
- Tideswell Well Dressing, Derbyshire (eight days on site), 22-30 June 2002, established 1946
- Buxton Fringe Festival (350 events in 16 days), 5-21 July 2002, established 1979
- Buxton Festival (70 events in 13 days), 9-21 July 2002, established 1979
- Leicester Belgrave Mela (a two day Asian cultural and social event held in Abbey Park, Leicester), 13-14 July 2002, established 1983
- Derby Caribbean Carnival (a parade through the streets of the city and an event in Osmaston Park, held over one weekend), 20-21 July 2002, established 1975
- Northamptonshire Open Studios (125 visual artists and craftspeople exhibiting over a 16 day period), September 2002, established 1995
- Wirksworth Festival (performing arts events, and visual arts and architecture trails spread over a three week period), from 7 September 2002, established 1978
- NOW (30 contemporary arts events in 17 days), October 2002, established 1989

The eleven festivals selected by ACE/emda included an example of a festival from each county and reduced the chance that the results would be influenced by local factors and give increased weight to any general conclusions drawn from the research. The festivals vary in 'age' from 58 years (Tideswell) to 5 years (Art on the Map).

1940-1950	Tideswell Well Dressing
1951-1960	None
1961-1970	None
1971-1980	Derby Caribbean Carnival, Wirksworth Festival, Buxton Festival, Buxton Fringe Festival
1981-1990	Leicester Belgrave Mela, Now Festival
1991-2000	Leicester Comedy Festival, Northamptonshire Open Studios, Newark on Water Festival, Art on the Map

From a list of 33 activities the eleven festivals included 32 with visual arts being included in eight and mime in none.

Activities featured in the festivals' programmes were:

Artform	No of festivals
Visual arts	8
Crafts	7
Street arts	6
Processions	5
Dance	5
Photography	5
Popular music	5
Film/video	5
Theatre	4
Spectacle	4
Combined arts	4
Storytelling	4
Circus	3
Literature	3
Rock music	3
Comedy	3
New/digital media	3
Poetry	3
Walks	3
Folk music	3
Carnival	2
Contemporary music	2
Opera	2
World music	2
Puppetry	2
Classical music	2
Musicals	2
Cabaret	2
Music Theatre	2
Lectures	2
Discussion/debate	2
Jazz	1
Other – Bollywood	1
Film/Dance	1
Mime	0

The principal activities presented by each festival were:

Festival	No. of artforms	Principal artforms
Art on the Map	3	crafts, visual arts and photography
Buxton Fringe Festival	26	theatre possibly dominant but music and visual arts also well represented in 2002
Buxton Festival	4	opera, classical music, literature and walks
Derby Caribbean Carnival	14	carnival, processions, spectacle, combined arts, visual arts, dance, crafts
Leicester Belgrave Mela	18	dance, visual arts, photography, crafts, folk music, combined arts
Leicester Comedy Festival	15	comedy which in addition to stand-up comedy includes theatre, visual arts, community focused workshops and processions/spectacle
Newark on Water Festival	10	spectacle, street arts, world music, popular music, combined arts
Northamptonshire Open Studios	4	crafts, visual arts, photography and new/digital media
Now Festival	10	theatre, new/digital media, visual arts
Tideswell Well Dressing	6	visual arts, crafts, spectacle, street arts
Wirksworth Festival		no analysis supplied

The key thing that this analysis reveals is that all the festivals cover several different areas of work with six undertaking/offering works from 10 or more areas. Whilst some of these may be of a similar nature e.g. visual arts, crafts and photography even here the diversity of work, fragility, size and the locations chosen for display point to the complex logistical work required in order to programme and present a festival. That this diversity is often managed by people working in a voluntary capacity is even more a testament to the skill, professionalism and dedication that they bring to the work.

For some festivals the focus of all their effort is within the timescales noted in the introduction to this chapter. This is the case for five festivals: Art on the Map, Buxton Fringe Festival, Newark on Water Festival, Northamptonshire Open Studios and Tideswell Well Dressing. For the following this is not the case and each undertakes other work during the year: Buxton Festival, Derby Caribbean Carnival, Leicester Belgrave Mela, Leicester Comedy Festival and the Now Festival. For the majority this is focused on education work designed to develop the audience's engagement with the focus of the festival (discussed in more detail later in this chapter). For Leicester Comedy Festival there is also an important element of diversification into other areas of work that either complements and develops the focus of the festival or is simply a source of income to support the festival.

III.1 Range and distribution of venues used

Festival	No venues	Forms	Urban indoors	Urban outdoors	Rural indoors	Rural outdoors
Art on the Map	73	1 (= studios)	25		48	
Buxton Fringe	52	7	40	8	4	
Buxton Festival	3	3	4			
Derby Caribbean	8	4	4	4		
Leicester Belgrave Mela	5	5	5	3		
Leicester Comedy	43	8	25	3	15	
Newark on Water	2	2	1			
NOSE	125	9	67	2	51	5
Now	20	11	13	2		
Tideswell	1	1				1
Wirksworth						

This table shows that the eleven festivals presented a diverse programme of events in over 330 venues across the region. In total these incorporated over 50 different types or forms of venue which ranged from the historic setting of Newark Castle to Buxton Opera House and from an artist's studio in the back garden of a terraced house in Lincoln to the market square in Nottingham to an exhibition zone set up in Wicksteed Park, Northamptonshire.

Of the 330 venues, 184 were urban/indoors, 22 were urban/outdoors, 118 were rural/indoors and 6 were rural/outdoors. Two of the festivals had clear county-wide briefs these being Art on the Map and Northamptonshire Open Studios and both were noted as being of particular importance in terms of raising the profile of arts in the county and contributed to tourism on a county-wide basis, one of the few events in each county to be able to offer this.

In addition the Buxton Fringe Festival and Leicester Comedy Festival also undertook work outside of the town/city. Leicester Comedy Festival has been particularly proactive on this front from the time it began in 1994 and has received funding from Leicestershire County Council to this end (but not in recent years).

With respect to venues the Now Festival provides a good example of the diversity. In 2002 the festival programmed work into eleven very different outlets which included: professional arts venues such as the Bonnington Gallery, Lakeside Arts Centre and the Powerhouse but also a club/bar, a design studio/office space, a dance rehearsal space, a former lace factory, the Council House, the market place, a library, an FE College and the Bus Station in central Nottingham. All of these would have presented particular logistical challenges for the organisers if all events were to be professionally presented to the audience.

This data therefore raises questions concerning the nature of the venues used and the implications for the festivals of for example, risk assessment, PAT

testing of electrical equipment and other health and safety considerations that impact on insurance premiums and insurance companies' assessment of risk.

From October 2004 the full implications of the Disability Discrimination Act come into force and this may require substantial review by festivals of the venues that have been used in the past. The implications for Open Studios for example could be very significant as it is likely that many of the venues used in 2002 might not be deemed acceptable in 2005.

In addition festivals will also need to take account of the implications of the Licensing Act 2003 and in special circumstances the Private Security Industry Act 2001. Both of these will affect festivals' and their selection and management of venues.

The festivals are aware of many issues associated with their selection of venues amongst which are: parking/access for their audience and staff; venues in hard to find locations with or without public transport; the use of caves and other picturesque locations but which are not accessible for people who have limited mobility (which could be many people given the age profile of some festivals); security for some events (where some people may have to be denied access or evicted hence the reference above to PSIA 2001).

"Security of site/event is a big issue involving three teams - two security teams plus Mela stewards. Supporting the Billy Bates fun fair requires four Mela staff full-time for the weekend." *Pravin Mistry, Leicester Belgrave Mela*

There is also the question of quality control for those festivals which, for example, use private houses and where poor presentation of the work or a lack of welcome by the people hosting the event could reflect badly on the festival as a whole. Fortunately this was not recorded as an explicit problem by the organisers but clearly they are aware of it and by virtue of good communication they have developed a standard and an approach that participating venues are happy to meet.

Another problem that several festivals commented upon was the cost of the venues that they use. Some festivals are already struggling to cover these costs (at rates that they believe are unreasonable) whilst other festivals have access to substantial sites which are presently provided free of charge (excluding cleaning costs) and these festivals fear that this situation may not last. Few festivals have reserves of any significance so the imposition of charges could have substantial implications for their continuing viability.

The whole question of selection and management of venues is something that local authority and ACE officers should discuss with the festivals. This agenda should include providing advice about DDA and the Licensing Act, offering to negotiate with the relevant venue managers/owners (especially where these are a local authority or a funded client), or, if necessary, providing additional financial support to cover the costs of the venue.

III. 2 Legal identity

As the above two sections have shown festivals are complex activities requiring special skills, knowledge and support. The form of the organisations that deliver this work is important in analyzing the overall health of the festivals sector in the region. The metaphor of health is used because one of the aims of this research was to find out whether these festivals can continue to deliver what they have done in the past and what action should be taken to enable them to become more established/productive.

One of the concerns that this research has revealed is that some festivals are operating as unincorporated associations (e.g. trust, society or club) which exposes the festival committee/organisers to full personal liability for operating debts but also to any claims should things go wrong – personal injury, theft of property. In 2002-3 those that fell into this category were Art on the Map, Buxton Fringe Festival, Northamptonshire Open Studios, Tideswell Well Dressing and Wirksworth Festival.

The others have protection by virtue of either having adopted the incorporated legal identity of a Company Limited by Guarantee - Buxton Festival, Leicester Belgrave Mela, Leicester Comedy Festival – or are activities wholly managed by another organization which offers protection e.g. the local authorities of Newark and Sherwood District Council for Newark upon Water Festival and Nottingham City Council for the Now Festival or the Derby West Indian Community Association which manages the Derby Caribbean Carnival.

With the exception perhaps of Tideswell where the financial risks associated with the Well Dressing appear to be small all the other festivals that are presently unincorporated should consider adopting an incorporated legal identity in order to:

1. provide greater level of individual protection
2. create a structure that is generally more favourable with potential funding partners (especially if the festival is able to achieve charitable status)
3. provide a more secure foundation for future expansion

With the exception of Derby Caribbean Carnival all the festivals that have some form of incorporated/protected status are those that employ full-time staff and rent office accommodation. These developments with their associated legal obligations are often the signal for organisations to become incorporated but the scale of enterprise undertaken by some of the unincorporated festival committees suggests that they too should be moving in this direction. The barriers to this are likely to be: (i) the costs of achieving incorporated status; (ii) the time that is required for completing and filing the application and Articles and Memoranda of Association; (iii) the changes required in terms of submitting formal accounts to Companies House.

However, if the region wishes to see its network of festivals prospering then it must offer appropriate advice and financial support to all its festivals to enable

all organisers/committees/boards to have appropriate levels of protection. This should be a priority for lead officers in the local authorities and ACEEM in their work with the festivals. For some the implications of moving to incorporated status will be principally financial.

III. 3 Charitable status

As a direct consequence of the lack of incorporated legal status few of the festivals are eligible to apply for charitable status and indeed only one – Buxton Festival – has obtained it. Legislation passing through parliament soon may change the criteria of eligibility making it possible for festivals such as Leicester Comedy Festival to achieve charitable status. Lack of charitable status is a particular issue for festivals with strong educational and community programmes because whilst these could be candidates for support from grant making trusts these will not usually accept applications from organisations that do not have charitable status.

III. 4 Boards of directors or management committees

Nine of the festivals had a board or committee that in effect was responsible for the festival – the Newark on Water Festival and Now Festival are run by a local authority department. Three of these were formally constituted as part of a company limited by guarantee with a membership that included observers from the local authority and ACEEM as well as directors appointed for the particular skills, knowledge and contacts they could offer. Except that most had no formal input from a local authority or ACEEM a similar rationale for membership of a management committee was applied by those festivals that were unincorporated however a different level of commitment may exist in terms of the individual's focus and the outcomes they anticipate e.g. artists involved with Open Studios, local residents with the Buxton Fringe Festival or Wirksworth Festival.

Directors and committee members provide many hours of unpaid labour and advice to their respective festivals. Using a simple formula of 10 people each working a total of 100 hours per year (@ £6 per hour) the cash value of such input to the festivals is therefore £66,000. This is likely to be a very conservative figure as one would not be likely to be able to obtain the services of a professional accountant for £6 per hour.

III.5 Working structures

Most festivals appear to work in a hierarchical fashion this is most clearly so for those that have an incorporated legal identity but it is also true for Art on the Map and Northamptonshire Open Studios where there are committees that are ultimately responsible for the event and to whom paid/unpaid coordinators are formally responsible. Only one festival indicated that it worked within a cooperative working structure and that was Buxton Fringe Festival.

The hierarchical nature of their working structures is most clearly revealed by organisations that employ staff on permanent or long term contracts. Organisations whose budgets enable them to do this are:

Festival	Staffing complement in 2002-3
Art on the Map	2 part-time coordinators
Buxton Festival	3 full-time staff; 1 part-time
Leicester Belgrave Mela	1 full-time staff; 1 part-time
Leicester Comedy festival	1 full-time staff; 1 part-time
Newark on Water Festival	4 full-time staff (employed by NSDC but they don't work full-time for the festival)
Now Festival	1 full-time staff (+ 1 full-time during period of the festival)

The other festivals that do not have budgets for contracting and paying staff may offer some limited casual employment or, at the very least, expenses:

Buxton Fringe Festival	1 short term
Derby Caribbean Carnival	short-term and casual paid staff
Northamptonshire Open Studios	voluntary coordinators
Tideswell Well Dressing	entirely voluntary
Wirksworth Festival	entirely voluntary

In addition to these staff all the festivals also offer work experience to volunteers who assist in all areas of the work of the festival from direct marketing to running a box office to setting up exhibitions. Festivals are an excellent way for some people to obtain experience and they therefore offer a point of entry to not just the festivals sector but to the prospect of more permanent employment within the arts and cultural sector. This is an important function of festivals and although we may not demonstrate that festivals are a particularly important source of long term employment through their economic impact, at a personal level festivals are important.

During the festivals their staffing complement increased to take account of the greater workload and by so doing offered the opportunities/met the needs described above. The totals of paid and volunteer staff in 2002 varied from 10 for the Leicester Comedy Festival (this figure does not include volunteers in the participating venues) to over 200 for the Leicester Belgrave Mela. Data from ten of the eleven festivals revealed that between them they provided paid employment for 20 people throughout the year, approximately 50 during the festival period, and also that they employed over 200 volunteers for the whole year and a further 300 during the period of the festivals.

Precise cash values are hard to calculate for volunteer input to each festival but on the basis of a one hour commitment for 50 weeks and 10 hours during the period of a festival the net cash value to the ten festivals (@ £6 per hour) is of the order of £86340. These figures are likely to be conservative estimates so that the final figure may well be in excess of £10,000 per festival of local, volunteer support. For most festivals this figure is considerably more than the funding received from public or private sources.

Taken together with the estimated cash value of input from boards/committees the festivals benefited to the tune of over £150,000 from volunteer labour. In the light of the levels of financial support from public and private sources the festivals sector in the East Midlands would be considerably impoverished without this level of support and commitment. These figures are based on an average hourly rate of £6 and if the value of the professional advice received was calculated at market rates then the figure may be closer to £200,000 or more and this is just in respect of the eleven festivals in the research sample.

III.6 Management: demographic profile of staff

The staffing levels of all the festivals are small and the emphasis in recruitment and selection will be upon recruiting the best person for the job so their ability to reflect the demographics of the area in which they are based may be limited. However all festivals supplied information on their staff profile and this showed that in 2002:

- (i) Only two festivals employed anyone from the African Caribbean or Asian communities, these being Derby Caribbean Carnival and Leicester Belgrave Mela.
- (ii) Only one festival, Newark on Water Festival, employed someone with a disability.

Of those festivals who employed staff all of them employed female staff but for none of them was a woman the most senior person in the organisation. For those festivals that did not pay staff, women occupied senior positions as coordinator (Northamptonshire Open Studios) or chair of the festival committee (Wirksworth Festival).

This analysis indicates that recruitment and selection procedures may need a review but with the small numbers of people involved in most organisations (in a substantial capacity, not as volunteers) there may be limited scope for the festivals, acting alone, to change the picture very rapidly.

Again this may be an issue for which the festivals may need specific support from their lead officers.

III.7 Management: planning and training

All the festivals had a statement of their aims and objectives but this was the only standard management tool that they all shared. Six festivals had a business plan and six had a mission statement, only two had an artistic development strategy. And only the Now Festival had all four. There are possibly good reasons for this diversity but in order to ensure that all festivals are in possession of the appropriate documentation with which to influence public and private sources of funding some advice may need to be offered by relevant officers if the situation has not changed since 2003.

One of the reasons for implementing a strategic/business planning process is that it should identify where an individual/organisation wishes to be in three to five years time. Assessment of how to achieve that involves an evaluation of staff skills and motivation and identification of any training/development needs. Within the arts sector investment in training has been a rather irregular activity but given the dependence of festivals on volunteers this practice should be reviewed because in the absence of any financial rewards training is an indicator that the festival cares about its staff and their personal development. It contributes to the following important outcomes:

- (i) investment by the festival in its own development
- (ii) provides a sense of reward for a job well done
- (iii) helps build a team culture around shared objectives
- (iv) deepens volunteers sense of their own stake in the future of the festival
- (v) empowers volunteers, and
- (vi) develops an important local resource

In response to questions about training the festivals indicated that they had provided some training in the past and that they had training needs in the following areas:

Training needs	Received/ provided	Required
Programming of cultural events	1	1
Administration	3	0
Identifying funding sources	4	2
Fundraising strategies	3	3
Urban regeneration funding	0	2
Financial management and budgeting	2	2
Legal and contractual issues	2	5
Project/events management	2	2
Business development	3	2
Human resource management	1	1
Marketing and publicity	2	4
Audience development	1	2
Education and outreach activities	1	3
Use of information technologies	2	2
Use of other new technologies	1	2
Technical and production work	1	0
Customer care	3	1
Health and safety	3	3
Totals	35	37

This data was amongst the most limited received from the festivals as only five replied to each question. Nonetheless there appears to be a recognition that training is required with the most requested being in the areas of Legal and Contractual issues (5), Marketing and Publicity (4), Fundraising, Education and Outreach Activities, and Health and Safety (all 3).

The Festival Programme Development Manager has instituted a training programme which is discussed elsewhere in this report targeted at a select

group of festivals. On the basis of this report there may be scope for developing a programme that will address the needs of those festivals that have not been included in the programme that began in 2004.

III.8 The festivals and their artistic programmes

This section will comment on the range of work in the festivals and the extent to which these festivals provide an outlet for new talent or in other ways can be described as taking risks. Seven of the festivals paid artists the proportion of those receiving a fee ranging from 0% (the four who did not directly employ any artists) to 20% (the lowest of those that paid) to 80% (1), 95% (2) and 100% (2). Of those artists who were paid between 15% and 50% were locally based.

Of the work presented only four festivals claimed to have presented new work though this question may have been taken by some festivals as implying a commission as six festivals indicated that new work had been premiered during the festival. Four festivals had included performances by a company or artists from abroad – Buxton Festival, Leicester Belgrave Mela, Newark on Water Festival and the Now Festival.

In most cases the numbers involved were small perhaps implying that most festivals in the East Midlands are largely UK in their orientation and that relationships with agents and companies from abroad are not well developed. Foreign companies can add a substantial ‘wow’ factor to a festival’s programme but clearly such developments should only take place when the festival is confident that it will be able to attract the numbers (or additional funding) to cover the additional costs that such artists may create.

The festivals were slightly stronger in respect of including work for particular groups as seven festivals had done so which included:

Target Group	Number of festivals
Work with/for particular ethnic groups	3
Work with/for children	2
Work with/for elderly people	2
Work with/for disabled people	2
Work with asylum seekers	1
Work for a gay or lesbian audience	1

The majority of these were projects that started outside of the festival and resulted with a piece of work e.g. a performance presented during Leicester Belgrave Mela. Only one festival appears to have included an event targeted to a particular target group and that was the gay comedy night in the Leicester Comedy Festival. In the light of the fact that 10% of the UK’s adult population is estimated to have an interest in events of this kind this may be something that other festivals should consider.

Of the ten festivals that provided evidence on programming few indicated that specific groups had contributed to the overall shape of the artistic programme.

Thus only Derby Caribbean Carnival had incorporated the African Caribbean community, and only Leicester Belgrave Mela and Leicester Comedy Festival had incorporated representatives from Leicester's Asian community. No other ethnic group was represented in the research except for two references to working with asylum seekers.

There is an issue here concerning the local demography which needs to be addressed – the inclusion of work from different perspectives is appropriate no matter what the local demographic profile is. This philosophy is espoused clearly by Newark and Sherwood District Council with its Newark on Water Festival.

The Mela and Comedy Festival were also the only two festivals to incorporate work by disabled people. The Leicester Comedy Festival includes work by disabled people within its stand-up programme and within its street arts events and has developed working partnerships with organisations such as the Centre for Integrated Living, 27A Action Artspace and the Douglas Bader Centre. Two festivals, the Comedy Festival and Newark on Water Festival both employ signers for their events. These are important contributions to developing links between festivals and disabled groups and people. No doubt similar partnerships could be developed by other festivals but it is noted that this may be an area where some form of organizational training is required.

Overall responsibility for making artistic decisions varied according to whether the festival was focused on a particular artform or site. Thus Buxton Festival, Newark on Water Festival, Now Festival and Tideswell Well Dressing all had a single artistic director. All the rest arrive at final decisions about their artistic programmes on the basis of a committee decision. For some events this is entirely appropriate e.g. the open studios where it may be physically impossible for a single person to receive and vet all the artists and their work. For others it is a product of the need to nurture and work through a particular network of venues and promoters e.g. the Leicester Comedy Festival.

There is clearly no single way of programming a festival and no reason for why festivals need to change their existing practices towards a more linear model where one person receives information and makes the decisions – albeit in most festivals a board or committee is ultimately responsible.

III.9 The festivals and their audiences: education events

Six of the festivals ran an education, outreach, audience development or community programme before and during the festival, four did not. Of the six that did so two had the funds in 2002 to employ someone part-time to coordinate the programme: Buxton Festival and the Now Festival.

“A number of projects of variable size, from children's opera to a schools' concert. Individual projects aimed at specific groups in the community.” *Glyn Foley, Buxton Festival*

The Now Festival ran a number of projects including a schools programme, workshops with asylum seekers, pre-school children, youth offenders, and product design workshops (in half term and workplace based)

The Leicester Comedy Festival had employed someone on a part-time contract to look after its education and community work up until 2001 but did not have the funds in 2002 and 2003 but has now attracted funds for a part-time post to work on its 'Comedy Health Project' which it runs in association with Phoenix Arts.

Leicester Belgrave Mela was able to appoint an Arts Development Officer full-time for one year in 2003 with ACE/NRF but it was not clear if this contract would be extended beyond 2004 as the Mela needed to raise money from other sources.

Both open studios events ran minibus tours around the county, for Art on the Map this enabled schools groups to visit studios, for Northamptonshire Open Studios this facility was targeted at its 'Friends'.

On the whole, the principal beneficiaries of education and outreach work were local schools and children but events were also run for the local community as a whole as well as for specific groups such as the elderly, disabled people and asylum seekers.

Interest in complementing the main artistic programmes with education and outreach work is not restricted to those who were funded to do so, other festivals recognize the need but as one noted their application for financial support was not supported by ACE.

One of the challenges for festivals has to do with the fact that they are active for only a short time. Their ability therefore to offer a programme of work that can be developmental is limited if they seek to deliver this within the timescale of the festival itself. The evidence here is that many festivals are responding to this by running projects at other times of the year resulting in work for presentation during the festival or a closer relationship between particular target groups and the festival's main programme when it happens. The majority of this work is happening within organizations that have paid staff. Those communities with festivals without paid staff are therefore not receiving the opportunities available to others.

For example within Open Studios there is interest and some interesting workshops were run as part of Art on the Map and Northampton Open Studios but organisers indicated that they would like to have included more such opportunities but organising the Open Studios events was as much as they could run on existing budgets and with existing facilities – few artists studios are set up for this sort of activity.

This research is not advocating that all festivals should have to undertake education work but where there is need and/or opportunity it would be

appropriate for this to be discussed by the festival with appropriate officers in the local authority and ACEEM to explore how this can be delivered.

One thing that some festivals may need to consider is linking this to their overall business/strategic plan via a short 'Education and Outreach Statement' – as Leicester Comedy Festival has done.

III.10 The festivals and their audiences: marketing

This section will reflect on the general approaches taken to marketing and will comment on how effectively these had been developed and implemented from the festivals' point of view. All the festivals approached marketing with the same objective to maximize attendance by their audience. Having said that their resources, the nature of the experience they were offering to the public, the location, accessibility and other factors required were reflected in subtle differences in the selection and use of marketing tools.

The festivals split into two groups in terms of the offer they were making to the public, ticketed or free. The outcomes for 2002 were:

Ticketed festivals	Tickets sold in 2002	Attendance at free events	Free festivals	Attendance (organisers' estimates)
Buxton Fringe Festival	12000 (estimate)	no data	Art on the Map	3038
Buxton Festival	24000	no free events	Derby Caribbean Carnival	12-15,000
Leicester Comedy	23000	8000	Leicester Belgrave Mela	100,000
Now Festival	973	2306 *	Newark on Water Festival	27,000
Wirksworth Festival	no data	no data	Northamptonshire Open Studios	7-9,000
			Tideswell Well Dressing	7,000

*possibly excludes people who observed/participated in some of the activities/events that took place in the market place.

Several festivals were unable to obtain records for some of their events e.g. the exhibition in Poole's Cavern which formed part of Buxton Fringe Festival. Other free events were reliant on counts taken by the organisers at strategic points/times but these are notoriously hard to do and commonly organisers and other agencies such as the Police will quote very different figures. The only data therefore that is reliable is that for tickets sold but overall this data shows how audiences vary for the different festivals.

Another important feature is that only one festival, Newark on Water Festival, employed a full-time marketing officer to work on the festival throughout the year. The Now Festival had someone working on the festival on a part-time basis (a contracted service from Broadway Media Centre). For all the others marketing was done by paid or volunteer staff but not by a specialist.

Eight of the festivals claim to have a marketing strategy that guides their marketing effort but some of the evidence shown was more a statement of aims and objectives not a formal strategy with action points and a budget which is consistent with the fact that some do not have a business plan.

Three festivals stated that they did not have a marketing strategy and only two festivals indicated that they made any attempt at costing the value to them of the media coverage they received. There are now fairly standard techniques for doing this but it does require a systematic collection of editorial and advertising copy. This could be a role for local authorities and ACEEM through a press cuttings service if the festivals themselves are unable to do this.

The whole subject of marketing is one that the festivals need to address not only so that they are more in control of their individual marketing but to increase the chance that they can coordinate their marketing efforts especially with respect to targeting audiences in other parts of the region or indeed in other regions. For example, could the three open studios events work together on a single piece of print/text that could be distributed to a wider audience through existing channels and the Internet.

The three events in Lincolnshire, Northamptonshire and Derbyshire are based in wonderful counties with many visitor attractions and the combination of these with the opportunity to see quality artwork for purchase at reasonable prices could attract more visitors from adjacent counties and regions than is presently the case.

Art on the Map commented on the relationships it has with other Open Studios which suggests that this could be developed if the time and resources can be found.

“There is a dialogue with Northants and Cambridge Open Studios and has been with North Lincs Open Studios. Exchange of info and moral support!”
Marcus Hammond, Art on the Map

Festivals in the main employ all the standard marketing tools:

Marketing Tool	Yes	No
Print: brochures, programmes, leaflets, posters	11	0
Press and media	11	0
Internet	9	2
Direct Mail	8	2
E-mail	3	7
Other: press/radio advertising, banners, billboards, public notices in church, local newsletters (for the parish, scouts etc), word of mouth, partnership networking		

Their evaluation of their impact is limited however – predominantly due to lack of time – four indicated that they not done any analysis, three indicated that this had been done to a limited extent and three indicated that they had evaluated fully. Of those three only one communicated what the outcome was

– Buxton Festival who reported that direct mail achieved the best results as measured by advance sales of around 85% capacity by March 2002.

Other comments such as “the results prove that all the tools used were the most effective” suggest that evaluation could be added to the training programme that ACEEM is running for festivals. Evaluation of marketing needs to be linked to on-going audience research and only four had undertaken any within the last five years. One had done so in conjunction with Midlands Arts Marketing but this data was lost when the agency closed.

III.11 Marketing: website analysis

Nine of the festivals had active websites in 2002-3 which were evaluated against some standard criteria to assess how valuable the website was for the public and ultimately as an important tool for the festival. Since the initial work was done several of the festivals have upgraded their websites but the commentary based on the 2003 sites is retained as an illustration of how website design can be evaluated.

All festivals used their websites as a source of information but at that time few developed its use to provide opportunity for ‘surfers’ to purchase or reserve tickets (for free events this is of course not an issue). Financial support for website design is something that some festivals may welcome and this too could be discussed between relevant officers and the festivals.

The full analysis of the websites is included in the appendix. The critical factors are:

1. Make sure that the festival has clear objectives for its website and that it is possible to measure if these are met (see 14 below).
2. Keep the site simple – both in terms of its appearance and ease of use, the average age of the festivals’ audience is 45+ and this needs to be reflected in choice of colour, design etc.
3. Keep the site up to date – when the festival is over update periodically with ‘breaking news’ so that people are encouraged to return on a regular basis.
4. Use the site to promote the festival’s sponsors (with links to their home pages as appropriate) and encourage the sponsors to offer reciprocal links.
5. Make the site interactive so that again people are encouraged to return on a regular basis – special offers, competitions, discussion boards are all tried and tested ways of developing a stronger bond between the festival and those visiting the web site.
6. Where relevant use the site not just to pass on information but also for the audience to book/reserve tickets.
7. Incorporate an e-mail subscription facility so that the festival develops its mailing list. This again develops the bond between festival and audience and ensures that the festival is communicating on a regular basis with some of its principal customers about the festival and the range of activities with which the customer can be involved.

8. Incorporate a short questionnaire from which the festival can discover what 'visitors' think about the site
9. Use the web site to connect the festival to other activities happening in the area, include links to other visitor attractions, sources of accommodation, tourist information centres, so that more people consider including the festival as part of an extended stay in the area.
10. Use the web site to tell customers where the event is being held, if good maps exist then include them.
11. Collaborate with other festivals, arts organisations, other visitor attractions in developing special offers linked to a visit to one area or visits to two or more areas in the East Midlands and which are marketed through all the web sites.
12. Incorporate samples of the work that the audience may be coming to see if not on the festival's website then by including links to the artist/company.
13. Incorporate a page for artists who wish to learn more about the festival and how to approach the organizers if they wish to participate in a future event.
14. Invest in some software that will analyse web server information from which the festival can learn how many visitors have been to the website, which pages they viewed and how long they stayed on the site.
15. Maintain the site and ensure that all pages load correctly that it is well written and presented and all external links work

III.12 Finance and funding

This final section will analyse the financial information supplied by the festivals and the nature of the relationships that the festivals have with the public and private sectors.

The festivals have widely differing budgets with expenditure ranging from £300 for Tideswell Well Dressing (which as a consequence is largely excluded from this discussion) to over £500,000 for Buxton Festival. Ten festivals provided financial information and this has been analysed to show their different patterns of income and expenditure. The full spreadsheet is attached as appendix

The main observations to make are that:

A. Income

1. Buxton Festival earns the most from its box office (51%)
2. Wirksworth Festival is the most self reliant with all sources of earned income accounting for 65% of its budget, the addition of sponsorship raises that to 69%
3. The Now Festival is the festival with the lowest proportion of earned income at 3%, with the balance coming from two sources, the local authority (32%) and ACE and lottery (65%)

4. Buxton Festival and Derby Caribbean Carnival receive the lowest levels of support from their local authorities at 4% and 5% of their budgets respectively
5. The festivals with the highest proportion of income from sponsorship were Derby Caribbean Carnival (27%) and Leicester Comedy Festival (19%)
6. Only three festivals raised any money from charitable sources: Buxton Festival (10%), Derby Caribbean Carnival (14%) and Newark on Water Festival (4%).

B. Expenditure

1. Buxton Festival spends more of its budget on artists fees and expenses (64%) than the other festivals
2. Festivals' production costs vary from Buxton Fringe Festival (2%) to Wirksworth Festival (41%) with four others in double figures Derby Caribbean Carnival (13%), NOSE (17%), Now (18%) and Newark on Water Festival (24%)
3. Those festivals that do not employ artists e.g. the open studios spend a higher proportion of their budgets on marketing NOSE (67%) and Art on the Map (59%). For those organizations that employ artists and their own staff the figure is more typical for the arts at between 8% and 15%
4. Festivals' expenditure on their own staff varies from 0% for Tideswell Well Dressing and Wirksworth Festival to 39% for Newark on Water Festival

The 2002 budgets revealed that six festivals had a surplus at the end of the festival (Art on the Map, Buxton Festival, Leicester Comedy Festival, the Now Festival, Tideswell Well Dressing and Wirksworth Festival), four had deficits that as expressed as a percentage of income were Newark on Water Festival (4%), Buxton Fringe Festival (8%), NOSE (16%) and Derby Caribbean Carnival (25%).

The festival with the greatest diversity of income sources was Buxton Festival. This is without doubt the best fundraising strategy for any arts organization but it is a very labour intensive strategy requiring a substantial commitment of staff time and other resources to maintaining the partnerships it has developed as well as putting in additional effort to developing new sources to replace those that will inevitably run their course. Festivals without full-time professional, experienced staff will always find it more difficult to identify, apply for and develop these contacts.

Derby Caribbean Carnival also secured a good base of support from private and charitable sources (£12,422) but unusually this was not matched by support from the local authority or ACEEM which between them provided less (£6,555), the only festival for which this was true (with the exception of Tideswell Well Dressing which in 2002 did not require any support at all from any source).

Overall ten of the festivals attracted a total of £539,337 from the four sources public, private and charitable with the proportions being ACEEM (46%), local authority (30%) and private and charitable (both 12%).

Festival	ACEEM £	Local Authority £	Private Sector £	Grant making trusts £
Art on the Map	0	14,450	0	0
Buxton Fringe Festival	A4A 5,000	2,852	0	0
Buxton Festival	RALP 29,000 ACE 50,769	23,440	41,056	53,600
Derby Caribbean Carnival	5,000	1,555	8,200	4,222
Leicester Belgrave Mela	no data supplied	no data supplied	no data supplied	no data supplied
Leicester Comedy Festival	ACE 8,195	22,325	11,352	0
Newark on Water Festival	RALP 27,000 ACE 39,270	72,995	0? (Included under earned?)	5,950
Northamptonshire Open Studios	RALP 3,680	2,946	1,755	0
Now Festival	ACE touring 14,000 ACE 60,588	36,070	0	0
Tideswell Well Dressing	0	0	0	0
Wirksworth Festival	5,000	7,307	1,850	0
Totals = £539,337	(*) 247,502	163,850	64,213	63,772
%	46	30	12	12

[(*) This is the total support the eleven festivals indicate they received from ACE in 2002/3 and includes regional and national – revenue and lottery. The artform officers provided similar data which produced a total of £173,466, whilst that supplied by the Finance and Operations team totalled £145,344. These three figures all have their basis in truth but they have made difficult estimating the level of support received by our sample of eleven festivals as a proportion of the total support for festivals in 2002/3 when the figures provided by the festivals themselves and the artform officers are greater than that supplied by the Finance and Operations team.]

Clearly there is scope for local authorities in some areas to increase their support for their festivals especially where the support from the Arts Council is greater than that from the local authority. The most striking cases would appear to be Buxton Fringe Festival, Derby Caribbean Carnival and to a lesser degree Northamptonshire Open Studios.

The levels of support from the private sector are also low but until festivals are seen as of strategic benefit to local businesses this situation may not change. All festivals (except for Tideswell Well Dressing) enjoyed some form of benefit from business sponsorship if not in the form of cash then as goods/service in kind. The disappointment with this is that no festival provided a cash estimate of the value to them of this support. This should be standard practice in order to ensure that budgets reflect the real costs of putting on the festival but also as part of a strategy for showing that the festival is already receiving support when a new contact is approached.

The whole question of business sponsorship is developed in a later chapter but festivals may need to be even more proactive with the business community if they expect it to increase its investment. Leicester Comedy Festival has enjoyed many years of good support from a wide range of

businesses and this is a direct result of the fact that it has bought in the services of a sponsorship consultant since 1995. Some festivals may be able to develop their position if they were to join their local chamber of commerce and play an active part in its affairs. Buxton Festival is a member of the Buxton Partnership through which, for example, it is able to work with other local businesses on a strategy for attracting more visitors to the town.

All festivals are aware of the possible impact they can have upon their local economies and some like Buxton Festival make a point of employing locally based companies as much as they can. All festivals provided an estimate of the proportion of their expenditure that remained in the local area.

These varied from 5% for Buxton Festival (=£27390) to 100% for the county-wide open studios. Calculating these figures with precision would involve a lot of time and more than was available to the research team but it was encouraging that all the festivals were conscious of the issue and this should provide a positive basis on which to develop a relationship with local business through the medium of the chambers of commerce.

Festivals should also think about joining Arts & Business which will provide them with access to training, its board bank and other resources that will assist with attracting and developing links with business.

The levels of support from charitable sources was on a par with that from private sponsorship but that was principally the result of the funds raised by Buxton Festival which accounted for 84% of the total raised. Most festivals believed that their work was suitable for support from these sources but few had the time to research for these.

They were also aware that applying for these was more formal than with other sources such as to their local authority and that without charitable status their chances of success were reduced. This is an area that officers need to give advice upon because presently the region may be missing out on valuable additional funds.

III.13 Stakeholder relationships

All festivals were able to name their major stakeholders and for eight of them this numbered:

Public sector	24 different authorities plus 10 references to ACEEM
Private sector	45 different companies
Other organisations	Friends groups, the audience and many arts

Stakeholder relationship	Yes	No	No reply
Key stakeholders identified?	9	1	1
Works with local authority?	9	1	1
Local cultural policies/strategies?	7	3	1
Regional cultural policies/strategies?	6	4	1
Local tourism partnerships?	6	4	1
Regional tourism partnerships?	3	7	1
Other local public policy strategies?	4	6	1
Other regional public policy strategies?	3	7	1
Links with business community?	8	2	1
Links with other local arts orgs	5	1	5
Links with other local cultural initiatives	9	1	1
Links with other local/regional festivals	5	5	1
Regional networks	4	5	2
National networks	3	4	4

Most festivals had a relationship with their local authority and were working together for the benefit of the festival and the local community. Tideswell Well Dressing did not have a formal link as such except through the Tideswell Wakes Week of which the well dressing was an important element.

The festival which was the exception to this general rule was Derby Caribbean Carnival which in 2002 did not appear to have a good relationship with Derby City Council. There is evidence that this was damaging the carnival and it is hoped that this relationship has been strengthened and any differences resolved.

Another festival was dismissive of the general issue of working with local authorities because of limited support, and a history of underfunding. All festivals were aware of the danger of orienting their aims too closely around those of any particular agency (as these may change) but many reported that it was difficult to avoid doing so if the festival was to receive funding and survive.

The development of tourism which is high on the agenda for emda and ACEEM is shared by five of the festivals reflecting an understanding of the contribution that festivals can make to attracting visitors to an area. Excluded from this were however the Leicester Belgrave Mela and Now Festival which did not appear to be linked to any tourism initiative. This is surprising as the Mela emphasized the importance of visitors to the Mela for local business. And as one of the UK's most important 'live art' events visitors ought to be an important indicator for the Now Festival of its national and international reputation (reflected in the investment made in it by Nottingham City Council and ACEEM) but on the basis of the actual profile of its audience this may not be the case.

Most festivals were linked to local and regional cultural strategies and initiatives though for some this did not extend to having very well developed relationships with other arts organizations. At a local level there was evidence

of connection between the two festivals in Buxton and between Leicester Belgrave Mela and Leicester Comedy Festival. At a regional level Derby Caribbean Carnival has links with other carnival organisations in the East Midlands and beyond. Four other festivals indicated that they had links beyond their immediate area but there is scope for greater cooperation.

If this cannot be in terms of their content then through initiatives such as *Festivity*, the festivals guide published in 2002 by emda, which can be used to promote the region as a tourist destination for its many assets including its festivals. The open studios in Lincolnshire, Northamptonshire and Wirksworth for example could cooperate through their websites and create special offers (e.g. specially commissioned artwork) that could only be earned through visiting all three events.

One good example of how such relationships can be nurtured is in the cluster group established by the tourism officer for Derbyshire Dales. This group has drawn together various disparate elements of the district's cultural infrastructure to develop joint projects and marketing.

At a national/international level only three festivals indicated any engagement with national projects: Leicester Belgrave Mela through the annual national Mela conference, Buxton Festival through commissions and some co-productions and Leicester Comedy Festival through its attendance at Edinburgh Festival and proposed contact with comedy festivals in New York and Montreal.

The development of strategic alliances with other organizations sharing similar aims for tourism and arts development is something that also requires time and specific skill. Helping festivals to develop these skills is something that the Festivals Programme Development Manager may need to include in his development programme and meetings with local authority officers.

III.14 Looking ahead

The festivals were asked to indicate how they saw things developing in the short to medium term. Tideswell Well Dressing was alone in not predicting growth. Leicester Belgrave Mela reported that it had grown as much as 25% per year in recent years to the point where the Police have apparently expressed concern about the continuing viability of Abbey Park as the venue. Buxton Festival too has seen its audiences double in four years to the point that it is now making a surplus.

Other festivals have seen an increase in activity but without an equivalent or greater increase in numbers of visitors e.g. there were more artists and studios during Art on the Map in 2002 but audiences were down compared to 2000 and 2001. It was noted that income from the European Regional Development Fund was ending in 2002.

By contrast the Now Festival has seen its revenue funding increase from ACEEM allowing the festival to diversify its activities and potentially its audience base:

“Increased resources from ACEEM have provided the opportunity to invest in organisational growth and new areas of activity in addition to festival promotion” *Mark Dey, Now Festival*

Potentially the most substantial development is with the Newark on Water Festival which it is proposed should develop from its three day, single site format to become district-wide and take place over a five week period. The key to success will be the confirmation of the funding package from the public and private sectors.

There is therefore evidence that the festivals are confident of their respective futures though for many of them their futures are highly dependent on attracting new funding and/or increased funding from their existing sources.

III.15 Concluding comments

Although festivals are local, public funding for them comes more from a regional source, ACEEM (46%), which supports festivals more than local authorities (30%). There appears to be scope for increasing funding from County Councils in particular.

It is interesting to note that the 10 biggest recipients of business sponsorship for the arts in the East Midlands are all building-based organizations. In 2000 (Millennium year) 9% of business sponsorship for the arts went to festivals. The following year this had fallen very sharply, to 1%.

There is a trend towards the "professionalisation" of festivals: they tend to become employers – moving in time from employing part-time/freelance to full-time employees. This inevitably will lead to increased administrative costs which should in turn lead to increased support from some public sources but to what extent is the public sector able and interested in providing increased levels of support?

Another issue to result from this transformation is that more investment in administration is likely to enable the festivals to carry out more rigorous evaluation of the impacts of their activities and to become more connected with the agendas of other organisations such as the local authority and ACEEM. This may deliver a greater sense of security for the festival but at what cost to local accountability/ownership?

Legislation that has passed through parliament will result in changes in terms of the suitability certain venues and all parties need to discussing now how any increased costs related to health and safety and access are going to be funded.

Several people referred to increasing costs of licensing, and of the impact of new legislation around public safety and catering, these factors need to be addressed as a matter of priority.

Another noteworthy feature is that education and outreach is at present not a major feature of the work of all the festivals. All are aware of its value but most lack human and financial resources to deliver such programmes. For example within Open Studios lack of financial and human resources and the inappropriate nature of some artists' studios has limited development of work in this area.

By contrast for a festival like the Leicester Comedy Festival, education and community based work is a major feature of its festival and year round work and a major element of its local funding agreements. Is this to be the model for other festivals or should some festivals focus instead upon the distinctive nature of their festival and develop that. This has been the strategy of Buxton Festival where its focus on unusual and rarely performed opera has resulted in it becoming one of the most successful festivals in the region.

IV. The Policy Context: An Overview

IV.1 Introduction

This section provides a digest of the cultural and tourism policy context within which festivals occur within the East Midlands region. It is based on responses to questionnaires and on the documentation we have received from local authorities in the region and other stakeholders. Not all local and tourism authorities in the region have replied to our questionnaire and supplied policy documentation.

The concern of this part of the report is to outline the relevant policy context by using and reflecting on the following key documents and issues:

- a) Statements of support of festivals from the various stakeholders.
- b) Levels of integration of policies in support of festivals with other aspects of regional, sub-regional and local cultural policy – such as general cultural development, audience development, social inclusion and cultural diversity.
- c) The integration of policies on festivals with tourism strategies.

IV.2 The regional policy context

IV.2a The East Midlands Development Agency

The economic development policy for the region is reflected in the Regional Economic Strategy launched by the East Midlands Development Agency (emda) in 1999, which aims at making the East Midlands ‘a top 20 European Region’ by December 2010.

One of the strategy’s key objectives in the economic strategy is to develop a highly skilled workforce in order to attract tourists and investment to the region.

The importance of festivals in emda’ s strategy is evident in the introduction by the Agency’s Chief Executive, Martin Briggs, to *Festivals and the Creative Region*, a document (published by Arts Council England in September 2003) based on the initial findings from our study, which emda co-funded.

Briggs writes that “the East Midlands festivals are vital ‘creative hubs’ for cultural energy, celebrating our vibrant and diverse region”. He adds that “festivals enable positive social and economic change. By achieving a ‘sense of place’, engaging communities and enhancing local image and identity, festivals bring valuable experiences to both those participating and those attending”. Briggs highlights the importance of festivals in emda’s economic developments strategy: “they help to create an environment that is attractive to investors and contribute to our economic wealth”.

The document *Destination 2010. Regional Economic Strategy for the East Midlands 2003-2010*, published by emda also in 2003 makes a clear statement about the role that cultural development will play within general economic development within the region. In particular, there is a statement about the integration between the work of emda and the *Time for Culture* report produced in 2001 by Culture East Midlands, an umbrella organization whose Executive Members are emda itself, the Government Office for the East Midlands (GOEM), Opun (the region's architecture centre), the East Midlands Assembly, EMMedia (East Midlands Media), EMMMLAC (the East Midlands Museums, Libraries and Archives Council) and the regional offices of Sport England, Community Fund, Heritage Lottery Fund, Arts Council England and English Heritage. In *Time for Culture*, emda write that “fostering an environment that both enhances and supports the region’s cultural and historical assets is fundamental to developing sustainable and creative communities, as well as a better quality of life”.

Emda’s research suggests (in *Destination 2010*, p. 76) that tourism represents 3.5% of regional GDP and accounts for 30,000 businesses, of which 75% are small and privately owned. The tourism sector is forecast by emda to provide 15,000 new jobs in the East Midlands by 2008. However, emda balance this potential economic benefits against the adverse impact that tourism may have on the cultural sustainability of local communities and on the environment, particularly in rural areas (*ibid.*, p. 77).

A key point made by emda about festivals concerns the Agency's ambition to achieve the potentially positive economic impact of cultural tourism, and by implication the role festivals may have in this, by increasing visitor spend rather than visitor numbers. This can be achieved, it is argued, by emphasising the potential economic impact of cultural events that encourage overnight stays, and the inward investment into the regional economy that comes from visitor spending by people from outside the region.

Clearly this has potentially important implications for local festivals, their organisation, programming and marketing. Emda’s 7-year tourism strategy will place these considerations at the centre of its ambitions for economic development through tourism and culture:

“New product development and marketing required to attract visitors should apply to improving the quality of accommodation, information provision, and overall service. Niche products will be developed building on emerging regional strengths such as cultural tourism, market towns and ecotourism” (*Destination 2010*, p. 77).

The problems for the social and economic impact of festivals in relation to emda's argument are that:

1. Most visitors to attractions in the East Midlands (including already popular destinations like the market towns and the villages of the Derbyshire Dales and the Peak District) tend to be day visitors, and

- therefore the economic multiplier is lower than in the case of visitors staying for one or more nights.
2. Visitors to these attractive destinations would probably come anyway, so the direct impact of festivals is probably small in terms of encouraging visits by tourists and overall tourist spend.
 3. There is a lack of intra-festival co-ordination, and a failure to cash in on potential cross-festival synergies, aimed at heightening the tourism profile of different localities and increasing overnight visitor numbers.

The key activities identified by emda that have potential bearing on the development and organisation of festivals with a view to broadening their impact are the following:

- i) the development and implementation of a regional tourism strategy within which local festivals could be more firmly located and supported.
- ii) To increase the number of visitors by sourcing tourism information online and tourism businesses trading online.
- iii) To increase the access to and provision of specialist business advice. This may have potential relevance to the professional development of festival organisers, in areas including management, marketing and fundraising.
- iv) To develop niche product areas such as eco-tourism and cultural tourism.
- v) To develop quality initiatives and linkages between accommodation services, the food and drinks industries, skills development in the tourism industry and the provision of information for visitors. The role and organisation of local festivals in developing cultural tourism could usefully be integrated into these initiatives.
- vi) Emda make a specific point about rural development in relation to wider economic development linked to tourism. In this regard they point to the potential benefits of diversification, to overcome the reliance on 'traditional' seasonal tourism. This may have potential implications for the scheduling of local festivals to increase their economic impact by expanding the season for cultural tourism.

Emda highlight the importance of festivals in detail also in their document *Destination East Midlands. The East Midlands Tourism Strategy 2003-2010* (October 2003).

This document followed the decision by the Government in April 2003 to give strategic lead responsibilities for tourism policy to the Regional Development Agencies (including emda itself). The document stated as one of its aims "to develop and enhance a programme of major events across the region that have national and, as far as possible, international reputation". Emda stressed that these events should be co-ordinated "so that they do not clash with each other", and pledges "to help key events achieve security of funding in the medium- to long-term" so that they are marketed effectively and achieve maximum economic impact.

The strategy also proposes to help festival organizers “with management, capacity and co-ordination of infrastructure”, and to attract to the region “footloose” events. Emda also aim to encourage community-based festivals, and quotes as examples county shows, rural shows and the Well Dressing tradition in Derbyshire. Emda have started to provide financial support for selected festivals, and have initiated *Festivity* (see www.festivity.org.uk), a website which offers a comprehensive guide to festivals in the East Midlands.

IV.2b Culture East Midlands

Culture East Midlands (CEM) is the Regional Cultural Consortium for the East Midlands region. In *Time for Culture. A Cultural Strategy for the East Midlands (2001)* CEM (then known as the East Midlands Cultural Consortium) stated as one of its aims under its overall strategic objective of celebrating the region’s diversity, to “encourage better promotion of existing festivals and activities...(and) a wider range of cultural events in market towns and rural areas “ (p. 13).

CEM also aims to develop the arts and cultural life of local communities in the region. This specific policy objective has several potentially significant linkages with the important role of festivals within such local and often rural communities.

CEM make several key points that have relevance for the policy context of cultural festivals. Perhaps most notably CEM, in consort with the Heart of England Tourist Board (HETB) make clear linkages between cultural activities and tourism. This is very much in line with the points made by emda in this respect as described above.

More specifically, CEM make policy linkages between cultural development and the following issues that have relevance for the development of festival. The following undertakings by CEM are worth highlighting:

- A concern to promote rural development, by supporting examples of good practice from different parts of the cultural sector. This has potential implication for the social and economic role of festivals.
- CEM highlight the vital role that volunteers play within the region’s cultural sector. They give an undertaking to “... promote the value of volunteers and encourage its partners to give more support for volunteers’ contributions to culture” (*Time for Culture*, p. 11). Given that many festivals in the region are heavily reliant on volunteers for their operations, this commitment may have significant implications in terms of developing their social and economic impact.
- CEM seek to generate a wider understanding and appreciation of diversity and culture including people, geography, places, heritage and traditions.

- They aim to develop the cultural life of local communities by encouraging bids for capacity building amongst community-based organizations.
- CEM are committed to developing a rural cultural co-ordinated with emda's market towns strategy. Local festivals could be a vital and vibrant aspect of such rural cultural development.
- CEM will promote the exchange of urban and rural experiences so as to improve understanding of the different cultural traditions within the region. Local festivals, which offer the potential of mutual cultural experiences shared across urban and rural cultural traditions, may be a significant vehicle for fulfilling such ambition.

In 2004 CEM commissioned four inter-related research studies, on culture and faith, the impact of cultural activities on well being, young people and culture, and on the evidence for the regenerative impact of cultural activities in urban and rural communities. These reports – as yet unpublished - were discussed at a research day involving CEM Executive Members in October 2004. Festivals featured in these research reports, but we do not know yet which conclusions for policy and action CEM have drawn from the research.

IV.2c Arts Council England East Midlands

There is evidence that festivals are at the heart of policy-making by Arts Council England East Midlands (ACEEM). For example, in her introduction to *Festivals and the Creative Region* ACEEM Executive Director Laura Dyer writes that “this research shows how far we, as a region, have come and gives us an indication of how we can build on this success to truly make the East Midlands the home of festivals”.

The importance of festivals is highlighted also in *Arts and Rurality*, a paper prepared by ACEEM Director of External Relations Michaela Butter and submitted to a meeting of the East Midlands Regional Arts Council in April 2004.

In terms of the role of ACEEM in the development of cultural tourism, the East Midlands Project Advocating Cultural Tourism (EMPACT) aims to promote cultural tourism in the region, particularly in rural areas. The project was initiated by ACEEM with funding from the European Regional Development Fund and emda. EMPACT's aims are to:

“Inform visitors of some of the best of the arts in the region and offer an enhanced experience for those visitors. By delivering a programme that supports promotion and sustained growth, the project will encourage economic growth within the East Midlands” (see www.empact.org.uk).

In the autumn of 2003 ACEEM appointed a Festival Development Manager (the first appointment of this kind in the country) and produced in 2004 a policy statement which explained that the organization “values the work of all

festivals in the region where the arts are the primary focus of the festival or where the arts are a substantial element of the festival programme mix". The document added that that ACEEM provided support for festivals through the Grants for the arts programme. It also announced that ACEEM, in partnership with emda, had initiated a development programme aimed at arts festivals "with a clear cultural tourism remit". The aims of the programme are the following:

- To identify festivals that "have the potential to grow the cultural tourism product in regional and national terms";
- To work with the organisers of such festivals to:
 - develop skills that will aid organisational development
 - enhance (these festivals') artistic programmes;
 - increase profile on the national/international stage;
 - attract audiences into the area" and maximise the festivals' impact on the regional economy.

In the document ACEEM also recognised the need to develop a regional strategy for the "overall festival sector" in the East Midlands.

The aims of the strategy were to:

- develop a plan with local authorities reflecting the needs of the wider festival sector
- develop this plan through the county Arts Development Officers - who will act as intermediaries on behalf of the district, borough and unitary authorities – in partnership with ACEEM's Festival Development Manager;
- integrate this plan into ACEEM's festival development programme, thus providing a strategic direction for the overall festival sector in the East Midlands

ACEEM Festival Development Manager James McVeigh explained in June 2004 that a network of flagship regional festivals with potential to achieve national and international profile had been established. 17 festivals were selected for development. They were nominated by the region's County Councils and by the local authorities representing the East Midlands' five main urban areas: Derby, Leicester, Lincoln, Northampton and Nottingham. The criteria for selection included:

- the festival occupying a clear niche in the market
- the quality of its artistic vision
- the degree of fit with local economic development and tourism strategies
- existing economic impact or at least potential to have such impact in the future
- and organizational stability.

The enthusiasm for the festival development strategy among local authorities was uniform, and there was evidence of ambition and of strong understanding of the potential of festivals especially among the city authorities of Leicester and Nottingham. Among the festivals included in this research, Buxton Festival, Derby Caribbean Carnival, Leicester Belgrave Mela, Leicester Comedy Festival, Newark on Water, Now and Wirksworth Festival were selected for development.

One of the key aspects of the development programme was to bring national and international experts into the East Midlands to hold masterclasses for festival organizers. The second aspect of the programme is the provision of specific training in planning, marketing, fundraising and development for festival workers, and the possible development of a toolkit for people operating in the region's wider festivals sector. Thirdly, a major national conference aimed at existing and potential funders of festivals is proposed. Other proposals include the establishment of festivals fora at county level, to support smaller festivals which have growth potential, but these will only be undertaken with the support of relevant partners (James McVeigh, interview with Franco Bianchini, 3rd June 2004).

IV.2d The East Midlands Regional Local Government Association

Many local authorities in the East Midlands see cultural activities as playing an important role in the local economies, and very often this contribution is one of the major factors justifying continuing public investment in culture. This is in part a consequence of the draft guidance that the Department of Culture, Media and Sport (DCMS) has devised for local authorities when preparing their cultural strategies. According to DCMS, cultural planning should inform, and be informed by, planning in areas such as land use development, education, libraries, Local Agenda 21 and Best Value performance, and take into consideration issues such as regeneration and social inclusion.

The East Midlands Regional Local Government Association (EMRLGA) is an umbrella organization for local authorities in the region. Amongst the key aspects of cultural support and development that the EMRLGA Cultural Officer Group identify in their document *So What Have Local Authorities Ever Done for Culture?* (2000) the importance of festivals is strongly highlighted.

The document was based on the first cultural audit of local authorities in a region undertaken nationally. It achieved a very high response rate (87%). The document shows that 75% of all local authorities in the region either organise or support local festivals. The implication is that such support comes from a clear recognition of the social and cultural significance of festivals and their strategic role in regional and local cultural development.

EMRLGA also describe their ambitions for linking cultural development with tourism. As a central part of this, EMRLGA make specific reference to the role and impact of festivals and special events.

Within this policy context, EMRLGA describe their increasing desire to develop partnerships with other organisations with an 'overlapping remit' and identify the role of the then Regional Cultural Consortium (now Culture East Midlands) as central:

“the Regional Cultural Consortium will influence and be influenced by Local Cultural Strategies and mechanisms to allow strategies to connect and support each other are recognised as vital. Demonstrating partnerships between the strategies will bring many benefits to the region. It will provide clear messages to potential investors, increase chances of attracting funds, maximise effective use of resources and increase the range and diversity of cultural provision”.

IV.3 The sub-regional policy context

IV.3a Derbyshire

Derby City Partnership, in their document, *Living City* (n.d.), makes reference to the role of festivals, within a more general policy of promoting social inclusion and cultural diversity. Specifically this includes

- a) Improving marketing and promotion to increase awareness of opportunities for cultural participation in the city.
- b) Developing community capacity, so that groups and organisations in local communities are able to provide high quality cultural opportunities. This may have training and professional development implications for festival organisers and volunteers.
- c) Focusing on priority areas of the city to encourage social inclusion through geographically specific measures.
- d) Supporting minority cultures – to build the capacity of minority cultural groups to develop cultural expression and contribute to the city’s cultural life. Again this implies a significant role for festivals as vehicles for culturally specific events.
- e) Supporting community-based cultural organisations, which, with their foundations in a ‘culture of volunteering’, includes many festival organisations

Derbyshire Cultural Consortium (DCC) represents a wide partnership of local and sub-regional local authority stakeholders developing the policy context. It includes the following:

- Amber Valley Borough Council
- Bolsover District Council
- Chesterfield Borough Council
- Derbyshire County Council
- Derbyshire Dale District Council
- Erewash Borough Council
- High Peaks Borough Council
- North East Derbyshire District Council
- Peak District National Park
- South Derbyshire District Council

DCC’s *Cultural Strategy* (n.d.) makes direct reference to the “strength of local festivals” within the county, particularly within the Peak District where Tideswell, Buxton and Wirksworth are situated. However

“Derbyshire’s central location in England makes it accessible from all directions. Half the country’s population live within an hour’s drive of the county. While this is a tremendous strength for some of our cultural industries, particularly tourism, it also makes a strategic approach to development more complicated... What happens in Derbyshire is

greatly affected by the proximity of major population centres including Manchester, Birmingham and Sheffield” (Derbyshire Cultural Consortium, *Cultural Strategy* document).

This statement presents well, in microcosm, the opportunities and challenges for the role of festivals within regional and sub-regional cultural development in general, and tourism in particular. The *Cultural Strategy* document provides some interesting data:

- Of the 22m annual visitors to Derbyshire, only 2m stay overnight; 90% of visits were on a day basis of 3 hours’ duration or less.
- Despite this, in 1998 £233m was spent by visitors staying overnight, and £292m was spent by day visitors.
- Most day visitors come from within the local and regional economy.

Of the other more general aspects of the policy context within Derbyshire, the following have direct relevance for festivals:

a) There is evidence of a policy priority within DCC to develop sub-regional and local policy integration as it impacts upon festivals. Specifically, DCC write in their cultural strategy that:

“Local arts festivals and organisations of artists and craftspeople are contributing much to the provision and the profile of the arts. Co-ordination between the authorities is emerging. The creation of a rural performing arts touring service has been co-ordinated by all the authorities together, and will do much to raise the accessibility and local celebration of professional arts activity”.

b) There is also evidence of a concern with the gravitational pull of Derby city for cultural participation, and the negative consequences this may have upon cultural vitality especially in the rural parts of the county. Festivals that refer to a sense of place, a specifically rural location and cultural tradition may be useful counterweights to this.

c) DCC include among their future objectives the building of better networks of local facilities and more diverse means of making cultural activity accessible to people in their own local surroundings right across the county.

d) They also state that they aim to develop new cultural attractions, to contribute to the development of a sustainable tourism industry within the county: “the need to even out the tourist load, raise the level of economic contribution of visitors and spread the economic benefits more widely, all argue for further development of things which will attract the visitor so long as that can be done in a sustainable way”.

e) There is clear evidence of DCC’s integration of their cultural and tourism strategies into the wider regional strategies, as formulated by *emda* and CEM.

- f) One of the priorities of DCC's cultural strategy is to support volunteering.
- g) DCC prioritise the promotion of local distinctiveness, and link this with tourism development. In this context, DCC explicitly express the priority to "celebrate local identity and diversity" to which they specifically link local festivals.

IV.3b Leicestershire and Rutland

In their document *Love Leicestershire* (n.d.) the **Leicestershire Cultural Strategy Partnership** (LCSP) describe one of their strategic aims as "strengthening communities". In this context they identify some policy priorities that have specific relevance for festivals. These are to:

- Develop a county-wide network of festivals and events that celebrate Leicestershire's cultural diversity in the broadest sense.
- Explore opportunities for developing the use of schools, village halls, pubs and other meeting places for cultural activity and events.
- Encourage more involvement in community heritage at the local level.
- Develop more community and cultural use of public spaces.
- Chart the fulfilment of cultural aspirations in Leicestershire village appraisals.
- Recognise the role of amateur groups in developing Leicestershire's culture.

Leicestershire County Council (LCC), in their tourism strategy document, say that

"... a key feature of the Leicestershire Tourism Strategy has been to integrate tourism within the wider interests such as arts, leisure, retail, and transport sectors....(the County Council will)... support initiatives that lead to an increased length of stay and expenditure.
(*Leicestershire Tourism Strategy 2001-2006*)

Although the document makes no specific reference to festivals as such, LCC have a well developed tourism strategy, and they signal the importance in which they hold tourism for the local economy and community. This strategy is explicitly linked into regional strategies being developed by Heart of England Tourist Board, emda and other policy-making bodies in the region. Whilst LCC identify the 'key brands' for tourism in the county, such as attractions in the city of Leicester, The National Forest, and Melton Mowbray, they do not mention festivals in general, nor either of the festivals, Leicester Belgrave Mela or Leicester Comedy Festival, included within our study.

With regard to the economic impact of festivals, and the issue of increasing the visitor spend by attracting more visitors from outside of the region, so as to bring extra expenditure into the local economy, LCC identify 60-90% of tourist in the county as being day-trippers. Leicestershire has 17% of the East Midlands' overnight visitors and 14% of expenditure.

LCC suggest that tourism spend can be broken down as follows:

- | | |
|------------------------------|-----|
| 1) Accommodation | 22% |
| 2) Eating and Drinking | 31% |
| 3) Shopping | 22% |
| 4) Attractions/entertainment | 10% |
| 5) Transport/fuel | 14% |

(*Leicestershire Tourism Strategy 2001-2006*)

Although the spend by overnight visitors in Leicestershire has increased from £89m in 1992 to £183m in 1998, the implications of the above data are that increasing the economic impact of festivals may be achieved in large part by increasing expenditure on accommodation. This would be a new input into the local economy, and is at present quite a low proportion of the overall 'tourist spend'. This signals specifically local/sub-regional implications for the organisation, timing, programming and marketing of festivals and echoes the policy implications highlighted at regional level.

However, the wider sub-regional policy context is germane to the development of festivals. The following policy intentions by LCC are worth highlighting:

- a) To consult with key stakeholders concerning their aspirations and views. The LCC's tourism strategy specifically includes the desire for a "constructive dialogue" with "...voluntary sector partners", that is likely to include many festival organisers.
- b) To encourage "local distinctiveness" and celebrate "ethnic/cultural diversity" as part of their overall strategy.
- c) To continue to produce an events guide.
- d) To support business advice and a "framework for tourism training" that may have important implications for festival organisation and development.
- e) To offer help and advice on accessing funding for tourism-related activities and explore partnership bids.

Blaby District Council (BDC) *Arts Strategy* document (n.d.), based upon an earlier audit, specifically mentions the significance of 'carnivals and festivals' as a part of the overall cultural achievements of the area.

BDC signal their commitment to the economic, social and tourism benefits of the arts and culture in general. They integrate their own strategy very much into the national and regional policy context, although no specific reference to the role festivals might play in this economic and social development strategy is made.

BDC identify a strong gravitational pull towards Leicester, which may suggest that locally distinctive festivals, located specifically in rural areas may provide a useful counterweight.

Leicester City Council in 2001 produced *Diverse City*, a cultural strategy document which outlined a vision for the development of the city's cultural life. Such vision included the objective of making Leicester "renowned as a festival

city” (p. 7). The City Council committed itself to promoting “the wide range of multicultural and multi-faith events which take place across the city which take place across the city” and to increasing attendance at such events by at least 5% by December 2002 (p. 13). A further objective within the document was to put in place tourism strategies and invest in “the development of the businesses, restaurants, festivals, events and activities to underpin them” (p. 14). The City Council also proposed “to recognise and invest in the development of the very distinct identities” of the city’s neighbourhoods, “by highlighting and celebrating distinctiveness through public art, urban design, landscaping, street furniture, lighting and local festivals” (p. 26).

Festivals were also highlighted as a means of “establishing links” between different neighbourhoods. Despite Leicester’s good record of relatively harmonious community relations, there is strong evidence of residential concentration along ethnic lines in the city, and of growing polarisation in patterns of voting behaviour between the more culturally diverse inner city and the predominantly white outer estates. The Council’s emphasis on using festivals to make links between different neighbourhoods was thus related to its intention to promote greater intercultural understanding in the city.

Leicester City Council has a Festivals Unit which is responsible for directly organizing and managing a number of festivals and other cultural events in the city (see www.leicesterfestivals.co.uk). The Council also has an Event Advisory Group, meeting normally on a monthly basis, which has produced a comprehensive guidance document (*Guidance for the Staging of Public Events in the City of Leicester*, May 2001). The Festivals Unit are planning to facilitate the sharing of resources, skills and knowledge among the city’s different festivals.

Rutland County Council, in their document *Creating Opportunities – A Cultural Strategy for Rutland* (n.d.) propose to “support Oakham Festival as part of a range of cultural events in market towns” and to “promote the exchange of urban and rural experiences to improve understanding of the different cultural traditions”. They add that “popular local events can be used to promote cultural opportunities, attract visitors and generate income”.

IV.3c Lincolnshire

The City of Lincoln Council (CLC), in their *cultural* strategy document *Lincoln: Traditional City, Contemporary City, Everybody’s City* (2002) locate their own policies very much within the broader the regional and national policy context. They see integration between their sub-regional strategy and the policies of Culture East Midlands, emda, and the *Culture, Creativity and Community* policy statement produced by Lincolnshire County Council.

Specific policy issues raised by CLC include:

- Reference to arts programmes and festivals as part of the wider cultural life of the city. With this in mind, CLC make a specific commitment to “greater investment in cultural festivals and events, including some

specialist festivals...(This) would increase and improve the quality of activities for residents”.

- A clear link is made between policies for cultural development, including an explicit reference to festivals, and for tourism development. Festivals are regarded as important to “encourage off-season cultural tourism”.
- A specific point is made about Lincoln city centre’s built heritage as a location that “lends itself to cultural events and festivals”.
- CLC make explicit linkages between the cultural development role (including fostering appreciation of the heritage) festivals play on the one hand, and the impact of festivals in terms of social inclusion on the other:

“Celebrations and festivals are often grassroots activities, created by and involving local volunteers. They are valuable for helping vitalise and animate the City, enabling people to interpret the past in the present and to participate” (in local cultural life).

CLC express the following policy ambitions specifically geared to festivals. Their aims are to:

- give greater priority to festivals and other cultural events;
- ensure that festivals and events are financially supported and well promoted for the enjoyment of local people and the economic benefits of cultural tourism;
- seek ways of growing and diversifying local festivals and events, ensuring they are available to all;
- involve the community in the celebration of the city’s heritage through the development of cultural activities.

IV.3d Nottinghamshire

“At a time of financial constraint on public bodies and general fears about the ‘dumbing down’ of society, the strategy’s key role is to keep culture at the centre of attention. It will ensure that cultural activities are regarded as essential components in the development of Nottinghamshire life” (Nottinghamshire Cultural Strategy Consortium *A Cultural Strategy for Nottinghamshire. Building on Success*, 2001)

The Nottinghamshire Cultural Strategy Consortium (NCSC) is comprised of local authority stakeholders from across the county. It includes representatives from the following local authorities:

- Nottinghamshire County Council
- Nottingham City Council
- Ashfield District Council
- Bassetlaw District Council
- Broxtowe District Council

- Gedling District Council
- Mansfield District Council
- Newark and Sherwood District Council
- Rushcliffe District Council

In itself, this body demonstrates a high degree of policy co-ordination and integration across the county.

The document *A Cultural Strategy for Nottinghamshire* as well as general cultural policy ambitions that one might expect, contains objectives which are relevant for our reconstruction of the policy context for festivals in the region:

- to increase the length of stay of cultural tourists;
- to make it easier for individuals and communities to participate in cultural activities;
- to ensure that maximum benefit is obtained from existing community-based facilities that could be used to provide cultural activities and opportunities.

A key aspect of the NCSC document is the role that partners working in the field of culture can have. Within this context, the NCSC signals the possible roles of the following:

- community development organisations;
- local volunteer organisations;
- village hall committees;
- elderly and youth groups.

The development of local festivals is seen as one specific way in which cultural partnerships leading to greater cultural development and participation may come about.

Within its action plan, the NCSC is concerned to:

- prepare specific action plans to address gaps in provision;
- remove barriers to participation;
- develop community-based projects;
- develop appropriate strategies for the marketing, pricing and programming of cultural events;
- celebrate and promote cultural diversity;
- work in partnership with local communities and voluntary groups.

Other proposals in this action plan are the use of urban and country parks as cultural venues, and the maximisation of the cultural use of waterways within the county.

The county's cultural strategy is very much integrated into the development of tourism. The NCSC document holds as one of its key points for action the promotion of the county to maximise both the length of stay and the

distribution of visitors across the county itself. It signals support for this in terms of promotion and marketing.

The delivery of these aims rests upon the establishment of Local Cultural Action Plans. By far the most developed of these local plans for cultural development is that found in Nottingham.

The following objectives form part of **Nottingham City Council's** Arts and Events policy, and potentially have a direct bearing upon festivals:

- Developing arts and events programmes at community level;
- addressing cross-cutting issues through arts programmes;
- forging new partnerships with a wider range of agencies in developing the arts (see also Nottingham City Council's website: www.nottinghamevents.org).

The NOW festivals, one of the eleven included in our research sample, is situated at the heart of Nottingham City's cultural policy and delivery context.

NOW is highlighted by Nottingham City Council as a key aspect of its policy towards festivals in the following ways:

- to broaden access to arts activities in innovative and inclusive ways;
- to provide 'social benefit' – by supporting new ideas and technologies, contributing to the retention of artistic talent within the city, and developing the creative industries
- to develop its national profile, thus contributing to cultural tourism.

IV.3e Northamptonshire

South Northamptonshire Council (SNC), in their document *Spires and Tyres. A quality of life, in quality communities* (2003), highlight as a key part of the existing definition of the culture of the area "community events... (such as) carnivals, fetes, country shows".

The SNC Action Plan for 2003-2004 identifies some key objectives:

- to enable communities to take part in and enjoy the arts, particularly in rural areas and market towns;
- to relate the development of arts and culture in the area to cultural tourism, and develop policy integration in pursuit of this and wider economic development issues;
- to encourage the delivery of skills training and development to match that required by the community (including specific training for events and festivals organisers).

SNC's cultural strategy pays particular attention to its rural setting, and this highlights the importance of

- Empowering talents within the community to flourish, including those of retired people, through the provision of training and education for the 'third generation' (this is particularly relevant for the large numbers of volunteers within the festivals sector).
- Culture as a vehicle to generate income and employment.
- The promotion of village-based community and cultural facilities (although this point makes no specific reference to the role of festivals as such).
- Activities and premises for young people (although again the specific role of festivals is not mentioned).

IV.4 Delivery: levels of support, funding, and policy integration

The above digest of policy statements from regional and local stakeholders demonstrates commitment to the support and development of local cultural festivals. The following section provides an insight into the concrete delivery to support these commitments, and so adds some 'reality' to lists of policy objectives and developmental goals.

The following tabulations reveal current levels of support for festivals in the region, levels of active public funding, levels of cultural policy and strategy development, and levels of integration between cultural and tourism strategies. These indicators give a current picture of the active support for festivals within the region's relevant public sector bodies

IV.4a Local authorities

Amongst the local authorities for which data is available, the levels of support documented below were found. Support provided by the Tourism Departments (or their equivalents) of local authorities in the region is included in the sub-section on 'Tourism Authorities' (IV.2) below.

Derbyshire

High Peak Borough Council

Direct support for festivals	Yes
Levels of financial support 2000-1	38,420
Levels of financial support 2001-2	36,500
Levels of financial support 2002-3	36,300
Decrease in funding 2000-2003	2,120 (5.5%)
Initiatives that impact upon festivals	Yes
Presence of cultural strategy	Yes
Connection between cultural strategy and tourism strategy	No

Derbyshire County Council

Direct support for festivals	Yes
Levels of financial support 2000-1	0
Levels of financial support 2001-2	2,000
Levels of financial support 2002-3	4,500
Increase in funding 2001-2003	2,500 (125%)
Initiatives that impact upon festivals	n/r
Presence of cultural strategy	Yes
Connection between cultural strategy and tourism strategy	Yes

Bolsover District Council

Direct support for festivals	Yes
Levels of financial support 2000-1	48,000
Levels of financial support 2001-2	40,000
Levels of financial support 2002-3	40,000
Decrease in funding 2000-2003	8,000 (16.7%)
Initiatives that impact upon festivals	Yes
Presence of cultural strategy	Yes
Connection between cultural strategy and tourism strategy	Yes

Derbyshire Dales District Council

Direct support for festivals	Yes
Levels of financial support 2000-1	2,000
Levels of financial support 2001-2	2,000
Levels of financial support 2002-3	2,400
Increase in funding 2000-2003	400 (20%)
Initiatives that impact upon festivals	Yes
Presence of cultural strategy	No
Connection between cultural strategy and tourism strategy	Yes

Amber Valley District Council

Direct support for festivals	Yes
Levels of financial support 2000-1	6,409
Levels of financial support 2001-2	4,927
Levels of financial support 2002-3	3,500
Decrease in funding 2000-2003	2,909 (45.4%)
Initiatives that impact upon festivals	n/r
Presence of cultural strategy	Yes
Connection between cultural strategy and tourism strategy	Yes

South Derbyshire District Council

Direct support for festivals	No
Levels of financial support 2000-1	0
Levels of financial support 2001-2	0
Levels of financial support 2002-3	0
Change in funding 2000-2003	0
Initiatives that impact upon festivals	n/r
Presence of cultural strategy	No
Connection between cultural strategy and tourism strategy	No

Erewash District Council

Direct support for festivals	Yes
Levels of financial support 2000-1	118,000
Levels of financial support 2001-2	120,000
Levels of financial support 2002-3	124,000
Increase in funding 2001-2003	6,000 (5.1%)
Initiatives that impact upon festivals	No
Presence of cultural strategy	Yes
Connection between cultural strategy and tourism strategy	Yes

The Derbyshire local authorities surveyed have a:

- high level of public support for festivals (6 local authorities from 7 support festivals);
- financial support for festival activity from the six authorities amounting to £210,700 for the year 2002/3;
- moderate level of initiatives to encourage festivals (3 from 7);
- fairly high level of cultural policy development (5 from 7);
- fairly high integration of cultural and tourism strategies (5 from 7).

In the period 2000-2003 funding for festivals increased in 3 of the local authorities who returned a questionnaire, decreased in 3 others and was unchanged (i.e. remained at zero) in the seventh.

Leicestershire

Leicester City Council

Direct support for festivals	Yes
Levels of financial support 2000-1	n/r
Levels of financial support 2001-2	125,600
Levels of financial support 2002-3	128,600
Increase in funding 2001-2003	3,000 (2.4%)
Initiatives that impact upon festivals	Yes
Presence of cultural strategy	Yes
Connection between cultural strategy and tourism strategy	Yes

North West Leicester District Council

Direct support for festivals	Yes
Levels of financial support 2000-1	13,000
Levels of financial support 2001-2	15,000
Levels of financial support 2002-3	25,000
Increase in funding 2000-2003	12,000 (92.3%)
Initiatives that impact upon festivals	n/r
Presence of cultural strategy	Yes
Connection between cultural strategy and tourism strategy	Yes

Blaby District Council

Direct support for festivals	Yes
Levels of financial support 2000-1	0
Levels of financial support 2001-2	2,100
Levels of financial support 2002-3	6,757
Increase in funding 2001-2003	4,657 (221.8%)
Initiatives that impact upon festivals	Yes
Presence of cultural strategy	Yes
Connection between cultural strategy and tourism strategy	Yes

Harborough District Council

Direct support for festivals	Yes
Levels of financial support 2000-1	0
Levels of financial support 2001-2	0
Levels of financial support 2002-3	2,310
Increase in funding 2000-2003	2,310
Initiatives that impact upon festival	Yes
Presence of cultural strategy	No
Connection between cultural strategy and tourism strategy	No

Leicestershire County Council

Direct support for festivals	Yes
Levels of financial support 2000-1	5,860
Levels of financial support 2001-2	5,750
Levels of financial support 2002-3	4,150
Decrease in funding 2000-2003	1,710 (29.2%)
Initiatives that impact upon festival	Yes
Presence of cultural strategy	Yes
Connection between cultural strategy and tourism strategy	Yes

The Leicestershire local authorities surveyed have a:

- high level of public support for festivals (5 from 5);
- financial support for festival activity from the five authorities amounting to £166,817 in 2002-3
- most authorities possess initiatives to encourage festivals (4 from 5);
- high level of cultural policy development (4 from 5);
- high level of integration of cultural and tourism strategies (4 from 5).

In the period 2000-2003 funding for festivals increased in 4 of the 5 local authorities who returned a questionnaire, in some cases substantially. It decreased in just one authority.

Lincolnshire

Boston Borough Council

Direct support for festivals	Yes
Levels of financial support 2000-1	46,832
Levels of financial support 2001-2	30,830
Levels of financial support 2002-3	37,000
Decrease in funding 2000-2003	9,832 (21%)
Initiatives that impact upon festivals	Yes
Presence of cultural strategy	Yes
Connection between cultural strategy and tourism strategy	Yes

City of Lincoln Council

Direct support for festivals	Yes
Levels of financial support 2000-1	n/r
Levels of financial support 2001-2	n/r
Levels of financial support 2002-3	n/r
Decrease in funding 2000-2003	n/r
Initiatives that impact upon festival	Yes
Presence of cultural strategy	Yes
Connection between cultural strategy and tourism strategy	Yes

South Holland District Council

Direct support for festivals	Yes
Levels of financial support 2000-1	50,000
Levels of financial support 2001-2	53,000
Levels of financial support 2002-3	55,000
Increase in funding 2000-2003	5,000 (10%)
Initiatives that impact upon festival	Yes
Presence of cultural strategy	Yes
Connection between cultural strategy and tourism strategy	Yes

East Lindsey District Council

Direct support for festivals	Yes
Levels of financial support 2000-1	950
Levels of financial support 2001-2	5,500
Levels of financial support 2002-3	5,000
Increase in funding 2000-2003	4,050 (426.3%)
Initiatives that impact upon festival	Yes
Presence of cultural strategy	Yes
Connection between cultural strategy and tourism strategy	Yes

Lincolnshire County Council

Direct support for festivals	Yes
Levels of financial support 2000-1	3,500
Levels of financial support 2001-2	4,500
Levels of financial support 2002-3	4,500
Increase in funding 2000-2003	1,000 (28.6%)
Initiatives that impact upon festivals	Yes
Presence of cultural strategy	Yes
Connection between cultural strategy and tourism strategy	Yes

The Lincolnshire local authorities surveyed have a:

- high level of public support for festivals (5 from 5 support festivals);
- level of financial support for festivals of £101,500 for the year 2002/3;
- high level of initiatives to encourage festivals (5 from 5);
- high level of cultural policy development (5 from 5);
- high level of integration with tourism policy (5 from 5).

In the period 2000-20003 funding for festivals in Lincolnshire increased in 3 of the 5 local authorities who returned a questionnaire, decreased in one and no data was available in the fifth.

Nottinghamshire

Broxtowe District Council

Direct support for festivals	Yes
Levels of financial support 2000-1	8,250
Levels of financial support 2001-2	8,250
Levels of financial support 2002-3	8,250
Change in funding 2000-2003	0
Initiatives that impact upon festivals	n/r
Presence of cultural strategy	No
Connection between cultural strategy and tourism strategy	No

Nottingham City Council

Direct support for festivals	Yes
Levels of financial support 2000-1	79,040
Levels of financial support 2001-2	79,040
Levels of financial support 2002-3	551,600
Increase in funding 2000-2003	472,560 (597.9%)
Initiatives that impact upon festivals	Yes
Presence of cultural strategy	Yes
Connection between cultural strategy and tourism strategy	Yes

Newark and Sherwood District Council

Direct support for festivals	Yes
Levels of financial support 2000-1	20,000
Levels of financial support 2001-2	50,000
Levels of financial support 2002-3	70,000
Increase in funding 2000-2003	50,000 (250%)
Initiatives that impact upon festivals	Yes
Presence of cultural strategy	Yes
Connection between cultural strategy and tourism strategy	Yes

Nottinghamshire County Council

Direct support for festivals	Yes
Levels of financial support 2000-1	15,000
Levels of financial support 2001-2	30,000
Levels of financial support 2002-3	50,000
Increase in funding 2000-2003	35,000 (233.3%)
Initiatives that impact upon festivals	n/r
Presence of cultural strategy	Yes
Connection between cultural strategy and tourism strategy	Yes

The Nottinghamshire local authorities surveyed have a:

- high level of public support for festivals (4 from 4 support festivals);
- level of financial support for festivals of £679,850 for the year 2002/3;
- moderate level of initiatives to encourage festivals (2 from 4);
- fairly high level of cultural policy development (3 from 4);
- high level of integration with tourism policy (4 from 4).

As in Leicestershire and Lincolnshire, funding for festivals increased in 3 of the 4 local authorities who returned a questionnaire. In percentage terms, Nottinghamshire local authorities achieved the greatest funding increases in the region.

Northamptonshire

East Northamptonshire District Council

Direct support for festivals	Yes
Levels of financial support 2000-1	4,000
Levels of financial support 2001-2	5,000
Levels of financial support 2002-3	n/r
Increase in funding 2000-2002	1,000 (25%)
Initiatives that impact upon festivals	Yes
Presence of cultural strategy	Yes
Connection between cultural strategy and tourism strategy	n/r

South Northamptonshire District Council

Direct support for festivals	Yes
Levels of financial support 2000-1	1,450
Levels of financial support 2001-2	1,450
Levels of financial support 2002-3	1,700
Increase in funding 2000-2003	250 (17.2%)
Initiatives that impact upon festivals	No
Presence of cultural strategy	No
Connection between cultural strategy and tourism strategy	n/r

The Northamptonshire local authorities surveyed have a:

- high level of public support for festivals (2 from 2 support festivals);
- level of financial support for festivals of £6,450 for the year 2001/2;
- moderate level of initiatives to encourage festivals (1 from 2);
- no cultural policy development (0 from 2);
- no integration with tourism policy (0 from 2).

Funding for festivals increased in both local authorities in Northamptonshire who returned a questionnaire but funding levels were very low.

IV.4b Tourism authorities

The following tabulations provide information about levels of support for festivals from tourism policy-making organizations in the region who have supplied relevant information, and levels of integration of tourism policy with cultural development strategies.

Regional tourism authorities

Heart of England Tourist Board

Direct support for festivals	No
Levels of financial support 2000-1	0
Levels of financial support 2001-2	0
Levels of financial support 2002-3	0
Change in funding 2000-2003	No change = zero
Local-regional tourism policy integration	Yes
Integration between tourism strategy and regional cultural policies	Yes

Sub-regional tourism authorities

Derbyshire

Derby City Council

Direct support for festivals	Yes
Levels of financial support 2000-1	2,000
Levels of financial support 2001-2	2,000
Levels of financial support 2002-3	8,000

Change in funding 2000-2003	6,000 (300%)
Local-regional tourism policy integration	Yes
Integration between tourism strategy and regional cultural policies	No

High Peak Borough Council

Direct support for festivals	No
Levels of financial support 2000-1	0
Levels of financial support 2001-2	0
Levels of financial support 2002-3	0
Change in funding 2000-2003	No change = zero
Local-regional tourism policy integration	Yes
Integration between tourism strategy and regional cultural policies	n/r

Lincolnshire

Lincolnshire Tourist Board

Direct support for festivals	No
Levels of financial support 2000-1	0
Levels of financial support 2001-2	0
Levels of financial support 2002-3	0
Change in funding 2000-2003	No change = zero
Local-regional tourism policy integration	Yes
Integration between tourism strategy and regional cultural policies	Yes

Nottinghamshire

Ashfield District Council

Direct support for festivals	Yes
Levels of financial support 2000-1	80,075
Levels of financial support 2001-2	79,910
Levels of financial support 2002-3	262,500
Change in funding 2000-2003	182,425 (227.8%)
Local-regional tourism policy integration	In development
Integration between tourism strategy and regional cultural policies	In development

Profile Nottingham/Nottingham City Council

Direct support for festivals	No
Levels of financial support 2000-1	0
Levels of financial support 2001-2	0
Levels of financial support 2002-3	0
Change in funding 2000-2003	No change = zero
Local-regional tourism policy integration	Yes
Integration between tourism strategy and regional cultural policies	Yes

Broxtowe Borough Council

Direct support for festivals	Yes
Levels of financial support 2000-1	n/r
Levels of financial support 2001-2	n/r
Levels of financial support 2002-3	8,350
Change in funding 2000-2003	8,350
Local-regional tourism policy integration	Yes
Integration between tourism strategy and regional cultural policies	Yes

Northamptonshire

East Northamptonshire District Council

Direct support for festivals	No
Levels of financial support 2000-1	0
Levels of financial support 2001-2	0
Levels of financial support 2002-3	0
Change in funding 2000-2003	No change = zero
Local-regional tourism policy integration	Yes
Integration between tourism strategy and regional cultural policies	No

The level of integration of tourism policy with cultural policy by tourism agencies appears to be satisfactory – on the basis of the information provided by the tourism agencies themselves. However, from the perspective of festival organisers this does not always appear to be the case.

IV.5 Conclusions

This overview of cultural and tourism policies in the East Midlands with regard to festivals reveals that there is a general commitment – at a rhetorical level at least - to the use of culture for economic, social and community development, and to the general notion that cultural activities play a vital role in social inclusion, cultural diversity, and improving the local quality of life. Specific reference to festivals within this general policy context is patchy.

As indicated above, some agencies make direct and specific reference to the role festivals play, while others make policy statements that have clear implications for the role and development of festivals. However, in some cases policy statements are made at a very general level and no direct implication or consequences for festivals can be reasonably imputed.

There is some clear evidence of co-ordination and integration of policy by festivals with tourism and cultural policies at regional level. There is also some evidence of policy integration between regional and sub-regional cultural and tourism policy agencies, and between these agencies and local stakeholders. However, this integration is more patchy than at regional level. It operates more at the level of objectives and ambitions rather than of detailed and active co-ordination. The level of integration of tourism policy with cultural policy by

tourism agencies appears to be satisfactory – on the basis of the information provided by the tourism agencies themselves. However, from the perspective of festival organisers this does not always appear to be the case.

There is little or no evidence of local cross-festival co-ordination of organisation, scheduling and programming, synergistic development, sharing infrastructure or exchanging personnel and skills.

There is some evidence of urban gravitational pull towards Nottingham and Leicester and, to a lesser extent, Derby. This has potentially negative consequences for cultural, community and economic development in rural areas. This process may present challenges to local festival organisers, and to cultural and tourism policy-makers.

However, it also signals the considerable social and cultural importance of local festivals that are rooted in particular rural locations and distinctive cultural traditions. Such local festivals could enhance their role within regional social inclusion, rural development and cultural tourism agendas.

Further and more detailed research would be required about the factors and conditions which encourage the co-ordination of policies towards festivals with other public policies, including tourism, urban and rural regeneration, and place marketing. We would also need more detailed research to identify trends in financial support for festivals.

Our research has revealed that only 1 of the 22 local authorities who returned our questionnaire declared that it did not provide any financial support for festivals. There were increases in financial support in 14 of the 22 local authorities surveyed. The total financial support for festivals provided in 2002-3 by the local who returned our questionnaire was just over £1m.

The levels of financial support provided to festivals by tourism authorities appear to be low and in some cases non-existent, despite some exceptions. Of the 7 tourism authorities who completed our questionnaire, only 3 provided financial support to festivals, totalling just under £200,000 in 2002/3. This is an area where clearly there is scope for advocacy by festivals in the region and by ACEEM, Culture East Midlands, emda, local authorities and other stakeholders in the region.

V. The Views of Stakeholders

This chapter will focus on the perspectives on festivals from two stakeholders: representatives from the business community and from the arts community. These views were gathered through e-mail or postal questionnaires.

V.1 Perspectives from the business community

The relationship between the public sector and the business community is one that is receiving increasing attention at local and regional levels through the development over the past seven years of Private Finance Initiatives. It also represents an important focus for east midlands development agency as part of its drive to develop the East Midlands into one of the top 20 regions in Europe by 2010.

The relationship between the arts and business should constitute an important aspect of that mission as the quality and diversity of the arts is known to influence decisions by companies on where to relocate/develop new business activity. Indeed it can be argued that it is a factor within each of emda's six core objectives:

- Champion the region's economy and its development
- Increase business competitiveness
- Develop people's skills
- Attract new business and creating jobs
- Regenerate local communities
- Create the right climate for investment

The East Midlands is an area in which the climate for business support for the arts is constrained by features such as the limited number of multi-national businesses presently located in the region. From personal knowledge we are also aware that in recent years the market for developing relationships with local business has become difficult for both cash sponsorship and corporate support. Through this phase of the research we aimed to test the enthusiasm of business for festivals and the nature of the relationship that exists across the region.

The research therefore sought to include several different perspectives which collectively would provide an insight into future prospects and some specific factors that could influence such prospects.

Questionnaires were designed for distribution to three particular targets:

1. Business organisations such as the Chambers of Commerce
2. Businesses that were sponsors of the festivals in the period 2002-3
3. Businesses that operated alongside the eleven festivals but which did not have an existing relationship with them

The questionnaires were distributed to a total of over 100 organisations and completed questionnaires were returned by 56.

V.1.a Chambers of commerce and similar (4 contributions)

The region has six chambers of commerce and four business link organisations. The research was able to incorporate input from three chambers of commerce and one business link organisation. Because of particular initiatives in Derbyshire the research team also contacted the Action for Market Towns project.

The key issues to emerge from this input are:

1. Chambers of Commerce are focused on their members' needs and wants. Arts organisations are not a significant presence amongst their membership so consequently the arts are not a priority.
2. Chambers are not a source of funding but they can be an important source of advice and a forum through which significant relationships can be developed.
3. Business believes that festivals can play an important role within their communities as a source of local pride and a way of developing knowledge and understanding.
4. Certain types of festival can contribute to increased business.
5. The chambers have stronger relationships with tourism authorities than they do with arts authorities.
6. Festivals should join their local Chamber of Commerce in order to deepen their relationship with the business sector.

The following presents some specific comments related to the issues raised in the questionnaire.

1. Who is responsible for developing links with the arts/cultural sector?

Responsibility lies with different people in the different organisations with no one having arts/festivals as a significant element of their job description with the exception of Christine Johnson from Business Link at South Derbyshire Chamber of Commerce.

Amongst the Business Link advisers she had been awarded the responsibility for the creative industries which involves business and sector-wide development through training, conferences etc. Her 'territory' included Derby Caribbean Carnival and Wirksworth Festival from amongst the eleven in our research.

Other chambers located arts – on a case by case basis – at chief executive level or within the portfolio of staff with tourism as a more significant area of their work. Clearly given the small number of organisations it is not a difficult matter to find out who is the responsible person but, on the basis of the input we received, dialogue needs to be developed.

The focus on tourism is understandable but there is an opportunity for both sides to develop the relationship if the chambers are to take more account of the contribution that festivals and other arts activity can make to the local community and potentially to the local economy.

The research identified that business support organisations like the Chambers run a variety of events and conferences for their members and the arts should be appropriately represented within the calendar – at local, county and regional levels. As members of a chamber festivals would be in a stronger position to influence chambers and to benefit from the activities and advice available to members. Subscription rates vary from chamber to chamber but for the festivals in our sample subscription would cost around £200, based on employment of 2-5 full-time staff or registration as a charitable organisation.

“On a project basis, for example, I am organising Market Towns Week which involves a series of events taking place regionally in 14 towns. We also have an events coordinator who runs seminars, conferences and conventions in a full time post.”

2. To which festivals, carnivals, open studios and similar events do you directly provide any form of support – be it professional advice and/or financial?

None of the respondents contributed any financial support to a festival (or to the cultural sector as a whole) in the period of our research. They did support other initiatives from which festivals could derive benefit e.g. events calendars published in partnership with a tourist authority.

They also provided professional advice to voluntary groups and Northamptonshire Open Studios benefited from this. Activities that they initiated could present opportunities for arts activity e.g. “Market Towns Week”, in which a festival could, for example, offer a taster of work to be featured during the festival itself or a short programme developed for the event itself – but this of course would add to the demands on festival organisers.

“The Calendar covers a diverse range of events from Harvest Festivals in small villages, to Northampton Balloon Festival which draws over 250 000 visitors each year.”

“During this time, assistance was also provided to Open Studios Northamptonshire, with particular reference to promotion and networking.”

“I do not provide direct support to many of the local events and festivals, but support the Tourism / Cultural Officers throughout the county who would in turn, work directly with the events / carnivals / open studios etc”

3. Apart from financial support, what other support do you offer to festivals, carnivals, open studios and similar events and how is this provided?

Festivals per se featured very little as beneficiaries of other areas of support from the chambers but the cultural sector as a whole did benefit from inclusion in events calendars, newsletters and other communication with members of the chamber, whilst selected organisations from the commercial cultural sector also received commercial and business advice.

“We are involved in commercial events but do not provide support to festivals and similar events. We do give commercial and business advice to creative industry clients and to commercial organisations.”

Some organisations also received administrative support through staff helping out if and when they were asked.

This latter point is crucial – festivals need to find the time if they wish to develop the dialogue with their local chamber of commerce.

4. What are the criteria for your support to festivals, carnivals, open studios and similar events?

The criteria are simple – how will they benefit the local membership? Self evidently festivals are not considered to offer many potential benefits to chamber’s members but this may change if festivals were active members of the chambers themselves.

5. What do you consider to be the actual benefits of festivals?

We invited respondents to share their opinions of six possible areas of benefit. Similar lists were offered to other stakeholders in order to draw out how perception of benefit might vary according to the perspective of the respondent.

Artists – the replies focused upon festivals as an opportunity for artists to present their work, to develop their own business, to develop and test out new ideas, to meet other artists (networking) and see their work. Overall the main benefit was thought to be one of “exposure”.

Artform – the replies focused once again on exposure and hinted at the relationship between artists and audience with the artform/festival as a forum for creative synergy from which arose sales (tickets, art works etc.). It was also thought that this synergy could create the stimulus for collaborative projects which it is implied have a beneficial impact on the artform and/or how it is viewed.

Audiences – a range of benefits were identified for audiences ranging from: quality of life and social cohesion to festivals providing an opportunity to sample something ‘different’ e.g. an unfamiliar genre such as opera. Depending on the venue it was also noted that festivals could provide a chance for the less mobile to see performances/works of artists/performers who do not normally tour, especially from overseas.

“A ‘Day Out’; ‘entertainment on your doorstep’ often a very ‘cheap’ way of being entertained”

The business community – the replies addressed two important issues, the financial benefit that business can derive and the corporate social responsibility that many businesses may see that they can deliver through supporting local artists and local initiatives. This was described by one respondent as ‘one hand washing the other’ and as ‘a form of inward investment’ through which the festival could ‘stimulate interest in general about the location’ with the prospect of increased business due to tourism if the activity is sufficiently interesting/attractive to draw in visitors from outside of the area. It was noted however that much of this benefit was related to the size of the festival, range and nature of the events as well as to support activities such as funding.

The local economy as a whole – this was noted as having great potential, perhaps implying that this potential has not yet been realised. All replies referred to tourism as a major issue and linked to it the observation that if there was clear/unequivocal evidence that as a result of festivals activity tourism would grow – and by implication that expenditure by audiences would grow – then this could attract further investment.

Local/regional profile – the focus here too was on external perceptions as expressed through the potential for increasing tourism. No respondent referred to local perceptions and quality of life issues. Thus a key benefit was that festivals helped ‘to build a more prestigious image, to convey other information that is not normally registered about the amenities of the host town/city’ or ‘local festivals / carnivals etc can become a main attractor for a region, thus drawing in large numbers of visitors etc and contributing to economic growth of both the local as well as regional area’.

Finally one reply noted that festivals ‘can build a community’ and linked this to ‘give a focus for wider economic development’.

7. What are the main issues and problems faced by festivals etc. that you support and/or of which you have knowledge?

Despite their limited contact with festivals the respondents revealed a good understanding of the challenges facing festivals as their answers reflected similar comments to those from ACE, local authority arts officers and others who have routine contact with festivals and their organisers. The issues are:

Funding

Lack of experience (though festival organisers were praised for their motivation) which can be reflected in poor management

Lack of resources: office accommodation, computers, staff

Poor or limited marketing, publicity, PR

Lack of clear local endorsement

Lack of a distinctive brand/identity

8. *What are the main issues facing you, as you try and support festivals etc., from your perspective?*

The respondents suggested that there were many issues to be addressed before chambers could become more active in support of festivals. Amongst these were:

Their own lack of funds for sponsorship

The priority that is given to work with tourism

The fact that they are county-wide and festivals are often more locally focused

Ultimately the major challenge appears to be encapsulated by one reply:

“Cultural festivals are not usually of specific interest to the business community” but another respondent noted that “the drafted emda tourism strategy should hopefully better define a way forward for the region, and from this, we ... can develop and implement supporting action plans.” This again emphasises the importance of tourism in the development of the link between the arts economy and the business economy in the view of those working within some business support organisations.

9. *Have you developed, or are you planning to develop, any specific initiatives that may impact upon festivals etc.?*

Perhaps due to the sensitive nature of this question – one respondent apologised for being “unable to give information as it is commercial and confidential” – few plans were discussed in any detail but nonetheless there is evidence that throughout the region commercial developments are taking place that could potentially present an opportunity for a festival. One respondent noted that they were “investigating the feasibility of a Business Improvement District partnership - events funding is a conceivable interest if the project was seen as generating benefits to business - as a means of promotion for instance.”

But to develop opportunities such as this will require work by the festival organisers and, as has been noted several times already, volunteer run festivals will find this difficult to accommodate alongside their many other commitments.

By comparison, initiatives such as the ‘Market Towns Week’ provide direct opportunity for festivals in as much as these can support the aims of the project. In 2002-3 this included events with the following themes: arts, food, tourism and community. It will be interesting to see what space is allocated to a discussion of the role of festivals in market towns at an International Market Towns Conference that is scheduled for 2005.

10. *What support/advice do you think Arts Council England (East Midlands) and East Midlands Development Agency should be providing to develop the current provision for this sector?*

The replies largely reflected a view that “Cultural enterprises need to “pay their way” along with many other activities.” The support/advice most required

from ACE is therefore in the area of management, finance and planning – skills and knowledge essential for festivals, new or existing, to become self sustaining. Whilst funding is mentioned the ability to prioritise objectives, network effectively, or connect the festival to ‘local economic strategies’ are equally important resources that ACE could help to provide and develop. The focus on tourism comes through in references to the need for ‘large events that promote the region and attract visitors to the region’. One reply offered an alternative view to that of festivals as contributing to the local economy in noting that ‘although intangible, the cultural sector adds value to the wider economy and merits investment’.

11. How do you think this could be best supplied?

The need for better dialogue between the different partners was emphasised especially relating to the themes of “how local Festivals etc could become prime visitor attractors, and a conduit for economic growth and development”. Networking, e.g. through Action for Market Towns, was identified as an important pre-requisite for developing the profile of festivals, their prospects of becoming more self reliant/sustainable and for identifying large events linked to potential market gaps.

This market driven approach is not a feature of the festivals in our research which are predominantly an expression of local interest and wants, not local economic needs.

An approach outlined by one respondent may offer the prospect of some festivals developing in this direction:

“Social enterprise development measures could help some segments both directly (as a business model) and indirectly to build support mechanisms. Assistance with tailoring more formal business counselling and brokerage is also relevant to cultural activities that are viable business enterprises. The emda Creative Industry Cluster will be beneficial - festivals and events would provide showcases for some members of the Cluster.”

12. Is there anything else you think we should know about your work in this area?

One respondent noted encouragingly that “(We will) look at our commercial event work and how we can use these skills on festivals/events” implying that the business sector is open to discussion about its role in supporting festivals. It is for the sector to identify how that will be best achieved, through the direct action of the individual festivals or through networks/consortia of festivals, public and private sector organisations as have been set up in some areas e.g. Derbyshire.

13. Do you have any audits, reports or publications that you think might be of use to us?

No additional documentation was offered for consultation.

14. *Does the Chamber have any policy/strategy that connects with county/regional cultural policies/strategies?*

No respondent had a specific policy relating to the cultural sector but one reply stated that: “we have actively responded to consultations and see this as a significant component of community planning”. So perhaps there are signs that these organisations can be encouraged to express, through a formal policy statement, their commitment to activity which is presently occurring in an ad-hoc way.

The emergence of initiatives such as ‘Action for Market Towns’ also provide a context in which the value of and need for a cultural policy statement can be more clearly recognised.

15. *Does the Chamber have any policy/strategy that connects with local/county/regional tourism strategies?*

By comparison to the above section on cultural policy all respondents possessed a tourism policy and were active participants in networks/consortia for the development of tourism in their areas.

“Tourism registers as a significant part of a segment of our members' business activity. It is an important economic growth sector of rural and urban areas.”

“We chair the region's market towns forum which is a think tank consisting of all the key agencies working in market towns (GOEM, emda, Countryside Agency, National Lottery etc)”

Those festivals that can be seen as contributing to a tourism agenda need to be represented more strongly within these fora if they are to benefit from any resources that flow through such channels.

16. *Do you undertake any networking activity with the arts community, local authorities and regional authorities in cultural and tourism strategies and activities?*

All respondents referred to having contacts with both tourism and cultural officers and to being active participants in local, county-based, sub-regional and regional partnership fora e.g. the Creative Industries Network set up by emda.

In some areas such contacts are very regular e.g. “there is often ongoing daily contact between members of the Partnership” and “Tourism and Cultural Officers also keep regular contact and network with local tourism, artists etc in their areas”. Both of these quotes emphasise again the opportunity that may exist for festivals which can deliver a tourism agenda to develop closer contacts with chambers of commerce etc.

“.. Other initiatives continue to create a climate for openness and liaison, e.g. annual tourism conferences, invitations to tourism events etc”

The prospect that the business sector itself may/can become more active in respect of the festivals sector is enhanced through the work of one of the Business Link advisers, Christine Johnson, based in the South Derbyshire chamber. Christine was given the brief to develop training and other support services for the creative industries sector throughout the region. Her work is focused on Derbyshire but it is hoped that via a cascade process the principles and practice of her work in the county will be spread through other chambers across the region. In 2002-3 she had had limited experience of working with festivals in the region but expected that this would grow. Her area includes Derby Caribbean Carnival and the Wirksworth festival from those in our research.

Summary of replies to six specific questions.

Are you developing any initiatives that might impact on cultural festivals?
Yes 3 No 1

Do you have any particular documentation that we should consult?
Yes 0 No 4

Does the organisation have a **cultural** policy/strategy? Yes 0 No 4

Does the organisation have any policy/strategy that connects with county/regional **cultural** policies/strategies? Yes 1 No 3

Does the organisation have any policy/strategy that connects with local/county/regional **tourism** strategies? Yes 4 No 0

Do you undertake any networking activity with the arts community, local authorities and regional authorities in **cultural** and **tourism** strategies and activities? Yes 4 No 0

The most striking thing to come from this small sample is how little direct contact there appears to be between these organisations and the arts per se and by comparison how much more contact there appears to be with authorities responsible for developing tourism locally and regionally.

V.1b Business sponsorship

Companies that offered either cash or in-kind support for any of the eleven festivals and for which we were given contact information were sent a questionnaire and contacted personally to establish if they were willing to take part in the research. None declined. We received replies from seven companies who between them supported six of the festivals from our research, which ensured that there was input from most of the region, Buxton (Derbyshire) to Northamptonshire to Lincolnshire.

The aims of this part of the research were to reveal the nature of the relationship between business and festivals and in particular to establish:

1. why business supports festivals
2. what business thinks about festivals
3. what business believes the barriers to be to the development of festivals and to festivals achieving increased sponsorship from business
4. how the contribution that festivals make to cultural life in the region can be improved

In addressing these questions we have drawn on the evidence provided by the sponsors but also from Arts & Business (A&B) and by the festivals themselves.

All festivals indicated that that they had relationships with business and from which they derived in-kind benefits if not cash sponsorship. Where details were supplied then this involved at least one company but, in most cases, it was four or more. Three had relationships with eight or more.

No festival had calculated with precision the value of in-kind sponsorship received. This is not always an easy matter but this should become standard practice in order that: 1) the festival has a fully-costed budget that includes those areas of expenditure covered by the in-kind contributions and 2) that income reflects the value of all contributions received. Evidence of this support is also good for approaching other businesses for in-kind or cash sponsorship.

The value of cash sponsorship ranged from £500 (and possibly less) to £5000. Several festivals reported on the difficulties they experienced in identifying relevant sources and in achieving regular commitments from business. The Buxton Festival noted that they were experiencing difficulty “trying to find bigger players who can commit £5-10K rather than 0.5-1K!” This comment from one of the bigger festivals in the region and which also achieves a very high proportion of non-local people within its audience base illustrates the challenge that festivals are experiencing.

Data from Arts & Business supports this general view. Their research for 2000/1 and 2001/2 showed the following levels of support from the business sector for festivals and for the cultural sector as a whole in the region to have been:

Financial support from business sector

	Total for festivals in East Midlands		Total for cultural sector	
	Cash £	In-kind/ corporate (£)	Cash £	In-kind/ corporate (£)
2000/01	143,500 (9%)	86,700 (18%)	1,563,672	486,103
2001/02	7,395 (1%)	3,000 (1%)	1,342,761	288,397

The celebration of the new millennium when local festivals were particularly evident – encouraged by funding from the lottery – saw festivals enjoying 9% (cash) and 18% (in-kind) of business support. But in the following year this fell to 1% for both, perhaps reflecting a view that festivals are less attractive for long term support than other arts/cultural activities that are year-long.

1. Relationship of business sponsor with the festivals sector

Unlike the public sector there are few businesses that have a member of staff dedicated to working with festivals and/or the cultural sector. Bigger organisations with larger budgets for sponsorship or corporate support may have specialist staff but of the seven businesses who contributed to our research none had such a person. In nearly all cases the person who handled the sponsorship was either the owner of the business, a member of senior management and/or someone who had a personal interest in the work of the festival.

2. Sponsorship – cash/in-kind etc. for festivals, for the sector as a whole

Most respondents were able to give a precise figure for the cash they contributed and in most cases an estimate of the costs to them of the in-kind sponsorship that they made to the festivals that they supported and also to the cultural sector as a whole. In four cases their support for festivals was their entire support for the cultural sector. In two other cases their support for festivals was 40% or more of their support for the cultural sector. In only one case was no estimate made of the costs of support. This was in respect of the design of a brochure and poster for which no doubt a costing could have been prepared – the festival also quoted no value for this in-kind sponsorship.

Overall, this data is different to that from Art & Business but this reflects the particular motive of these seven businesses as will be shown later.

Of the seven sponsorships, only three were existent from before 2002/3, three were able to provide data for 2003/4 and in one case it was indicated that the future of the sponsorship was under review for 2003/4. This small sample may not be entirely representative but it serves at least to underline the temporary nature of some business – festival relationships. It partly helps to explain why some festivals are hesitant to commit much staff time to pursuing business sponsorship.

3. Other support offered?

In addition to cash and in-kind support businesses were also active at many other levels including:

Professional advice - marketing, PR; setting up costs - manpower/labour; providing their own staff to serve customers and guests in a marquee co-hosted with local paper; Board membership; involvement in planning meetings; and other ad-hoc advice, as was needed.

In one case the sponsor was itself an arts business and there was a degree of mutual benefit involved as the support – use of premises – provided both arts organisations with an opportunity to develop their contacts with the business sector.

Arts & Business were able to develop this list with reference to other ways in which businesses are working with festivals. These included: offering training to festivals' staff in-house or through festival staff attending one of the company's own training events; drawing on A&B's Board Bank to help identify potential board members; obtaining financial support from the *New Partners* scheme for which a festival develops a programme of work with/for the company – both Leicester Belgrave Mela and Leicester Comedy Festival have done this; joint marketing e.g. Peugeot 206 launched at Arts Fest in 2000; ticket purchases – allied with product launches or special events during a festival; relationship marketing e.g. Orange at Glastonbury Festival.

A & B is involved with several of these initiatives operating as a broker in helping to bring potential partners together. It was also involved with the Opening Doors Programme, a RALP funded initiative focused on 'capacity building' of African/Caribbean/Asian arts organisations and in which some festivals participated.

4. *Criteria*

All respondents indicated that their main criteria were: 'will it improve our business?' This simple statement took several forms as 'our business' varied from retail to service and consequently the reasons given included one or more of the following:

Increased footfall to an area
Increased expenditure by customers
Increased profile for their business or their company's activities
Increased numbers of tourists visiting an area.

Some noted that decisions to support a festival are affected by past history - "we support events in which we are involved" – but as another sponsor indicated, support this year is no guarantee of the same for next year.

A&B offered some general advice concerning the criteria that businesses will apply most commonly – sometimes these are not published but nevertheless they will be applied:

- Will business see an increase in sales/profits from its sponsorship?
- Will the festival help the business to realise its corporate social responsibility (CSR); enhance its image?
- Is there opportunity for staff involvement; tickets; meet the artists or other perks?
- Does it occur at the right time?
- Are there good opportunities for business to business activity; business entertainment?

- Does the content of the festival match the interests of the business's customers; again could this be complemented by some corporate hospitality?

Some critical issues that festivals need to be clear about when seeking to approach businesses are:

1. Which part of the spectrum is the festival addressing when it makes contact with a potential business partner - profit or CSR? And how developed is the market for CSR with the sorts of businesses with which festivals are in discussion?
2. The transitory nature of festivals can make them a less attractive prospect compared to the constant presence of year-round arts activities, in particular those that are venue based (and most of which have full-time staff, wholly or partly dedicated to developing precisely such relationships).
3. Against this back-drop festivals still have a huge amount to offer potential sponsors but in order to be successful they must be clear about and work to their strengths – this is especially related to: 1) what their potential market really is; 2) the profile their festival can achieve through local media and 3) the uniqueness of the event.

5. Does the festival meet the criteria?

In six cases the festival was seen as having met the criteria/requirements of the business extremely well. Either because it was a perfect fit and/or it enabled the company to deliver on some of its own corporate social objectives.

In one case the fit was not deemed to have been very good and was being reviewed for 2004 and onwards – this despite the fact that the figure involved was quite modest.

As noted above the opportunities for securing business support exist but according to A&B to raise their prospects of success festivals must:

- work on the message and their communication of what they are selling
- think about the business' needs and not solely about the quality of the arts product
- be clear about the issue/problem that the business is faced with, for which the festival provides the solution
- use their expertise/knowledge more strategically - some festivals have more of both than 'mainstream' arts organisations

6. Benefits of festival/event

We invited sponsors to share their opinions of the same six possible areas of benefit to those offered to the chambers. Again the purpose was to draw out how perception of benefit might vary according to the perspective of the sponsor.

Your company

The principle focus in replies was on the increased exposure the respondent achieved through PR and through association with a good product – ‘the festival’ – for their business, its services and values. This was expressed in several ways:

“Increasing our profile; showing trades union activity has a wider social dimension; promoting important messages through comedy (we are hoping to work with LCF in future years on comedy projects on themes suggested by ourselves); some limited benefit from discounted tickets for members”

“Opportunity to show diverse client base what we do”.

“Increased awareness of any artform benefits all artistic businesses. In addition it helps us communicate with a younger audience.”

“Allows us to showcase our work directly to a new market”

In addition to these benefits one sponsor took a slightly different view which was that association with the festival exposed “staff to a cultural environment, enhanced their knowledge of the subject” In short it gave all involved a source of “Enjoyment”.

Artists

The benefits mentioned were: exposure; the experience of working in front of an audience - for some artists this could mean they were working in front of audiences that were new, large and diverse (a new challenge); an opportunity to perform in a festival with an excellent track record and reputation; for artists in the Open Studios there was an opportunity to show and hopefully to sell their work to a wide audience. One reply also referred to festivals as a medium in which artists can meet and see others’ work.

Overall, artists should take the opportunity of working at a festival or exhibiting within an Open Studio to maximise the PR they derive from their involvement.

Artform

Several respondents did not offer a view on this. This is taken as indicating that sponsors do not tend to view their support from this perspective. Those that did reply wrote of the genre itself and how the festival enabled a deeper contact to be made with an audience that may be unfamiliar with the work. Others wrote of the opportunity for finding ‘new and possibly bigger audiences’. Both of which would be achieved through effective PR.

One reply took a broader county-wide view with respect to one of the Open Studios events: “Open Studios helps promote not only visual art, but also alternative spaces to exhibit. The county is made up of a small number of large towns and many isolated villages. The latter are often excluded from

benefiting from artistic ventures. With Open Studios, the latter are used to the maximum as they often offer better venues and community support than the towns themselves.”

Audiences

The main benefits for audiences noted by respondents concern:

Access to a variety of performers, not ones they would normally have the chance to see or, in the case of free events, have been willing to pay to see. Able to participate in an event with a special atmosphere, a sense of occasion, where one can experience something new. Where the familiar is packaged with the unfamiliar offering a chance for one to ‘dip the toe in’, as a taster.

“Free entertainment in beautiful setting”

Several respondents commented on location and venue as being of particular importance for the audience for their aesthetic impact as for their technical qualities. There was also reference made to the use by festivals of non-traditional venues for visual arts and for some performance work.

“Everybody should be given the opportunity to access art, and art in a variety of genres and styles. Open Studios use of alternative venues takes away the pretentiousness and prejudices that are often associated with traditional art venues.”

The business community

Opinion was divided on the nature and extent of the benefit to the sponsor. Some were extremely positive and wrote of a “huge increase in business”. One simply noted that there were limited benefits.

The specific benefits to the business community were again those that derived from the attraction of visitors/tourists. There were various comments on: increased visitor spend; raising the profile of a town/area with a potential national and international audience. Of which the following is an example:

“The business community can benefit from increased exposure in a ‘soft’ atmosphere (in so far as people are more open to be advertised to, when they are enjoying themselves). It also promotes the county as a good place to live, attracting people to move to the area.”

It was recognised, however, that one of the benefits was simply the fact that businesses were able to interact with the art world whereas in normal practice the two worlds may not connect. This was good for society as a whole. Especially if the festival is able to offer businesses “something appropriate to their customers and an opportunity to offer corporate hospitality - angles could be: uniqueness/special/new angle/memorable night”.

Local/regional profile

The benefits in terms of the impact on profile were principally that a festival could help change people's perceptions of an area town/county or whole region. As well as making a valuable contribution to the region's overall cultural life and calendar, festivals ultimately contribute an increase in the numbers of visitors.

However, for this to happen appropriate agencies have to implement effective, collaborative campaigns for place marketing; destination marketing; and/or relationship marketing.

Other benefits?

"Civic pride, yet another success for the region"

"Advocacy - festivals are part of the argument for why arts and business should work together; they also provide potential showcases for the very best work; opportunities to cultivate contacts through previews and selling the excitement factor"

"An event of the scale of Edinburgh will have an impact but it is questionable how much direct and lasting benefit is derived from smaller festivals. The impact on the profile of an area is likely to be more important."

7. Issues and problems for festival/event?

Lack of funding and slow decision-making were the issues that sponsors thought were of particular significance to festivals – from both public and private sources. Both sources can require long lead-in times for their decision-making and some businesses can leave confirmation of their intentions until very close to a festival starting with clear implications for PR and marketing. In addition revenue funding for some festivals does not cover core costs so that festivals are dependent on annual project funding.

"The audiences to support it are there, as are the venues; however it is essential that it is financially supported in order to maintain a professional image in a regionally competitive market."

Respondents also commented on aspects of festival management – a 'Kamikaze' management style characterised by lead-in times being too short for some businesses. Planning and project management were therefore areas where festivals could improve and marketing "needs to be improved/developed in terms of the quality of the presence and the clarity of the message".

It was noted that festivals needed help with the costs of extending their marketing effort to cover the region as a whole and that more needs to be done to encourage greater coverage of festivals by TV.

Finally, it was noted that some festivals found it hard to strike the right balance between popular and artistic in the message given to sponsors.

Festival organisers need to be very clear on what the festival's core values are and not to be driven into making artistic choices that are not an expression of those core values.

8. *Constraints on sponsor?*

Financial constraints were also the main issue for many sponsors and derived from:

- lack of control of budgets, especially true for businesses where the headquarters are outside of the region
- shrinking budgets or vulnerable budgets – nice but not essential
- conflicting views within the business about whether to support arts activity and, if yes, what arts activity should be supported
- the need for a sponsor to change its focus and not tie itself too much into the work of one particular festival
- a tendency for some businesses to take a short term view and to commit for one year and then withdraw
- differences in the geographic focus e.g. when the festival is locally focused and the business has a county or region-wide remit, or vice versa

It is the difficulty resolving these questions that can contribute to the slow decision-making noted above.

By contrast to these issues one sponsor responded: 'Issues? There are no issues; we just enjoy supporting the festival'. What this illustrates is that a good match between a festival and a sponsor is one in which the relationship is critical to the business' long term development - e.g. staff/profits. Achieving this is clearly a challenge for festivals both from their own resources – staff time – and their knowledge of how a festival's work could connect with business. Clearly there is role here for agencies such as ACE, emda and the chambers of commerce.

One important contribution that the arts sector can make to improving aspects of this communications issue is to undertake further research into the way in which festivals are managed. There is a shortage of good case studies in for example how festivals have successfully marketed 'special moments' to businesses.

9. *Support/advice required from ACE/emda?*

Unsurprisingly, the sponsors saw the priorities for action by ACE/emda to be:

1. Increased funding from public sources (to be supplemented by sponsorship not replaced by it), how to obtain funding and financial management.
2. General management skills and project management.
3. Marketing and PR.

4. Advice on how festivals can become more self sufficient and sustainable.
5. Better communication between festivals via county-wide consortia and a regional forum.
6. 'Joined-up thinking' which could take some pressure off the festivals as they would not carry the sole responsibility for issues such as developing their profile at regional and national levels as part of the region's drive to attract more visitors.
7. It was expected that ACE/emda would be able to advocate directly on behalf of festivals at the highest levels of power in the region where they should seek to exert political influence on behalf of festivals in respect of: signage (local planning regulations etc); funding (partnership agreements with local authorities); and encouraging greater attention from the media especially TV.

One sponsor presented this as requiring key public sector stakeholders to be more proactive through networking and a stronger endorsement of a particular festival "i.e. We (emda) wholeheartedly recommend that you (business, other NGO and government department) support this."

The issue of dialogue between business and festivals raised earlier was also noted in this context as festivals were noted as providing a means of "facilitating understanding of the role of arts or theatre techniques in developing employer/ trades union partnerships".

Again, the issue of dialogue was expressed in the view that festivals could "open doors" with employers to provide workplace venues for theatre etc.

Both of these points may also benefit from increased advice from ACE and emda on how the arts and business can work together.

10. *How to be supplied?*

Sponsors identified better communication as being the key way in which ACE and emda could respond to the issues raised:

Better communication between key stakeholders - regular meetings with both agencies (ACE/emda); local focus groups including people who are experienced at doing this; dialogue with employers and trades unions; promoting good practice.

Some sponsors don't have existing relationships with ACE and emda and despite being involved with the arts would like both agencies to offer a more accessible service – "how do we contact ACE and emda and what are they offering now?"

"They should be activating the relevant government departments to provide funding for these worthwhile ventures. They should be putting their support behind it, taking more of a stance, maybe even using it to develop some of their other initiatives such as Regional Champions/ Great East Midlands etc."

As part of this sponsors see that ACE and emda have a role in supporting Boards of festivals, encouraging local businesses to offer professional support, and in organising secondments by festival staff to established festivals.

The appointment by ACEEM of a Festival Programme Development Manager in November 2003 is evidence that ACEEM has itself recognised the need to offer the form of strategic support and intervention noted above.

In addition to these interventions there are also more generic responses such as the Opening Doors programme targeted at African/Caribbean/Asian arts organisations. Plus there are the on-going Skills Bank placements and Board Bank scheme administered by A&B which may produce an alternative source of advice and expertise.

11. *How to achieve increase in sponsorship?*

Better communication was felt to be the priority if festivals were to achieve increased support from the business community, including:

Face to face communication detailing benefits of the festival
More information on benefits of sponsorship to be widely available

“Take a long term view and encourage support over longer periods of 3/5/7 years, extol benefits to them i.e. tourism”

Two sponsors commented on the need to increase the number of businesses involved in arts sponsorship and, in particular, the need to increase the number of high profile sponsors supporting arts/festivals in the region. Media coverage has been a difficult issue for many years with some media not naming businesses that sponsor. Changing this relationship, in particular by giving greater recognition for smaller contributors, could encourage more businesses to become involved.

Two sponsors commented on the need for government to offer greater inducements to potential sponsors through tax benefits. Ultimately, it was noted that sponsorship is a competitive area of work and festivals needed to raise the quality of their approaches:

“Festivals, as with all arts organisations, need to become more professional in their approach. For the majority of businesses sponsorship is no longer a philanthropic venture and festival organisers need to be prepared to compete against sport and TV for the sponsorship pound”.

Again at a generic level there is the Opening Doors programme targeted at African/Caribbean/Asian arts organisations and the on-going Skills Bank placements and Board Bank scheme administered by A&B.

“Advocate, advocate, advocate - all the time promoting the fact that the arts are valuable in business terms in helping them achieve their business

objectives. Provide evidence of how a CSR agenda can be pursued through association with an arts event and that ultimately this can lead to increased sales.”

12. *Rating for how well the festivals contributed to a selection of economic and social factors:*

Businesses were offered a scale of 1 to 5, 1 being excellent, 5 being bad, 6 was Don't Know.

<i>The impact of festivals on economic/social factors</i>	Sponsors' ratings							
Local business - economic impact	2	3	1	1	3	3	3	4
Generation of new business opportunities	3	3	1	6	3	3	2	4
Local pride - local population perceive the town/area as a good place to live	1	2	1	1	2	2	2	2
Good for attracting inward investment	1	3	1	2	3	3	2	2
Recognition of the town/area as a centre of excellence for arts activity	1	3	1	1	2	1	2	2
Improved recognition that the town/area is a good centre for tourism	1	2	1	1	6	3	2	2

Overall, the rating by business of the festivals' contribution to six economic or social factors was very positive with, apart from four replies, the remainder were average to excellent with 64% rating it as either good (33%) or excellent (31%).

13. *Rating for how well specific aspects of the festival are managed*

<i>The Festival and aspects of its management</i>	Sponsors' ratings							
Artistic programme	2	2	1	2	1	1	1	3
Its marketing	1	2	1	3	2	1	1	3
Whether it services the local population well	1	2	2	2	2	1	2	2
Its relationship with its business partners	2	2	2	2	2	3	2	2
Whether it offers a good medium for business to achieve objectives	3	3	2	2	2	3	3	2

Again, businesses gave their festivals a very positive rating with all answers falling in the average to excellent categories with 80% rating it as either good (55%) or excellent (25%).

The sample size of this survey is small so general extrapolation to the whole of the East Midlands needs to be done with caution but there is some evidence that businesses were slightly less positive (i.e. these questions received more average scores than the others they answered) when asked to comment on the specific benefits to them.

The opinions revealed in this part of the research will be set against the views of businesses that do not have an existing relationship with a festival. The views of this section of the business community are discussed in the next section to this chapter.

14. *Advice/support from business community?*

Communication was again an important factor in replies to this question. The majority of replies focused on how business needs to explain to festivals the issues that are important to it, the nature of the business they are in and how a synergy can be developed between the business agenda and a festival.

Business recognises that it needs to be clearer about “what it wants to achieve, what kind of events might suit, what it is prepared to invest.” If festivals are to have a clearer understanding of the potential partners in its local area or the region as a whole. With this intelligence then festivals can approach businesses with some specific suggestions for how the two can work together and possibly tailor entertainment to attract the business’ target market (though this needs to be undertaken with great care in case the festival lose its own identity and rationale).

The particular form of support requested could also be approached more imaginatively so that cash or a narrow "advertising" focus are complemented by an understanding of other ways in which a business can support the objectives of a festival. These could range from a business “offering professional advice on management and on approaching other businesses for support” to persuading businesses to “allow promotion within premises i.e. posters, banners, actual artwork i.e. in cafes etc”.

It is a question of using the business community itself to learn how to overcome the reluctance businesses show to become involved with the cultural sector - because they are part of the community 'cuts no ice' whatsoever. How to convert 'why should we?' to 'how can we?'. One suggestion is to develop joint marketing approaches – because both parties have mutual interests in audience development.

15. How can this be supplied?

In part this is a question of leadership, part of this may come from organisations such as chambers of commerce taking a wider view than their members direct interests. They could, and arguably should, be more proactive in respect of arts/festivals. “With one or two exceptions at an individual level chambers of commerce are currently not playing a strategic role in the work/discussion taking place around development of creative skills in the region”.

Other responses included:

- Disseminate examples of good practice; businesses need to broadcast their successes in order for festivals to learn how to improve the quality of the tie-in between the festival and business
- Establish local committees/networks to bring the arts/festivals and business together
- Develop dialogue through an on-line forum with examples of good practice
- Establish work placements, secondments for festival staff to work with appropriate businesses including other festivals
- Develop more high street presence for arts/festivals publicity within businesses etc.

16. What role are you or your company playing in developing the profile of the festival?

Six out of seven replies indicated that they play a direct role in the festival. Promotion of the festival to the public, to staff, to professional contacts was quoted most often. Two respondents were also Board members so their contribution extended to governance of the festival too. Several respondents indicated that they make a significant personal contribution over and above their formal role – “Personally, my lounge is an exhibition space this year!”

Only one respondent commented on having very little to do with the festival and this is the one business who indicated that it was reviewing its support for 2003/4. The question of communication which this raises is one to which we return in the section of this chapter dealing with the response from business in general.

17. Does your business have a cultural policy/strategy for working with cultural sector?

There were two positive responses to this question - from the arts organisation and from A&B. The other businesses did not have a specific policy/strategy.

18. Does your business have a formal link with the cultural policy/strategy of one or more local, county or regional authorities?

The same two organisations also indicated that their work was formally integrated with that of other agencies in the region.

A&B stated that: “We work directly with many of the key stakeholders to promote the arts as part of the relationship between local authorities, local business and the community. We do this principally at a regional level

We work with businesses that specifically want to develop cultural policies for their business e.g. Capital One which has developed an arts strategy; EGG which is looking at its cultural policy.”

In the light of the limited number of businesses that evidently express their commitment to working with festivals etc in a formally worded policy statement this is a welcome development because of the simple fact that where an organisation commits itself to working in a particular way there is a chance that funding may follow that commitment. Without it the commitment is always vulnerable to being cut.

19. *Does your business have a policy/strategy for working with tourism sector?*

More businesses indicated that they possessed a policy/strategy for working with the tourism sector. A&B noted that as: “Cultural tourism is on the business agenda so we talk to airports/councils/hotels/other businesses about the business benefits that can flow from developing stronger links with arts/festivals.”

20. *Do you undertake any networking with respect to cultural/tourism strategy/activity?*

Only one respondent was not involved with local, county and regional fora. Through these they were engaged in discussion with artists, chambers of commerce, business clubs, tourist boards, and on up to the Regional Assembly.

A&B identifies that supporting this extended network is a key role for itself and for which it: 1) has developed its Arts Development Forum, 2) publishes Business News and 3) works with a variety of city partnerships.

Membership of A&B which gives access to useful sources of information is £50. Perhaps more festivals should consider joining A&B or ACE to link payment of A&B membership fees to participation by festivals in other developmental initiatives.

21. *Do you have any specific documentation to consult related to your work in these areas?*

Respondents here referenced emda’s Tourism Strategy which was published in September 2003

Summary of replies to five specific questions.

Does your business have a cultural policy/strategy for working with cultural sector? Yes 2 No 6

Does your business have a formal link with the cultural policy/strategy of one or more local, county or regional authorities? Yes 2 No 6

Does your business have a policy/strategy for working with tourism sector?
Yes 4 No 4

Do you undertake any networking with respect to cultural/tourism
strategy/activity? Yes 7 No 1

Do you have any specific documentation to consult related to your work in
these areas? Yes 2 No 6

As with the responses from the Chambers of Commerce the prime focus for most sponsors is tourism more than arts/festivals per se. There is clearly an opportunity here for a more proactive approach by festivals to change this pattern. Such a change is one where the Festivals Programme Development Manager can take a lead by commissioning more research into business attitudes to sponsorship or in-kind support of festivals and other arts activity. It is clear too that appropriate festivals need to be represented in culture-tourism network meetings.

V.1c Other business perspectives on festivals

To complement our research amongst business sponsors, who one might expect to have a positive opinion of the impact of festivals, we undertook to obtain the views of businesses that do not have an existing relationship with a festival but who because of the nature of their business and/or their location may be influenced by the festival.

Our starting point was to request contact names for key businesses from the eleven festivals, to this we added contacts obtained from the yellow pages for businesses such as taxi companies. We designed a short questionnaire (appendix) and this was distributed to nearly 80 businesses, from whom we received back 40 completed questionnaires.

Whilst there was some regional distribution within this sample (11), the majority of the replies (29) were from Leicester where we were able to visit selected businesses in person, to explain the purpose of the work and to leave a questionnaire for later collection – only 6 businesses did not contribute whereas the majority of businesses in other towns did not return questionnaires despite having agreed by phone to do so.

The results from this work may not be representative of the region as a whole but they provide an insight into what value the business community places on activities such as festivals. The sample itself included the following sorts of business:

Betting shop	1
Business Services	2
Campsite	1
Hotel	3
Media	1
Pubs	2

Restaurants/Fast Food	7
Retail: clothing	11
Retail: jewellery	4
Retail: other	5
Supermarket	1
Taxi companies	2

The questionnaire consisted of questions the majority of which asked the respondent to rate a particular feature of the festivals using a scale of 1 to 5. The results from this survey are shown in Table and are summarised below.

The overall view expressed by local businesses is favourable to festivals especially with respect to their role in promoting a town/area and as a source of local pride. Ranking replies on the basis of the rating as good to excellent produces the following order:

Quality of the festival	Excellent/ good %	No reply %
A good thing for the town/area	93	0
Good at promoting the town/area as a centre for tourism	85	0
Good for local pride – the local population sees the town/area as a good place to live	84	3
A good thing for the local community	72	6
Impact on customers	63	0
Turnover	55	0
More for the local community not for business	54	6
Meeting the needs of the local population	54	15
Importance of the festival for my business	50	0
Its artistic programme	48	27
Its marketing	48	15
Comparison with festivals in other UK cities	33	33
A good source of new business for me	33	6

Business views festivals as being of greater benefit to the local community and to general promotion of the town/area than to business per se. There is evidence that business received more customers as a result of a festival but this was not necessarily translated into immediate/significant increases in turnover. As a source of new business festivals are not seen as significant.

Quality of the festival	Below average/ poor %	No reply %
A good source of new business for me	45	6
Importance of the festival for my business	23	0
Its marketing	18	15
More for the local community not for business	18	6
Meeting the needs of the local population	15	15

Of those qualities that received a score of 10% or more for 'below average/poor' it is significant that 45% saw the festival period as worse than normal in terms of bringing in new business. This may be partly attributed to the unrealised expectations held by proprietors that new business will result

from a festival. However, the fact that 76% claim not to have employed additional staff during the period of the festival is further indication that businesses are not particularly dependent on the festivals in our research sample.

Where a high proportion of businesses offered no reply then this would have had a depressing effect on other replies. This particularly applies to business views on a festivals' artistic programme and its marketing. That this is possibly a product of unfamiliarity is reinforced by the fact that most businesses (67%) reported that they had had no contact with the festival in the previous 12 months

Businesses were offered five sources of any impact and the ranking for these is:

Location of the festival	59%
Timing of the festival	47%
Festival programme/artists	35%
Marketing by festival	24%
Contact with festival	18%

The point made above concerning unfamiliarity of local business with the festival is also emphasised with the evidence that contact between a business and a festival was the least influential source of impact on the business performance during the period of a festival.

There is a bias within this analysis to the businesses that participated in Leicester and in particular those from the Belgrave Road area which are particularly affected by the Leicester Belgrave Mela. This event was sampled more intensively than other events because of the historical connections between the Mela and the businesses in Belgrave Road. The evidence from this survey is that what was once considered to be a positive relationship is no longer the case.

It is worth noting here because as site specific festivals grow in size then they may have to move to more self-contained sites more suitable for the festival but more remote from local business. This has been the case in Leicester with the result that many businesses that previously enjoyed good trade from being close to the Mela's original site in Cossington Park now feel cut off from the Mela and its audience in Abbey Park. They are now more likely to comment negatively about the Mela which has increased in popularity and attendances but has had to move from its original base within the community leaving local traders to cope with problems of congested roads – car parking is a problem for the Mela – but without the 'hoped for' additional customers.

As with the relationship of festivals with chambers of commerce one of the key things to emerge from this survey of businesses is that business is not being approached by festivals for sponsorship (76%), to support a particular event (83%) or to have a presence at the festival e.g. as part of a community showcase (86%). This is not to imply that if approached that these businesses

would agree to being involved but it does seem that more time needs to be applied to developing links with local business. This underlines the point made earlier about membership of the local chamber of commerce – and/or other associations e.g. Asian business association.

One way that festivals can seek to develop their links is through inviting key business people/businesses to attend a cultivation event before or during the festival and through which they can learn about the festival and discuss ways in which the festival and the business can work together. This is becoming common practice for many festivals e.g. Leicester Comedy Festival and Northamptonshire Open Studios both held events to which local business people were invited as part of their plans for developing business sponsorship in subsequent years.

In 2002 and 2003 52% and 45% of businesses had attended the festival local to them which is encouraging but perhaps through cultivation events this figure could be increased for those businesses that the festival wants to target for future support. Overall, business people show a similar level of attendance (33%) at festivals in other towns compared to the general audience.

V.2 Arts organizations' perspectives on festivals

In order to complement the views of the business community we also thought it important to include the views of others from the arts/cultural sector. For this research we did not mind whether they had worked directly with a festival or not, our goal was to get a general understanding of how others from the same sector viewed the contribution that festivals make to the cultural calendar. To this end we contacted around six organisations in each county town and of these 15 replied.

In addition to this general survey we also carried out a limited survey amongst specialist organisations in Leicester to obtain their views on the specific role of festivals in focussing on the needs of particular groups of people. We did this because festivals are often cited as providing an effective way of exploring the arts because of the opportunities that they can provide for trying something new. We wanted to learn from organisations that work with some of the groups that could use festivals in this way whether they saw this as a significant feature. Questionnaires were distributed to seven organisations and completed replies were received from four.

V.2a Views from a mainstream perspective

The organisations included in this survey were from the following:

Performing Arts venue	7
Museum or Gallery	5
Cinema/Media	1
Non arts venue	2

Where respondents used the 1-5 scale (80 times) the overall view was positive with 83% answers rating the performance of festivals as average to excellent with good (41%) and excellent (16%). This view is shared between the different types of organisation and establishes that there is a general view that festivals are a good thing.

Having said that the replies reveal variation in opinion which should be tested in more depth if the desired synergy between different organisations within the cultural sector is to develop. Their replies produced the following ranking in terms of positive effects:

- Impact on cultural life
- Impact on the social inclusion agenda
- Impact on local pride in the area as a good place to live
- Impact on the area as a centre for tourism
- Impact on economic development and job creation

Respondents were most positive about their impact on the cultural life of an area and least positive about festivals impact on the economic life of a town/area.

Respondents named 20 festivals which included eight of those from our sample in giving examples of festivals that had a positive effect on cultural life or the current social inclusion agenda. However, few from our research sample were referred to as contributing to economic impact and jobs, those mentioned included the Lincoln Christmas Fair and the Balloon Festival in Northamptonshire. The latter are also the sort of events that this research has identified as potentially contributing to the local economy due to being distinctive and having an appeal to visitors beyond their immediate location.

“Although festivals often provide much work for freelance contractors full-time posts are few across the board. In terms of income generation I would imagine that more open 'community' festivals like those in Newark and Sutton in Ashfield raise most but more specialised festivals i.e. Notts dance, Now, contribute more to the areas' cultural capital and, therefore, marketability.”

Profile-raising for their venue and audience development were noted by several respondents as amongst the benefits they associated with festivals and what they achieved from working with festivals. In terms of direct collaboration respondents named 15 festivals with which they had a relationship which included seven from our sample. One festival was named as having been approached but the response was unwelcoming. One respondent from outside of the 'arts' sector indicated that he “hadn't heard of any of them”.

The positive outcomes included:

- Increased profile for the venue

“Metro present 1 – 2 films screenings within festival programme – which are always a sell-out. Because of this festivals’ diversity of artforms, film sits well within the whole programme, and because the profile of audiences for the festival matches Metro’s, and because of the proximity to Metro Cinema, increased customer awareness through marketing Metro at the festival has encouraged increased attendances at Metro. Metro also provide a guest speaker for the films shown at the festival, thus differentiating ourselves from local multiplex competitors.”

- Collaborative marketing, enabling marketing to address different markets and to place the venue’s message in front of potentially new customers.
- Audience development, the additional resources again provide opportunity for communicating with new customers for the venue’s main programme
- Opportunity to extend one’s programme to include work that may not be viable in the general programme

“Nott Dance offer a challenging programme which sits happily within the NOTT Dance banner but which would be difficult for Lakeside to promote under other circumstances. Also they attract and select artists and companies of international status, whose work would not otherwise be seen by audiences in the East Midlands.”

“At present we have not taken full advantage of the Art on the Map festival. I think that there is much more potential waiting to be tapped.”

- Opportunity to be part of something bigger which enables work to be undertaken with other venues and other community groups to that which is normally the case

“It’s good occasionally to be part of something bigger - with a wider scope than that of your own venue. A festival provides an opportunity to collaborate on events and marketing (maximising the potential of your own efforts) and to attract new audiences to your venue. Working with NOW over a number of years has always been very positive from this point of view - Angel’s Row work has been profiled in a different context and we’ve definitely benefited ‘by association’.”

- A challenge to existing management practices. Most respondents to this research have tended to comment negatively when writing about festivals and their approaches to management and marketing. However, one respondent noted that festivals provide a good opportunity for bringing a ‘City Council’s equality and diversity into areas which lag behind and require updating’.

The negative outcomes included:

- Lack of co-ordination between festivals which has led to two or three happening simultaneously in the same town thus creating difficulty for venues to decide which event to work with and how to sell the competing events within a single venue
- Loss of identity for the venue which can be obscured by the general brand of the festival

“However, one problem with festivals is that the individual identity/message of a venue can be drowned out by the bigger event. Everything that happens/is programmed can be perceived as being because of the festival (or actually assumed to be organised by the festival); credits for funders etc. can get lost. There's also sometimes the danger that programmes can get 'show horned' into a theme or context that isn't necessarily appropriate, just for the sake of taking part/not being left out.”

- Poor management/marketing which results in disappointing outcomes

“The music and arts festival would have been a perfect vehicle for us, but its appalling marketing failed to attract hardly any visitors.”

- Funding, limited budgets and inflexibility of organisations, including local authorities, were also noted by respondents as part of the negative climate surrounding festivals as these impact on festivals ability to deliver on the outcomes anticipated through collaboration.
- One respondent also referred to the lack of a year round presence to sustain any developments made during the festival e.g. new audiences, which are left to the venues to nurture.

Venues were asked to comment on any of the festivals with which they had a particular relationship.

Comments were received on five from our sample, one respondent noted that he had not heard of any of them. In general the comments were all positive:

- “NOW Festival - we've always had a good working relationship and reached a slightly different audience through contributing to the programme. The good national reputation of NOW and the contribution it makes to perceptions of the Nottingham arts scene are important. We also now work with a greater sense of partnership on key projects.”
- “Northamptonshire Open Studios is an excellent showcase for practitioners of fine and applied arts and never fails to surprise myself and fellow professionals re: quality and range of often 'hidden' talent in the county.”
- “Art on the Map addresses the rural nature of the county in a way that other festivals do not.”

- “Leicester Comedy Festival. Good marketing. But not developing the profile of Leicester and tourism as much as it could. Possibly over competition between venues. Supportive with booking (of artists).”

The positive view that these respondents had about festivals was reflected in the comments received on the development of festivals and festival related activity in their area. Festivals were broadly seen as having important roles to play in respect of:

- Promoting the history and culture of a town/area
- Providing a focus for more local groups to become involved
- Providing a framework within which other initiatives can develop
- Providing an annual focus that could support a different theme each year
- Giving impetus to a whole town/city – Derby, Lincoln and Northampton were all noted as needing a big arts festival

However, for festivals to be successful in these roles will require:

- Better co-ordination to avoid unnecessary competition for audiences, venues and financial support
- More funding
- Earlier/better planning – e.g. galleries tend to book further in advance of festivals and so more communication and awareness needs to be developed.
- This also refers to marketing/advertising, many venues work 6-8 months ahead so festivals miss out on in-house publicity

“A more coordinated festival calendar would be helpful.”

V.2b Views from a specialist perspective

The organisations included in this brief survey included those which worked with disabled people (2), young people (2), a community dance brief (1) and with a community arts brief (2). The questionnaire consisted of four multi-part questions. The analysis here presents a general overview since the sample was so small.

Where respondents used the 1-5 scale (48 times) the overall view was positive with all answers being average to excellent with good (52%) and excellent (32%). As with the previous section this establishes that these organisations too believe that festivals are generally a good thing. However, several respondents replied that there were ways in which both festivals could deliver more benefits to their particular constituencies.

The overall impact in terms of profile raising and better PR for the city were acknowledged and whilst the economic impact in terms of jobs was thought to be limited it was commented, for example, that there was now a comedy club in Leicester and comedy helped to sustain several venues in the town.

Both organisations were also noted for how they facilitated important networks in the city of organisations, communities and people and through which they both delivered important projects and work in addition to the two festivals.

The work of both festivals with specific communities could be developed and thought given to the timing of some events so that for example disabled people can attend. Both festivals consider that they have good track records with respect to disabled people but respondents from these groups reported that they have had limited contact and believe that both festivals could deliver more benefits if all parties had a better understanding of one another's objectives and needs. Similar feedback was received from organisations involved in arts education and community work. Timescales are especially important for these organisations which need long lead-in times for projects.

Looking to the future respondents expressed some concern about the long term character and viability of festivals in Leicester which some thought were in danger of becoming larger and more generic and losing their distinctive local characters. Funding was identified as a particular issue for both festivals and contributed to 'the Mela becoming more about the stalls and what you can buy than cultural content'.

"All the festivals need co-ordination between them plus advice and support. There are currently too many festivals. More participation by the local population in some festivals eg the Riverside Festival in Leicester. Improve the quality of local/neighbourhood/community based festivals – more resources and support are needed. Better publicity e.g. in the city centre, e.g. Council should allow festivals to put up banners. More support from Leicester Promotions and the City Council for local events rather than national events which come to Leicester e.g. One Big Sunday and BBC Music Live."

The purpose of this section was not to focus on the two Leicester festivals per se but through them to identify some points that may have general application to other festivals. The points that have arisen from this study are:

1. there should be dialogue between festivals and specialist organisations
2. both parties need to understand the other's needs and aspirations
3. avoidable competition could be reduced through coordination of work by festivals – perhaps by a consortium or local and/or regional authorities
4. funding – sources and support need to be better defined and accessed.

Further comments from arts organisations are attached as Appendix 2.