

D'Art Topics in Arts Policy, number 21

Assistance to arts and culture festivals

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http://www.ifacca.org/ifacca2/en/organisation/page09_BrowseDart.asp.

Introduction

This report summarises the outcome of IFACCA's 21st D'Art question, which was sent by Péter Inkei, Director, The Budapest Observatory. The full question is reproduced below.

There were twenty responses to this request (respondents are listed in Appendix 1). This report is based on these responses and on further investigations undertaken by the researcher to complete some of the geographical gaps in the responses.

The report summarises responses to the ten questions that made up in Mr Inkei's query. The analysis provides information and insight into how festivals are supported by granting agencies around the world. A selection of additional information resources, prepared by IFACCA's Research Analyst, Christopher Madden, is supplied in appendix 2. The report concentrates mainly on programs and policies that are available in English. As usual, we welcome comments, suggestions and additional references and links.

Question

The Budapest Observatory (<http://www.budobs.org/>) has been commissioned by the National Cultural Fund of Hungary (<http://www.nka.hu/>) to investigate good practice in supporting arts and cultural festivals. An increasing amount of support is provided to arts and cultural festivals in Hungary, measured both in absolute and in relative terms.

The Budapest Observatory has estimated that 20 percent of arts and culture project funding in Hungary now goes to festivals. The increase has intensified the need to review how choices are made in the provision of government support to festivals. The Budapest Observatory is interested in finding out if other arts support agencies and government ministries are experiencing a similar increase in demand from festivals, and how government agencies coordinate support for festivals - especially how they make decisions on funding and how they check that the money was well spent once a festival has taken place.

QUESTIONS:

1) Does your agency or ministry currently provide support to festivals?

If you answered 'yes' to question 1), we would be grateful for any further information on the following nine questions:

2) Does your organisation have a working definition of 'festival'? If so, what is it?

3) Do you have a special program for, or do you apply special assessment criteria to, festival funding applications? If so, please provide a description or a link to the program information/criteria. Please include cultural and non-cultural criteria.

4) Do you have application materials or information sheets specifically for festivals? If so, please supply copies or links to the materials.

5) Are the applications from festivals compared with each other or considered on their individual merits?

6) Thinking about the demand from festivals for funding over the last ten years, has there been (a) an increase, (b) a decrease (c) no change (d) don't know?

7) Can you estimate the percent of your organisation's grants budget that goes to festivals? Over the last ten years, has this percentage (a) increased (b) decreased (c) remained the same (d) don't know.

- 8) Does your organisation provide any non-financial assistance to festivals? If so, please describe briefly.
- 9) What processes do you have in place for control, accountability, and/or evaluation of festivals? Do you undertake or require an impact analysis? Any surveys, reports, criteria (cultural or non-cultural), evaluations etc would be welcome.
- 10) Are there any other issues or problems you have encountered in the provision of support to arts and culture festivals?

Analysis of responses

The D'Art questions arose from the discomfort around the subsidies given to festivals by the *National Cultural Fund of Hungary* (NCF). Festivals became increasingly varied and complex, their numbers grew and there was growing concern whether the right choices were made in dividing the limited resources among the festivals applying for financial support. More specifically, the board running the joint funding programme of the Fund with the National Tourist Board felt the need to have their practices examined and were seeking new ways of evaluating applications and of monitoring the use of subsidies. The Fund commissioned The Budapest Observatory to undertake research, the main part of which consisted of a national survey of nearly 250 festivals that had a record with NCF grants. The research project also involved investigating orientation abroad: it was in this context that IFACCA was approached with these questions.

The Budapest Observatory researchers were astonished to find that the combination of cultural (artistic) goals and granting criteria with those of tourism is a unique feature of NCF, an innovation if it were adopted elsewhere. In Hungary the exercise has worked well and functionally for years. Insofar as we hoped to learn about other experiences of combining resources for cultural and tourism development the D'Art responses have left us dissatisfied. In other respects the answers produced rich and interesting information on how festivals are being supported by granting agencies around the world.

The answers are presented in order of the ten D'Art questions.

1) Does your agency or ministry currently provide support to festivals?

Ten agencies from eight countries answered in the affirmative to this question. Their replies revealed that in the majority of cases there is no separate structure for the support given to festivals as such. The exception is the *Arts Presentation Canada Program (APC)* of the Department of Canadian Heritage, which provides support to Canadian non-profit organisations that present, in a professional manner, arts festivals.

'It is through the *Arts Presentation Canada Program* that the Department of Canadian Heritage provides support to Canadian non-profit organizations that present, in a professional manner, arts festivals. Note that the APC program aims at contributing to the activities of arts presenters including not only artistic festivals but also performing arts series.'

There are two more programmes that seem to target festivals, both in Australia: the *Festivals Australia* and the *Major Festivals Initiative*. A closer look shows, however, that the actual recipients of the grants are artistic projects that are included in festivals.

‘The Australian Department of Communications, Information Technology and the Arts manages a grant program called Festivals Australia. The program runs two grant rounds per year that distribute approximately A\$500,000 for each round to support innovative arts projects included in festivals. Festivals Australia does not support the entire festival. The emphasis within the program is to fund festivals located in regional and remote areas of Australia, although community festivals held in major Australian cities are funded from time to time.

The Major Festivals Initiative (MFI) is a special Australian government initiative to support the commissioning, development and showcasing of new large-scale Australian performing arts productions for Australia's major international arts festivals. The government made an initial allocation of \$1.5 million over three years in 1996-1999, an additional allocation of \$1.5 million over two years 1999-2001, extended the initiative for a further year 2001-2002 at \$750,000, and committed an additional \$3 million over four years 2002-2006.

The Initiative, and funding associated with the Initiative, is managed on behalf of the government by the Australia Council, while an association of Australia's major international arts festivals, the Confederation of Australian International Arts Festivals, is directly responsible for the selection of projects to be supported with MFI funds, and manages the development of the selected works and their presentation by member festivals.

The commissioning, development and presentation of productions funded under the MFI must be undertaken jointly by at least two of the member festivals. This also requires a financial commitment to the production of the work from each of the two or more festivals committed to presenting the completed work. One of the festivals then takes on the role of administering the funds and co-ordinating an artistic and financial acquittal on completion of the project.’

Also in Hungary the *National Cultural Fund* spent more money on festivals through the channels of the various art form sub-boards (theatre, music, community arts, etc.) than in the frames of the festival fund run jointly with with the Tourism Board. The single greatest subsidy that goes to a festival (to the Budapest Spring Festival) is paid year by year from the central reserve supply of the NCF, called ‘ministerial fund’ as its use falls in the discretion of the culture minister, the supervisor of the NCF.

The dilemma is shared by other agencies. The main funding structures of the *Australia Council*, too, are based on artform expertise, with no ‘all arts/multiarts/cross arts’ peer body. This dilemma is solved by allowing multiarts festivals to make multiple applications for support from our various artform areas (other applicants are limited to two per year).

2) *Does your organisation have a working definition of 'festival'? If so, what is it?*

This is a tricky issue. In Hungary many people expected to solve the problems of fierce competition for funding by arriving at a more precise definition. However, the magic formula has not been created. Most agencies do without one, or just apply approximations, like Arts Council England ('we recognise festivals as one aspect of the arts infrastructure that can provide excellent support for artistic, cultural and audience development') or the Arts Council of Yorkshire ('time limited event').

Definitions of arts festivals were reported from New Zealand and Canada. There is a marked accent on diversity of artforms. (Note that in history most pioneers of festivals were dedicated to one genre, e.g. opera or film.)

From New Zealand:

'Almost any event can be, and has been called an "arts festival". However for *Creative New Zealand* consistency and the definition of a festival has been restricted to an activity or series of events that:

- Has its primary focus on the development, presentation and/or participation in the arts. This would exclude festivals that have just one or two art components.
- Has a programme conceived, produced, curated, marketed and presented as an integrated package. This implies the existence of an overall artistic vision.
- Occurs within a defined area/region and within a defined period of time.'

From Canada:

'Arts festivals are events usually focussed on the presentation of the arts. The selection of programming is guided by an artistic vision. To be eligible under the *Arts Presentation Canada Program*, an arts festival must present over a short period of time (usually between three days and four weeks) a variety of works created or produced by other professional organisations or artists working in diverse artistic disciplines, such as performing arts, visual arts, media arts, or literature. At least one of the presentations must originate from another Canadian province or territory.'

A third working definition, from *Festivals Australia*, emphasises a different aspect of the phenomenon:

'A festival is a regular public celebration that is organised by members of the community and has clear and strong community support.'

3) *Do you have a special program for, or do you apply special assessment criteria to, festival funding applications? If so, please provide a description or a link to the program information criteria. Please include cultural and non-cultural criteria.*

It follows from the answers to the previous question that in most cases festival organisers follow the same track for grants as other applicants.

However, the response of the *Australia Council* points at a specific feature of festivals. Namely, that due to their complex nature, festival programming takes much longer than what the usual grant application procedure requires:

‘We recognise that festivals need to be assessed on their past success, not just a specific proposal. Sometimes they won't have confirmed artist participation at the time they are writing a proposal for support and we need to consider their program 'in principle' and on the basis of previous programs.’

The sophisticated system for applications of *Creative New Zealand* pays special attention to the peculiar nature of festivals. Diversity of content, scope and outreach are emphasised among the requirements:

- ‘the presentation and promotion of work that challenges and engages audiences by crossing artistic boundaries
- the presentation and promotion of work in diverse sites and contexts
- the presentation and promotion of work to broader audiences within New Zealand and overseas.

Arts festivals can apply for grants for each discrete component of a forthcoming festival or they may be eligible to submit a single application for an integrated programme of work. Please note: festivals applying for the first time cannot apply for an integrated programme.’

4) *Do you have application materials or information sheets specifically for festivals? If so, please supply copies or links to the materials.*

If festival managers are supposed to follow the track for all who apply for grants, they are supposed to use materials made for all. However, *Yorkshire Arts Council* and the *National Arts Council of South Africa* were planning to prepare special forms and *Canadian Heritage* reported intention to review theirs.

Festivals Australia and *Creative New Zealand* of course have special sheets for festivals that can be downloaded: http://www.dcita.gov.au/arts/arts/festivals_australia under the heading ‘Applying’, and <http://www.creativenz.govt.nz/resources/guide/workbook-2005.pdf> ‘Application Workbook’.

The application forms and assessment criteria for the *Arts Presentation Canada* program were under review at the time responses were being collated and analysed. They are now available at: http://www.canadianheritage.gc.ca/progs/pac-apc/index_e.cfm.

5) *Are the applications from festivals compared with each other or considered on their individual merits?*

The answers imply that the case is not really either/or. In most cases the applications are assessed against set criteria *and* then also assessed comparatively with other requests in the same grant round. Or, in other words ‘are set in context through an overview of the whole sector’.

However, the answers indicated other variables with regard to the assessment procedure. Program officers of *Arts Presentation Canada* sometimes conduct a site visit to help determine the quality of an event or presenter. In most cases explicit mention is made about specific assessment criteria which reflect the objectives of the programme and which figure in the guidelines for applicants.

The answers did not reveal, however, the degree and techniques of formalising the assessment: whether some sort of quantifying is applied, e.g. whether requests are set against pre-established scales along pre-established criteria. (Such quantification is very much favoured by European Union tenders.)

6) *Thinking about the demand from festivals for funding over the last ten years, has there been (a) an increase, (b) a decrease (c) no change (d) don't know?*

Five respondents reported about an increase, one did not know. Three combined the answer to the next one (or anticipated it), by referring to the relative weight of the budget that goes to festivals.

The carefully formulated answer from the *Australia Council* indicates that the questions should have been pointed more clearly to finding out whether there has been a discernible shift in the demand for funding of the arts towards festivals or not ('there has been an increase, but I do not know whether this increase is any greater than the general increase in requested support across all arts activities').

7) *Can you estimate the percent of your organisation's grants budget that goes to festivals? Over the last ten years, has this percentage (a) increased (b) decreased (c) remained the same (d) don't know.*

Here is an exact answer, arriving from New Zealand, which implies a relative advance of festivals between 1999 and 2004 (the 2002/03 figure is substantially higher due to new projects and one-off factors).

'Project funding receives approximately on average 31 percent of *Creative New Zealand's* overall funding budget. Of that the following amounts have been allocated to applications with festivals coding in the past 5 years:

Financial year	Dollar amount (NZD)	Percentage of total project funding spent
1999/2000	\$517,328	7.3%
2000/2001	\$927,762	13.8%
2001/2002	\$933,108	13%
2002/2003	\$1,178,874	16.8%
2003/2004	\$927,707	12%

Although the figures do not support a substantial increase in funding, the increase has been substantial over the past 10 years as the numbers of festivals requesting is increasing as well as the dollar amounts requested.'

The *Arts Presentation Canada Program* reported sharp growth since its first year in 2001-2002. The average grant to a festival went down to almost half of the initial norm.

'In 2001-2002: 189 festivals held in 79 communities received CAD5,279,600 in total contributions.

In 2004-2005: 313 festivals held in 126 communities received CAD11,062,253 in total contributions.’

Respondents found it difficult to estimate the percentage of grants budget allocated to festivals. Of those that attempted to make an estimate, percentages varied widely (between 2 and 28 percent). The *Arts Council England* points at the basic dilemma about defining the amount of festival funding:

‘It is very difficult to separate out ACE's funding for festivals. ACE does core fund a number of festival organisations, but also funds a range of venue-based organisations that organise festivals as part of their annual programme. In addition to this, a wide variety of festivals receive one-off project funding through Grants for the Arts.’

Which boils down to the conclusion that identifying the exact amount that goes to festivals directly or indirectly, would take too much energy. (This reminds me of the question how much money of the European Union is spent on culture, where a great many EU development projects would have to be screened for cultural component to arrive at an approximately reliable figure.)

8) Does your organisation provide any non-financial assistance to festivals? If so, please describe briefly.

Most respondents answers contained a blunt ‘no’. The Yorkshire branch of the *Arts Council England*, however, remarked that they are currently investigating training and networking opportunities jointly with partner funders. As a particular kind of non-financial indirect assistance, *Creative New Zealand* has been encouraging festivals to work in a co-operative manner through supporting initiatives such as performing arts markets, ‘Show and Tell’ events, and provided support to the inception of the Federation of Arts Festivals Aoteroa New Zealand.

Respondents provided a variety of non-financial ways in which they assist festivals:

- Provision of human and physical resources: technical support (eg. sound and lighting), provision of venue and personnel.
- Advice: consultancy in event planning and marketing, training, provision of staff expertise and advice, including through the provision of a festival board member.
- Organising workshops and seminars to run concurrently to festivals.
- Promotional assistance through networks and publications.
- Assistance with application process and acquittal process.
- Leadership and coordination: assisting with connections with other supporting organisations, encouragement for festivals to work co-operatively.
- Advocacy.

9) *What processes do you have in place for control, accountability, and/or evaluation of festivals? Do you undertake or require an impact analysis? Any surveys, reports, criteria (cultural or non-cultural), evaluations etc would be welcome.*

Control, accountability and evaluation after an event are critical issues everywhere. This is partly due to human nature that is more likely to focus on next challenges than spend time on the immediate past. Also, post-event inertia prevents organisers from devoting the expected attention to administrative wrapping up.

Similarly to most of the questions, the answers tended to relate to the procedures applied by the funding agency in general, and reported about few specificities connected to the financing of festivals.

The question did not specify whether evaluation occurred *after* an event, or *during* an event (otherwise known as *in vivo* evaluation). Nevertheless, two of the answers positively referred to such practice. The *Arts Presentation Canada Program* indicated that arts festivals are required to send interim reports on their funded activities, and the *National Arts Council of South Africa* made mention of *in vivo* evaluation by writing ‘Our own staff also attend festivals to monitor them and report back.’

The *Arts Presentation Canada Program* points out that the reports must include data on attendance and outreach activities. The *National Arts Council of South Africa* admitted to difficulties of acquiring impact analysis, which the *Ministry of Education and Culture of Cyprus* put more generally by complaining about the lack of competent persons to evaluate. The *Arts Council England* refers interested readers to two available impact studies¹.

Several agencies indicated that final reports are linked to the last instalment of funds, and that organisations that fail to acquire a previous grant are ineligible to receive further cultural funding until a satisfactory acquittal is provided.

Finally, here is how festivals and all other projects that have been the recipients of *Creative New Zealand* funding are informed about reporting back:

‘*Creative New Zealand* will receive a written report on the project within three months of its conclusion. Where applicable this will include:

- (i) a statement of income and expenditure against budget (either the budget provided in your application or an approved revised budget)
- (ii) material which is the direct outcome of the grant (eg book, magazine, catalogue - two copies; videotape, CD, music score, play script - one copy)
- (iii) where possible a copy of the documentation of a project (eg evaluation material, video of a live performance/presentation, slides of visual arts projects, reviews)
- (iv) all publicity material relevant to the project
- (v) information on the numbers of people who attended/participated/benefited from the project.’

¹ Association of Festival Organisers and Arts Council England (2003 and 2004), and Sussex Arts Marketing (2004).

10) *Are there any other issues or problems you have encountered in the provision of support to arts and culture festivals?*

Respondents supplied a number of perceived key issues relating to the support of arts festivals. Issues include:

- Shortage of adequate venues, professional sound and lighting equipment, personnel (mainly expressed by respondents from smaller countries).
- Community based festivals are usually lacking in administrative support and the load often falls to a few energetic people who eventually find the burden too much unless a succession plan is in place.
- Rising costs of public liability insurance premiums for smaller community festivals is an issue that often is raised with the program officer.
- Government commitment: limited government financial assistance and a low government priority for festivals. (again, expressed mainly by respondents from smaller countries).
- Difficulties in assessing festivals that do not fall clearly into specific artforms (ie there is a ‘disconnect’, or conflict, between the nature of festivals and arts agency categories and support structures).
- Growing number of festivals. This presents a problem because (a) there is an expectation that each festival should be support with public funding, and (b) the growth puts strain on audience and market development capabilities to support the events.
- Operational problems within festival organisations:
 - (a) Lack of a proper sponsorship proposal from Festival producers
 - (b) Poor organizational skills by the Festivals producers with the resulting poor quality shows
 - (c) Approaches by prospective Festival producers who have not done feasibility studies to ensure that their Festival has appeal
 - (d) Lack of competencies in the area of marketing and as a consequence low patronage at cultural events and Festival.
- Problems with data and evaluation: obtaining objective evaluations, and ‘real’ numbers, quality control, budget control, etc.

Leila Jancovich of the *Arts Council England*, Yorkshire, chose this question for her condensed description of the main characteristics of festivals, seen from the angle of an arts funding agency. This lengthy quotation is suitable for summing up this D’Art report:

‘The festival sector is large and varied incorporating amongst others, community events, (which may or may not involve artistic input); art form specific festivals (whose audiences may be local, regional, national or international); umbrella branding of existing activities as a promotional tool. Festivals may work with the existing arts infrastructure, or they may take place in locations with little or no arts infrastructure.

The sector has an increasing profile and is the subject of much advocacy work and research to lever additional money into the cultural sector.

Other partners including Regional Development Agencies and local authorities use festival activity to develop community initiatives or use the festival model as a means of umbrella branding existing community activity.

However, it must be borne in mind that it cannot be assumed that any given festival incorporates, let alone develops, the arts.

Understanding the role the festival plays is therefore crucial both to the festival's own understanding of programming and marketing, and to the Arts Council's strategy on support for festivals. The main drivers for festival activity can most easily be defined as:

- a) Art form development
- b) Community/audience development
- c) Tourism
- d) Economic regeneration

The overarching principle for the arts council is to ensure that our own funding focuses on art form and audience development and effectively monitors this development year on year to advocate for these two development areas as the core drivers which can deliver on all agendas, with potential funding partners, existing festivals and new initiatives.'

Appendix 1

Respondents

Responses to this D'Art question were received from:

- Adlington, Elizabeth, [Arts Council England](#), UK
- Bean, Lynn, [Department of Communications, Information Technology and the Arts](#), Australia
- Booker, Keith, Ministry of Culture, Youth and Sport, Guyana
- Bridgwood, Ann, [Arts Council England](#)
- Campbell, Rose, [Creative New Zealand](#)
- Economou-Stavriniades, Marina, [Ministry of Education and Culture](#), Cyprus
- Estwick, Ian, [National Cultural Foundation](#), Barbados
- Jancovich, Leila, [Arts Council England](#), Yorkshire, UK
- Mérette, Myriam, [Department of Canadian Heritage](#), Canada
- Nteta, Doreen, formerly of the [National Arts Council](#), South Africa
- Palacio, Andy, [National Institute of Culture and History](#), Belize
- Parker, Olivia, [Australia Council](#) and Masters student, University of Technology Sydney, Australia
- Roberts, Lisa, [Canada Council](#), Canada
- Smith, Jeremy, [ArtsWA](#), Australia
- Soto, Luis Armando, [Ministerio de Cultura](#), Colombia
- Spence, Sue, [Australia Council](#), Australia
- Strout, Ben, [Australia Council](#), Australia
- Taylor, Mark, [Department of Communications, Information Technology and the Arts](#), Australia
- Tuvuki, Niqa, [Fiji Arts Council](#), Fiji
- Uptin, Lynne, [Arts Tasmania](#), Australia
- Williams, Sonny, [Ministry of Cultural Development](#), Cook Islands

Thanks to everyone who contributed!

Appendix 2

References and resources

This list of references and resources has been collated by IFACCA's Research Analyst, Christopher Madden, from the D'Art responses and from a search of on-line databases, including the databases of the [Centre for Cultural Policy Research](#), Glasgow University, and [Arts Research Digest](#). Additions or comments on the list are welcome.

1. Literature

Acheson, K., Maule, C., and Filleul, E., 1996, 'Cultural entrepreneurship and the Banff Television Festival', *Journal of Cultural Economics*, Vol. 20(4); 321 - 339

Abstract: Cultural entrepreneurship involves a conception, an initial launch, and a transition to an established event. Each stage generates coordination and financial challenges. We explore this important process by examining the history of the Banff Television Festival, an annual event featuring a competition, workshops, and providing a forum for developing projects. The documentation indicates that the anticipated problems of nonprofit activities - inefficient administration, crude management systems, slow adaptation and little innovation - were not characteristic of the Banff experience. Well informed industry customers and patrons have established an environment which generally encouraged managerial competence and creativity. This benign result may not generalize to other cultural initiatives, in particular to those that serve the public directly and draw patronage from diverse sources.

Key words: culture - entrepreneurship - nonprofit - organization - incentives – management

<http://www.kluweronline.com/issn/0885-2545/contents>

Allen, J., Harris, R., and Huyskens, M., 2001, *Event Management: An Australian Bibliography*, Australian Centre for Event Management

<http://www.business.uts.edu.au/acem/pdfs/bibliography.pdf>

Allen, J., Harris, R., Jago, L., and Veal, A., eds., 2000, *Events Beyond 2000: Setting the Agenda*, Proceedings of Conference on Event Evaluation, Research and Education, Sydney, July 2000, Australian Centre for Event Management,

http://www.business.uts.edu.au/acem/pdfs/Events2000_finalversion.pdf

Association of Festival Organisers and Arts Council England, 2003, *A report into the impact of folk festivals on cultural tourism, January 2003*, Association of Festival Organisers and Arts Council England, <http://www.folkarts-england.org/afo/advocacy.htm>.

Association of Festival Organisers and Arts Council England, 2004, *The Impact of Folk Festivals Final Report, 2004*, Association of Festival Organisers and Arts Council England, <http://www.folkarts-england.org/afo/advocacy.htm>.

Australian Bureau of Statistics, 1997, *Cultural Trends in Australia No 6: Attendance at Festivals Australia, November 1995 to September 1996*, Australian Bureau of Statistics.

Summary

Results from quarterly household surveys conducted throughout Australia by the Australian Bureau of Statistics are collated to produce estimations of attendance at festivals over the 12 months prior to interview. The report found that 2.9 million Australians, (21.9% of the population) aged 18 years and over attended at least one art and cultural festival in the 12 months prior to interview. These 2.9 million persons accounted for 4.1 million attendances at festivals, an average of 1.4 festivals per person attending. Over half of attendance (2.7 million or 65.7%) were to multi-arts festivals. The next most attended was popular music festivals (632,000 or 15.4%) followed by film/video festivals (6.2%). There was more attendance at completely free events. The most popular types of events attended at main festivals were street parades (980,000), popular music concerts (863,000), theatre (700,000) and other performing arts (618,000). Females were more likely to have attended a festival (23%) than males (20.8%). Attendance at festivals was highest amongst the younger age groups (30.9% of 18-24 year olds) than the older age groups (9.7% of persons aged 65 years and over). Persons born in Australia were almost as likely (21.4%) as persons born in the United Kingdom, Ireland and New Zealand (21.9%) to have attended a festival, while persons born in other overseas countries had the highest participation rate at 23.9%. People from the Australian Capital Territory were more likely to have attended a festival (49.6%) than those in other States. Of the 4.1 million festival attendances, 320,000 (7.8%) were interstate attendances. Interstate travellers who attended festivals spent an average of \$622 per person while interstate, resulting in a total of \$199 million. For those interstate travellers whose main reason for travelling was to attend a festival, the average expenditure was \$436 (a total of \$54 million).

From: Arts Research Digest (<http://www.arts-research-digest.com/>)

British Arts Festivals Association, 2000, *Festivals Mean Business: The Shape of Arts Festivals in the UK 2002 update*, British Arts Festivals Association (BAFA), <http://www.artsfestivals.co.uk/>.

Objectives

In 2000, the British Arts Festivals Association (BAFA) published Festivals Mean Business (FMB) 2000. The aim of that study was to produce a statistical profile of a sample of arts festivals and to assess their cultural, social and economic contribution. The focus of the survey was festivals in which the arts were the primary activity. It did not include competitive festivals or one-off seasons of work promoted by a regular arts venue as a festival. FMB 2000 provided BAFA with a baseline from which to track trends in the festivals sector in subsequent years. This is the report of the second survey.

Summary

The report begins with an analysis of the income and expenditure of festivals in 1999/2000 and 2000/01. The median annual income of this sample of festivals was lower than that reported in FMB 2000. This is explained by the different number and size of festivals participating in the two surveys. In the earlier sample, 49% of festivals had an income of -£100,000 or less. In 1999/2000, 52% had an income of £100,000 or less and in 2000/01, the figure was 56%. Ticket sales remain the single most important

source of income, contributing around one third of festivals' total income, followed by commercial sponsors and local authorities. The areas of greatest expenditure are artists' and companies' fees and expenses, followed by salaried and freelance personnel, production costs, marketing and publicity, and overheads. Seventy-five festivals provided information about their employees. Eleven percent of these events are run entirely by volunteers and 88% of all festivals use volunteers, increasing their combined workforce by 700% during the period of the festivals themselves. More than half (57%) of the festivals taking part in FMB 2002 had commissioned or undertaken audience research since January 2000, but there is still a lack of detailed information about who festival audiences are and where they come from. What is clear is that audiences are largely local, with 70% travelling from up to ten miles away. Education and community activities remain a high profile feature of festival programming, with 80% of festivals running an education or community programme and 50% running such a programme outside the festival period.

From: Arts Research Digest (<http://www.arts-research-digest.com/>)

Carlsen, J., Getz, D., and Soutar, G., 2000, 'Event Evaluation Research', *Event Management*, Vol. 6(4); 247-257.

Abstract: This article describes the results of an investigation of the current use and importance of event evaluation criteria by tourism destination authorities (TDAs). The study involved a Delphi survey of Australian and international experts in event evaluation from the public and private sector. Both pre- and post event evaluation criteria were investigated. The importance of alternative methodological issues, including return on investment (RoI), use of multipliers, and the issue of time switching and event-related travel, was also investigated. The results demonstrate consensus on the frequency of use and importance of a range of criteria and provide a platform for the development of a standardized approach to pre- and post event evaluation. These pre- and post event criteria are discussed in detail, and factors that should be considered when framing a model for standardized evaluation of events are suggested.

Keywords: Event evaluation Delphi study Australia

Caust, J., 2004, 'A Festival in Disarray: The 2002 Adelaide Festival: A Debacle or Another Model of Arts Organization and Leadership?' *Journal of Arts Management, Law, and Society*, Summer 2004; 103;

Abstract: Caust offers many reminders of the future challenges facing leadership in the arts sector. Here, Caust discusses Peter Sellar's experience that suggests the implementation of the new, community-based model should be gradual and necessitates new staff and board members who are essential to the planning and organizing of the 2000 Adelaide Festival.

<http://www.heldref.org/jamls.php>

<http://pqasb.pqarchiver.com/heldref/advancedsearch.html>

Cultural Minister Council Statistics Working Group, 1997, *Measuring the Impact of Festivals: Guidelines for conducting an economic impact study*, Department of Communications, Information Technology and the Arts (Australia).

Summary

The paper notes the importance of festivals to Australia's cultural life and their ability to provide a creative focus for communities across Australia. There are 1,300 festivals across Australia, ranging from the arts and music through to multicultural events. It recognises the growth of cultural tourism and points out the benefits accruing to regional economies from festival activity. It looks at the types of economic benefits that can accrue to a community staging a festival and how they might be measured. It provides guidelines for conducting economic impact studies and also provides suggested questionnaires for both visitors and residents. It highlights how to best produce meaningful data for an economic impact study which can be used in building a case to justify the benefit of the festival. There are also suggestions for helping festival organisers to collect data which enables them to better understand their audiences and so assist them in marketing their festival.

From: Arts Research Digest (<http://www.arts-research-digest.com/>)

Eckstein, J., ed., 1992, 'Arts Festivals', *Cultural Trends*, vol. 15; 1-20.

From back cover: The number of arts festivals has doubled since 1980. How do arts festivals contribute to the cultural and economic life of the UK? What are their principal sources of funding and support? Does the proliferation of festivals and tough competition for funding, audiences and artists, threaten their survival?

European Coordination of Film Festivals, 1999, *Socio-economic Impact of Film Festivals in Europe*, 1999 European Coordination of Film Festivals, <http://www.eurofilmfest.org/ecff/downloads/projects/impact.doc>.

Fabiani, J-L, 2003, 'The audience and its Legend: A Sociological Analysis of the Avignon Festival', *Journal of Arts Management, Law, and Society*, Winter 2003; 265.

Abstract: The Avignon Festival, which was created by Jean Vilar in 1947 under the peculiar postwar political conditions, has been a central feature of French cultural life for fifty-five years. Fabiani discusses the analysis of the Avignon public's social composition and addresses the conflicts arising from the ambivalent features of the Avignon Festival.

<http://www.heldref.org/jamls.php>

<http://pqasb.pqarchiver.com/heldref/advancedsearch.html>

Fleischer, A., and Felsenstein, D., 2002, 'Cost-Benefit Analysis Using Economic Surpluses: A Case Study of a Televised Event', *Journal of Cultural Economics*, Vol. 26(2); 139 – 156.

Abstract: Economic impact studies based on short-run spending injections and multipliers lack conceptual ties to measures of economic surplus, fail to capture

intangible benefits and generally fail to measure costs. In this case study of the Eurovision Song Contest (ESC) held in Israel in 1999, national benefits from the government-financed televising of the ESC are measured as producer surplus (approximated by private sector incremental profits), consumer surplus (measured as the incremental willingness to pay for an event staged at home) and government surplus (linked to national implicit benefits in the form of promotional advertising cost savings). The opportunity costs of diverting resources to this particular televised event are expressly included as an offset to these gross surplus benefits. Despite the conservative approach, the results show moderate social justification for public support of this high profile televised spectacle and suggest that a cost-benefit approach to cultural events can have wider applications.

Keywords: cost-benefit analysis - economic surplus - Eurovision Song Contest - televised events - willingness to pay

<http://www.kluweronline.com/issn/0885-2545/contents>

Fondazione Fitzcarraldo, *Festivals: Challenges of Growth, Distinction, Support Base and Internationalization*, Fondazione Fitzcarraldo,

http://www.fitzcarraldo.it/ricerca/pdf/ricerca_festival_tartu.pdf

Frey, B, 1994, 'The economics of music festivals, *Journal of Cultural Economics*, Vol. 18(1); 29 – 39.

Abstract: This paper attempts to explain the rapid growth in the number of classical music and opera festivals. Two secularly increasing demand factors - a rise in real disposable incomes and an increased amount of time and money devoted to holidays - are well met by the supply of music festivals which almost perfectly combine culture and holidays. On the supply side, festivals may profit from low marginal cost of production factors and are considered as an effort to avoid restrictions from government regulations and trade unions.

Key words cultural economics - music festivals - performing arts - non-profit organizations

<http://www.kluweronline.com/issn/0885-2545/contents>

Frey, B., 2000, *The Rise and Fall of Festivals: Reflections on the Salzburg Festival*, Institute for Empirical Research in Economics University of Zurich Working Paper No. 48, <http://www.iew.unizh.ch/wp/iewwp048.pdf>.

The paper takes a closer look at cultural festivals such as musical or operatic festivals. From an economic viewpoint the paper shows that such festivals offer great artistic and economic opportunities, but that at the same time these opportunities are also easy to destroy. Empirical evidence from the Salzburg Festival show that government support can have negative effects on the innovative and economically success of festivals by introducing distorting incentives and imposing all sorts of restrictions. The paper draws policy suggestions on how the state can support art festivals.

Keywords: cultural economics, festivals, opera, government support, subsidies, regulation

Garcia, B., 2000, 'Urban regeneration, arts programming and major events: Glasgow 1990, Sydney 2000 and Barcelona 2004', *International Journal of Cultural Policy*, Vol. 10(1): 103-118

Objectives

To study the relationship between arts programming, urban regeneration and major events, and consider the challenges and benefits of a common approach to these concepts; to explore the contradiction between the celebrated potential of the arts as a tool for urban regeneration and their poor position within major events.

Key Findings

Arts programming can greatly contribute to urban regeneration in the context of a major event hosting process but often do not do so to its full potential owing to lack of coordination among event organisers, tourism bodies, city planners and the arts community; a further difficulty of arts programming within major events is the balancing of local community needs with the interests of external visitors and media viewers/readers.

<http://www.tandf.co.uk/journals/titles/10286632.asp>

Garcia, B., 2004, 'Urban Regeneration, Arts Programming and Major Events', *International Journal of Cultural Policy*, Vol. 10(1); 103 – 118.

Abstract: The potential of arts activity as a tool for urban regeneration has been widely discussed since the early 1980s. In parallel, notions of "cultural/urban tourism" and "arts/city marketing" have gained great popularity among marketers, city planners and cultural policy-makers alike. Major events are seen as effective catalysts for city regeneration processes as they are able to merge tourism strategies with urban planning and can boost the confidence of local communities. However, arts programming has yet to achieve a position that allows it to be perceived as a relevant contributor to the success and legacy of large-scale urban events. This article explores the contradiction between the celebrated potential of the arts in urban regeneration processes and their poor position within major events. In so doing, it compares the experiences of three cities, each host to major events with strong arts and cultural components: Glasgow 1990 - European City of Culture; Sydney 2000 - Olympic Games and Olympic Arts Festivals, and Barcelona 2004 - Universal Forum for Cultures.

Keywords: City Marketing, Urban Regeneration, Cultural Tourism, Arts Programming, Events, Legacy

<http://www.tandf.co.uk/journals/titles/10286632.asp>

Gazel, R., and Schwer, R., 1997, 'Beyond Rock and Roll: The Economic Impact of the Grateful Dead on a Local Economy', *Journal of Cultural Economics*, Vol. 21(1); 41 – 55.

Abstract: For-profit popular music concerts, a seldom-studied event, may create sizeable economic impacts in a local economy. Using information from a survey of more than 1,000 concertgoers to a Grateful Dead performance in Las Vegas and RIMS II multipliers, we estimate income and employment impacts. We conclude that the potential large spillovers effects of such an event should not be ignored.

Keywords: Economic impact - Input-Output models - performing arts - Grateful Dead
<http://www.kluweronline.com/issn/0885-2545/contents>

Getz, D., 2002, 'Why Festivals Fail', *Event Management*, Vol. 7(4); 209-219.

Abstract: Exploratory research was conducted with festival management professionals to determine the incidence and causes of festival failure. Although the small sample does not permit generalization, results clearly reveal that festival crises and failures are common, and a number of likely sources of failure are identified: the weather; lack of corporate sponsorship; over reliance on one source of money; inadequate marketing or promotion; and lack of advance or strategic planning. A number of theoretical frameworks are examined that can help explain festival failure and shape further research, including resource dependency, Porter's framework for assessing competitive advantages, population ecology, and the product life cycle.

Keywords: Festival failure; Management; Resource dependency;

Gibson, L., 2001, 'Cultural Development meets Rock and Roll (or What Government can Learn from Pop Music Festivals)', *International Journal of Cultural Policy*, Vol. 7(3); 479-492.
<http://www.tandf.co.uk/journals/titles/10286632.asp>

Goh, F., 2004, Irish Festivals, Irish Life: Celebrating the Wealth of Ireland's festivals, Association of Irish Festival Events,
http://www.aoifeonline.com/downloads/Goh_Final_Report.pdf

Hall, F., 2002, *Strategy and Report on Street Arts*, Arts Council England,
<http://www.artscouncil.org.uk/documents/publications/387.pdf>

Hamilton, C., 2004, *Burns An' A' That: Comparative Information*, Centre for Cultural Policy Research, University of Glasgow,
http://www.culturalpolicy.arts.gla.ac.uk/Research%20documents/festivals_report_ch04.pdf

Extract: A comparative study which looked at the historical roots of the different festivals; their strategic role in their area; approaches to programming; staffing structures; and, sources of funding. The comparative exercise was intended to inform how other festivals have developed as key events in the calendar and how that was achieved through strategic relationships locally, and through approaches to programming, organisational structures as well as funding solutions.

In preparing this report, Christine Hamilton has undertaken a review of some of the recent policy literature on the subject. She has gathered data on each of the festivals by means of their web sites and published information. She also undertook telephone interviews with four of the festivals: the Cheltenham Festival of Literature; the Guardian Hay Festival, Hay on Wye; the St Magnus Festival, Orkney; and, Bloomsday, Dublin. Beatriz García from CCPR gathered additional information for La Mercè through telephone interviews with Barcelona City Council. Additional information was gathered from other media outlets.

Based on the information gathered from the literature, web sites and interviews, this report is presented in three sections. First, there is some general background to festivals, including data which have been gathered on a UK basis, and a brief discussion some key policy research which has been published in this area. The second and main section of the report includes a brief overview of each of the festivals chosen for comparative study. This is followed by a third section offering some reflections on the commonalities between festivals and drawing some initial conclusions.

Harvie, J., 2003, 'Cultural Effects of the Edinburgh International Festival: Elitism, Identities, Industries', *Contemporary Theatre Review*, Vol. 13(4).

Higham J., and Ritchie, B., 2001, 'The Evolution Of Festivals And Other Events In Rural Southern New Zealand', *Event Management*, Vol. 7(1); 39-49

Abstract: A growing number of festivals and other special events take place in rural and peripheral communities. Event organizers should strategically plan and manage these rural events not only for long-term viability, but also to maximize potential benefits and minimize costs. The transition of rural economies in New Zealand since the political and economic restructuring of the mid-1980s has led to an increased interest in tourism and the use of events for economic and social development. This article examines the establishment and development of events in rural southern New Zealand. A total of 32 rural event organizers were surveyed with a mail out/mail back self-completion survey. The results indicate that the geography, history, and cultural heritage of rural southern New Zealand favor the development of events that may be effectively integrated with the local tourism product. The majority of events have been modified, indicating a willingness to maximize event tourism benefits. However, despite a recent movement toward more formal organization and planning, few event producers conduct research or use strategic plans. The main hindrance is a lack of resources and expertise, but Territorial Local Authorities and Regional Tourism Organizations can play a direct role in the strategic development of rural events.

Keywords: Rural tourism Events Economic development New Zealand

Hill, J., 2001, 'Festival Mania: Dramatic Growth of a Cultural Typology', *The Platform* (AEA Consulting), Vol. 2(2), <http://www.aeaconsulting.com/site/platformv2i2c.html>.

Jackson, J., Houghton, M., Russell, R., and Triandos, P., 2005, 'Innovations in Measuring Economic Impacts of Regional Festivals: A Do-It-Yourself Kit', *Journal of Travel Research*, Vol. 43(4); 360-367.

Abstract: Festivals and events are increasingly important to the tourism industry, especially in regional areas, where the possible sources of gross regional product are more limited than in metropolitan areas. In recognition of the potential economic contribution of arts festivals and other special events to regional economies, there is a need for a rigorous and replicable model/methodology for assessing such impacts. A project initiated in the state of Victoria, Australia, by Arts Victoria, constituting the development of a software tool, the Festivals Do-it-Yourself (DIY) kit, enables regional

event organizers to assess the economic impact of their events to the region simply and relatively inexpensively. As well as providing information to the festival organizers, the results for festivals are able to be compared by external sponsors and stakeholders. A key to the successful application of the kit was the dissemination project discussed in this article. Preliminary results from the use of the DIY kit and reactions of some users are also presented.

Key Words: DIY kit • regional festivals • economic impacts • education and training • festival evaluation

<http://jtr.sagepub.com/cgi/content/abstract/43/4/360>

Long, P, and Robinson, M., eds, 2005, *Festivals and Tourism*, Business Education Publishers Ltd, England, www.bepl.com.

Provides critical perspectives on the marketing, management and evaluation of festivals and their complex and dynamic relationships with tourism and tourists. It examines issues relating to the planning and development of festivals, building, researching and reaching tourist audiences, the strategic and operational management of festivals and events, and their evaluation in terms of economic, social, cultural and regenerative impacts as part of the tourism sector.

For further information, <http://www.culturelink.org/news/publics/2005/publication2005-001.html>

Matarasso, F, 1996, *Northern Lights: The Social Impact of the Feisean (Gaelic Festivals)*, Comedia,

http://www.comedia.org.uk/pages/pdf/downloads/northern_lights.pdf.

Maughan, C., and Bianchini, F., 2003, *Festivals and the creative region*, Arts Council England,

http://www.artscouncil.org.uk/documents/publications/festivalsandcreativeregion_php3G2xf0.pdf

This is the first comprehensive study of festivals in the East Midlands and reflects on the social and economic impact of 11 festivals in the East Midlands region during 2002.

Murillo, E., 1997, 'Pedagogy of a Latin American Festival', *The Urban Review*, Vol. 29(4); 263 – 281.

Abstract: Engaging and investigating the cultural production and practice of social groups and organizations that make claims of collective knowledge, democratic values, and social memories around the coordinates of difference, diversity, and representation are consistent with an expansion of postmodern scholarship on public pedagogies and citizen participation. These social groups and organizations often negotiate, carve out, and rework cultural spaces that create and sustain ritual performances of community and identity. This article is an ethnographic exploration of one such organization, which in light of recent and increasing demographic and socioeconomic shifts of Latino immigrants fleeing to resettle in the American South, has organized an annual Latin American festival. The researcher-author traces and interrogates not only the cultural

images and knowledge produced by the organization in the process of planning and performing the Latin American festival, but also the complexity, dilemmas, and complicity that arise in subsequent ethnographic portrayal and academic text-making practice.

<http://www.kluweronline.com/issn/0042-0972/contents>

Nindi, P., 2005, *National Carnival Arts Strategy*, Arts Council England, http://www.artscouncil.org.uk/documents/publications/carnivalpt1_phpMIAF28.pdf.

This strategy looks at what carnival is, how it has grown in England, and sets out some practical ways for carnival arts to develop.

O'Sullivan, D., and Jackson, M., 2002, 'Festival Tourism: A Contributor to Sustainable Local Economic Development?', *Journal of Sustainable Tourism*, Vol. 10(4); 325-342, <http://www.multilingual-matters.net/jost/010/0325/jost0100325.pdf>.

Abstract: Towns, villages and cities are increasingly keen to share their culture, environment and spending opportunities with visitors by the promotion of festivals. The fact that income can be generated by such festivals is clear but the true value of visitor spend is more complex to calculate with accuracy. This paper considers the contribution of festival tourism to sustainable local economic development. A festival typology is created that broadly identifies three festival types termed 'home-grown', 'tourist-tempter' and 'big-bang'. Here three festivals matching the typology are analysed against the model of sustainable local economic development activity created by the environment charity Forum for the Future. Results suggest that although festivals may have the potential to provide opportunities for sustainable local economic development such opportunities frequently remain unexploited. Nevertheless, some festival scenarios do indicate a closer match to the model of sustainable local economic development activity than others. This paper analyses why this should be and suggests ways in which festival tourism's contribution to local economies might begin to be better understood, and consequently, improved.

O'Hagan, J, and Harvey, D., 2000, 'Why Do Companies Sponsor Arts Events? Some Evidence and a Proposed Classification', *Journal of Cultural Economics*, Vol. 24(3); 205 - 224

Abstract: Corporate philanthropy towards the arts is of long standing in the United States. There is no such tradition in Europe, but corporate sponsorship of the arts has been in place since the 1960s (see Frémion, 1994). This paper will discuss the differences and similarities between these two forms of business support to the arts and then concentrate primarily on corporate sponsorship. The motivations for companies to sponsor arts events are examined in the context both of the literature relating to the motivations for corporate philanthropy and corporate promotional/marketing expenditure. Results from a survey of 69 companies that had sponsored 129 arts events in Ireland are presented and compared to the limited results from similar surveys elsewhere. It is suggested that the motivations for such sponsorship can usefully be reduced to four: promotion of image/name, supply-chain cohesion, rent-seeking and non-monetary benefit to managers/owners. The evidence for this from the survey, either directly available or implicit in the responses to some other questions, is significant.

Keywords: arts sponsorship and promotion - rent-seeking - supply-chain cohesion - corporate philanthropy - special events

<http://www.kluweronline.com/issn/0885-2545/contents>

Pinnell, J., and Fridley, L., 2001, *Local Festivals and Events: Measuring the Economic Impact*, MarketVision Research,

<http://www.marketvisionresearch.com/pdf/OFEAfinal.pdf>.

Prenticea, R., and Andersen, V., 2003, 'Festival as Creative Destination', *Annals of Tourism Research*, Vol. 30(1); 7-30.

Abstract: The Edinburgh "Festival" positions the city via creativity. Its success in attracting audiences for the performing arts contrasts with the limited extent it appears to modify the general image of Scotland among its tourists. Three styles of consumption are considered: Edinburgh as a tourism-historic city; Scottish performing arts; and international performing arts. The festival is judged successful in its international arts positioning in terms of the core of serious repeat tourists it attracts, but much less so in modifying the image of Scotland as a "landscape and tradition" destination. It is suggested that if the focus of consumption is not seen as typical of a wider destination, familiarity will not necessarily impel changes in how the destination is imagined.

Résumé

Le festival d'Édimbourg positionne la ville au moyen de la créativité. Il réussit bien à attirer le public aux arts du spectacle, ce qui fait contraste avec le degré limité auquel il semble modifier l'image générale de l'Écosse parmi ses touristes. On considère trois perspectives de consommation: Édimbourg comme ville de tourisme historique, les arts du spectacle écossais et les arts du spectacle internationaux. Le festival est jugé une réussite du point de vue de sa position dans les arts internationaux à cause des touristes sérieux qui reviennent fidèlement, mais il réussit beaucoup moins à modifier l'image de l'Écosse comme destination de «paysages et traditions». On suggère que si le point de mire de la consommation ne se voit pas comme typique d'une destination plus large, la familiarité ne fera pas avancer la façon dont la destination est imaginée.

Author Keywords: cultural tourism; festivals; marketing; Scotland

Author Keywords: tourisme culturel; festivals; marketing; Écosse

http://www.elsevier.com/wps/product/cws_home/689

Quinn, B., 1996, 'Re-thinking Arts Festival Policy in Ireland', *International Journal of Cultural Policy*, Vol.3(1).

<http://www.tandf.co.uk/journals/titles/10286632.asp>

Quinn, B., 2005, 'Arts festivals and the city', *Urban Studies*, Vol. 42(5-6).

Extract: There has been a remarkable rise in the number of urban arts festivals in recent decades. The outcomes of cities' engagement with arts festivals, however, remain little understood, particularly in social and cultural terms. This article reviews existing literature on urban festivals and argues that city authorities tend to disregard the social

value of festivals and to construe them simply as vehicles of economic generation or as 'quick fix' solutions to city image problems. While such an approach renders certain benefits, it is ultimately quite limiting. If arts festivals are to achieve their undoubted potential in animating communities, celebrating diversity and improving quality of life, then they must be conceived of in a more holistic way by urban managers. Currently, the tasks of conceptualising the problems at issue and devising appropriate policies are hampered by the scarcity of empirical research conducted in the area.

<http://www.tandf.co.uk/journals/titles/00420980.asp>

Rhydderch, G., Shaw, P., Allen, K., 2003, *Arts Festivals in Cumbria: A description of the sector and proposals for its support and development*, Arts Council England, North West, Cumbria County Council, Cumbria Tourist Board and North West Development Agency,

<http://www.ruralcumbria.co.uk/documents/files/artsfestivalsincumbriawithappendices.pdf>

This study was commissioned by Arts Council England North West and jointly managed by the Arts Council, Cumbria County Council, Cumbria Tourist Board and North West Development Agency. It had four objectives: to describe the arts festival sector in Cumbria, to assess the cultural, social and economic impact of arts festivals in Cumbria; to identify opportunities to increase the economic, social and cultural impact of festivals; and to propose a framework for a festivals development strategy that would include objectives for 2004-2009, a budget, a funding framework, provision for evaluation and an action plan.

The report defined arts festivals to include any event that calls itself an arts festival, traditional one-day carnivals (that have floats and creative content) and festivals that include a competitive element (music, dance and the spoken word). It did not include within this definition competitions without a public audience, fetes or beer festivals. Examining the impact that arts festivals have on the cultural life of Cumbria, it found that they play an integral role. Identifying 62 arts festivals or festivals with an arts programme, these broke down into 40 arts festivals, 3 maritime festivals with a strong arts programme, 7 competitive music, dance and speech festivals, 11 one-day carnivals and 1 annual dance education project culminating in a public performance. According to the report, the 40 arts festivals created 229 days of arts activities and events comprising 719 separate performances, screenings, readings and exhibitions. At least ten new works were commissioned by festivals each year. Focusing on festival venues, the report found that professional performing arts venues were very important to festival organisers, while outdoor spaces (city and town centres, parks) -were transformed into festival venues. Other spaces, such as churches, school halls and fields, could also be transformed into temporary arts venues. All the festivals draw substantial crowds. The report states that 88,141 tickets were bought and there were more than 324,000 free attendances for 29 arts festivals, and estimates that 100,000 tickets were bought with over 500,000 free attendances for 57 festivals. In relation to audiences, the study showed that around 60% of the audience for Cumbria's arts festivals live in Cumbria, with between 30-40% of festival audiences living within five miles. Some festivals attracted 100% of their audience from within five miles. Volunteer activity is important, according to the report, which showed that 1,200 volunteers help to deliver the county's arts festivals. Analysing the economic impact of the festivals, the study found that direct

spending at these events was estimated at -£1.64m, while spending elsewhere in the economy as a result of the festivals was estimated at £4.06m. Festivals created 52.6 full-time jobs. The report also estimated that ancillary spending by audiences could be as high as £6m, although a more conservative estimate would be £4m. Festivals produced spending elsewhere in the economy of £7.96m, with 158 full-time jobs created. The report highlighted a number of strengths and weaknesses of Cumbrian arts festivals. The strengths included a tradition of carnivals, charter fairs and competitive festivals; a sense of place; the involvement of large numbers of volunteers and the passion and commitment of individual festival organisers, as well as the wide range and the opportunities presented for local artists. Weaknesses identified included lack of resources to develop festivals' potential; short-term project funding and the consequent short-term approach to planning; a dependence on part-time staffing and too little investment in marketing and audience development. Finally, the report makes a number of recommendations, which are grouped under three headings: increasing the visibility of festivals, programme development and operational capacity.

From: Arts Research Digest (<http://www.arts-research-digest.com/>)

Richards, G., 2000, 'The European Cultural Capital Event: Strategic Weapon in the Cultural Arms Race?', *International Journal of Cultural Policy*, Vol. 6(2).
<http://www.tandf.co.uk/journals/titles/10286632.asp>

Roche, M., 1998, 'Mega-Events, Culture and Modernity: Expos and the Origins of Public Culture', *International Journal of Cultural Policy*, Vol. 5(1).
<http://www.tandf.co.uk/journals/titles/10286632.asp>

Roche, M., 2001, 'Modernity, Cultural Events and the Construction of Charisma: Mass Cultural Events in the USSR in the Interwar Period', *International Journal of Cultural Policy*, Vol. 7(3).
<http://www.tandf.co.uk/journals/titles/10286632.asp>

Rolfe, H., 1992, *Arts festivals in the UK*, Policy Studies Institute,
<http://www.psi.org.uk/publications/cultural/artsfes.htm>.

Roth, S., 2000, 'Festivalization and the Media: Weimar, Cultural Capital of Europe 1999', *International Journal of Cultural Policy*, Vol. 6(2).
<http://www.tandf.co.uk/journals/titles/10286632.asp>

Scottish Arts Council, 2005, *Festivals Briefing 2004/2005*
http://www.scottisharts.org.uk/resources/publications/Briefings/0405%20briefings%20PDF/Festivals_Briefing_04-05.pdf.
 A two-page pamphlet.

Scottish Enterprise Edinburgh and Lothian, EventScotland, VisitScotland and The City of Edinburgh Council, 2005, *Edinburgh Festivals 2004-2005 Economic Impact Survey: Stage 1 Results*,
http://www.lothianexchange.net/festivals_exec_summary_final_final.pdf.

Seaman, B., 2004, *The Supply Constraint Problem in Economic Impact Analysis: An Arts/Sports Disparity*, Prepared for Presentation at the Conference: Lasting Effects: Assessing the Future of Economic Impact Analysis Pocantico Conference Center, Tarrytown, New York
May 12-14, 2004, Cultural Policy Center, the Harris School, University of Chicago,
<http://culturalpolicy.uchicago.edu/eiaac/papers/Seaman.pdf>

Extract: The major technical errors that can be made in traditional economic impact analysis are well understood by all but the most inexperienced practitioners. The three most common are demand-side errors: (1) the spending diversion direct base error (i.e. the failure to subtract local sources of funds and non-local uses of funds from subject organization or event budgets and other spending data sources), (2) the ancillary spending induced base error (i.e. incorrectly attributing all complementary good spending by non-local visitors to the existence of a particular subject organization or event, and (3) the indirect impact multiplier error (i.e. failing to adapt the multiplier to the specific sized region by not recognizing the commonly negative relationship between the size of the direct and induced spending bases and the relevant multiplier). However, even highly trained analysts do not as consistently avoid two other potentially significant problems. The first, which is the focus of this paper, is the failure to consider the severity of supply capacity constraints in the local economy that may generate as much as 100 percent crowding out or displacement of one type of visitor spending by another type of visitor spending. While this is focused on the alleged limitations of the hospitality sector and the local transportation and related infrastructure, it is more broadly linked to the potential inability of a local economy to significantly expand its output in response to alleged massive injections of visitor spending demands linked to “mega-events”.

Sherwood, P., Jago, L., and Deery, M., 2005, *Triple Bottom Line Evaluation Of Special Events: Does The Rhetoric Reflect Reporting?*, paper presented at Third International Event Management Conference, Sydney,
<http://www.businessandlaw.vu.edu.au/chtr/documents/Triple%20Bottom%20Line.pdf>.

Abstract: The evaluation of the impacts of special events has been a source of considerable academic study, particularly from an economic perspective. Recently, however, researchers have called for a more holistic evaluation of special events, such as a triple bottom line approach. Government agencies also commission event assessments, but many of these are unpublished, and are largely unavailable to researchers. However, 84 of these assessments were collected for this study, and the aim was to determine whether or not the rhetoric from the academic studies was reflected in the reality of the impact assessments. The assessments were essentially economic, and although a number included social impacts, only two included economic, social and environmental impacts. There was no attempt to integrate the impacts into a more holistic assessment. The implication for government agencies is that they need to do more to encourage a broader approach to event evaluation.

KEYWORDS: Special events, evaluation, triple bottom line

Snowball, J., 2005, 'Art for the Masses? Justification for the Public Support of the Arts in Developing Countries - Two Arts Festivals in South Africa,' *Journal of Cultural Economics*, Vol. 29(2); 107 – 125.

Abstract: In the New South Africa, as in other developing countries, the equitable distribution of public resources is a priority. The case for public support of the arts is thus difficult to make because it has been shown and borne out by South African research, that arts audiences tend to represent the better educated, more prosperous minority of society, not the majority of the very poor, mainly African-origin population. Using data from willingness to pay studies conducted at two South African arts festivals, this paper shows that, when the positive externalities provided by the arts are included in their valuation, it can be shown that both high and low income earners benefit. However, as suggested by Seaman (2003), it is also found that some of what the WTP figure is capturing is current and expected future economic benefit from the event.

Keywords: arts festivals - developing countries - valuation - willingness to pay
<http://www.kluweronline.com/issn/0885-2545/contents>

Snowball, J., and Antrobus, G., 2002, 'Valuing the Arts: Pitfalls in Economic Impact Studies of Arts Festivals', *South African Journal of Economics*, vol. 70(8): 1927-1319,
<http://www.essa.org.za/download/papers/002.pdf>.

Sussex Arts Marketing, 2004, *Brighton Festival: Everyone Benefits*, Sussex Arts Marketing, <http://www.sam-culture.com/downloads/BrightonFestivalReport04.pdf>.

Brighton Festival is the largest multi arts festival in England. In 2004 Sussex Arts Marketing (sam) was commissioned by Brighton & Hove City Council, Arts Council England, South East and Brighton Festival Society to undertake the first ever extensive evaluation of the Festival's economic and cultural impact. This study established the benchmark against which the growth of all future Festivals could be monitored, as the organisation planned for the future. What was unique about sam's approach was its determination to create a brand new research model firmly rooted in robust and reliable primary data based on the ticketed and free events of Brighton Festival and Brighton Festival Fringe. As a result, for the first time in its history, Brighton Festival now has firm, credible evidence about the value it brings to the City and the wider community, not only in terms of demonstrable economic gains, but in the benefits to the culture sector as a whole, to its audiences and to the profile of the City itself. So successful has this evaluation been that Brighton Festival, funded by Arts and Business has commissioned sam to create a case study about SME (small and medium enterprises) sponsorship of the Festival.

<http://www.sam-culture.com/work-key-brighton.htm>.

Tomljenovic, R., and Weber, S., 2004, 'Funding Cultural Events In Croatia: Tourism-Related Policy Issues', *Event Management*, Vol. 9(1-2); 51-59.

Abstract: Research of festival organizers and regional tourism officials in Croatia was conducted to explore the level of congruence between their two groups on the subject of goals and why festivals should be funded. Results of interviews reveal that both groups of professionals have a poorly developed understanding of the potential value of

festivals for tourism, and that little thought has been given to impact measures or funding criteria. Recommendations are made to improve knowledge of the issues, and setting criteria for funding.

Keywords: Festivals; Goals congruence; Funding criteria; Tourism; Croatia

Waterman S., 1998, 'Carnivals for Elites? The Cultural Politics of Arts Festivals', *Progress in Human Geography*, Vol. 22(1); 54-74

Abstract: Despite their ubiquity and cultural prominence, academic study of arts festivals has been neglected. This article examines how cyclical arts festivals transform places from being everyday settings into temporary environments that contribute to the production, processing and consumption of culture, concentrated in time and place. Moreover, festivals also provide examples of how culture is contested. Support for the arts is part of a process used by elites to establish social distance between themselves and others. Festivals have traditionally been innovative and have always been controlled. In the past, artistic directors wielded this control but recent attempts by commercial interests to control festivals reflect a wider situation in which marketing agencies and managers are transforming arts and culture into arts and culture industries. Today, promoting arts festivals is related to place promotion, and this encourages 'safe' art forms. This highlights latent tensions between festival as art and economics, between culture and cultural politics.

Yeoman, I., Robertson, M., Ali-Knight, J., Drummond, S., McMahon-Beattie, U., eds., 2003, *Festival and Events Management: An International Arts and Culture Perspective*, Elsevier.

Synopsis: *Festival and Events Management: an international perspective* is a unique text looking at the central role of events management in the cultural, tourism and arts industries.

With international contributions from industry and academia, the text looks at the following:

- * Events & cultural environments
- * Managing the arts & leisure experience
- * Marketing, policies and strategies of art and leisure management

Chapters include exercises, and additional teaching materials and solutions to questions are provided as part of an accompanying online resource.

- * Provides practical applications, models and illustrations of the event management operation from a variety of international perspectives
- * Demonstrates how to manage and market the arts and leisure experience
- * International case studies from Europe, New Zealand, Australia and USA

<http://print.google.com/print?id=xSzqY7tD2UUC&oi=fnd&pg=PA3&sig=cj5MfpTgtVNP50UkVuL75K6XYas>

2. Other resources (websites, projects, events, etc.)

Australia Council: *Major Festivals Initiative*

http://www.ozco.gov.au/council_priorities/international/mfi/

Creative New Zealand Arts Board: *Festivals funding*

<http://www.creativenz.govt.nz/funding/board/interdis.html>

Department of Canadian Heritage: *Arts Presentation Canada*

http://www.canadianheritage.gc.ca/progs/pac-apc/index_e.cfm

Department of Communications, Information Technology and the Arts: *Festivals*

Australia http://www.dcita.gov.au/arts/arts/festivals_australia

Future development and growth of the Edinburgh Festivals

Palmer/Rae Associates in association with AEA Consulting (London and New York) are undertaking a study on the future development and growth of Edinburgh Festivals. The study, commissioned by the Scottish Executive, Scottish Arts Council, Scottish Enterprise Edinburgh and Lothian, Event Scotland and the Association of Edinburgh's Festivals (representing 11 festivals), will be completed by November 2005.

<http://www.palmer-rae.com/home.htm>

<http://www.arts-consultants.org.uk/JA-full.asp?JID=52>

Global Alliance Festival Network

In the framework of its strategy to strengthen the capacity of cultural actors in developing countries, the Global Alliance for Cultural Diversity (of UNESCO) is coordinating the development of a network of festivals and cultural events in countries of the African, Caribbean and Pacific regions (ACP).

The ultimate objective will be to facilitate the collaboration of festivals by offering a better exchange of know-how and appropriate capacities in order to assure their autonomy and their viability as a vehicle for local economic and social development.

<http://portal.unesco.org/culture/en/ev.php->

[URL_ID=25476&URL_DO=DO_TOPIC&URL_SECTION=201.html](http://portal.unesco.org/culture/en/ev.php-URL_ID=25476&URL_DO=DO_TOPIC&URL_SECTION=201.html)

Dans le cadre de sa stratégie de renforcement des capacités des acteurs culturels dans les pays en développement, l'Alliance globale souhaite coordonner la création d'un réseau de festivals et d'événements culturels dans les pays des régions Afrique, Caraïbes, Pacifique (ACP).

L'objectif à terme sera de faciliter la collaboration des festivals impliqués dans le réseau par une meilleure circulation des moyens et compétences respectifs, afin d'asseoir leur autonomie et assurer leur viabilité en tant que moteur local du développement économique et social.

<http://portal.unesco.org/culture/fr/ev.php->

[URL_ID=25476&URL_DO=DO_TOPIC&URL_SECTION=201.html](http://portal.unesco.org/culture/fr/ev.php-URL_ID=25476&URL_DO=DO_TOPIC&URL_SECTION=201.html)

En el marco de su estrategia de fortalecimiento de capacidades de agentes culturales en países en desarrollo, la Alianza Global prepara el establecimiento de una red de

festivales y eventos culturales en los países de África, Caribe y Pacífico (ACP).

El objetivo a largo plazo de este proyecto consiste en facilitar la colaboración entre los festivales que integren la red, a través de la circulación de recursos y competencias, con objeto de asegurar su autonomía y viabilidad en tanto que polos locales de desarrollo económico y social.

http://portal.unesco.org/culture/es/ev.php-URL_ID=25476&URL_DO=DO_TOPIC&URL_SECTION=201.html

International Council of Organizations for Folklore Festivals and Folk Art
(Conseil International Des Organisations De Festivals De Folklore Et D'arts Traditionnels/Consejo Internacional de las Organizaciones de Festivales de Folclor y de Artes Tradicionales)

<http://www.cioff.org/>

Journeys of Expression: Cultural Festivals/Events and Tourism

Sheffield Hallam University, UK

From: Thursday, February 07, 2002

To: Sunday, February 10, 2002

Germany

February 2002

www.ifeaeurope.com

Organised by the Centre for Tourism and Cultural Change, Sheffield Hallam University, UK, in association with IFEA Europe, the conference entitled Journeys of Expression: Cultural Festivals/Events & Tourism will provide a forum for discussing and debating key issues surrounding the inter-relationships between cultural festivals/events and tourism.

The speed of global change has an immediate impact on our festival and event culture - in the artistic field as well as in the field of marketing and communication. New trends emerge; geographical, sensual, technical and cultural borders are crossed; taboos are broken; genres intermingle. What impact do these changes have on our work, our culture and our way of life? On which path will art lead us? Does integrity still have a place in culture, in events? Does artistic culture have a future?

The conference participants will be taken into a maelstrom of the culture and event business, to investigate the different demands on those working in the field of culture, to celebrate success, analyse failure and discover solutions.

Festivals and Events: Beyond Economic Impacts

Leisure Studies Association LSA Conference 2005

6~8July, Centre for Festival and Event Management, Napier University,
Edinburgh, Scotland

Festivals and Events are seen to be key tools for urban regeneration and reviving and refocusing urban and rural communities. Much of the research to date in this area has concentrated on the economic power of events and the monetary value they can bring into a locale, city or region. The focus of LSA 2005 Festivals and Events: Beyond Economic Impacts will be on the wider impacts of events and how they can have a social or cultural impact on a destination.

<http://www.leisure-studies-association.info/LSAWEB/2005/Main.html>

Research into Festivals in Europe

Objectives

The aim of this work is to conduct a systematic research study into festivals in Europe, examining the crucial factors of festival operation and mutual interaction, so as to analyse their artistic, economic and social impact, as well as developmental scenarios and effective models.

Methodology

The research will last between two and three years and the field of research is defined as 'the festival phenomena in the European cultural space' which will include countries not within the European Union. It -will involve researchers from various disciplines: theatre scholars, cultural economists, anthropologists, sociologists, political scientists and cultural researchers -working together to combine their approaches within a set of shared principles and criteria. Researchers will examine various festival formulas, in the belief that festivals are emblematic of the various issues involved in current cultural practice and that they reshape the public spaces of Europe. Research will focus on performing arts and music festivals, including new media festivals. The research sample will centre on festivals that fulfil the following criteria: they display a clear primary artistic objective and value; they occur in urban settings; they are professionally managed; they last in the region of a week or longer; they occur in one or more venues; they are independent and autonomous; they have an international component in their programme; they have been established for five years or longer; they have some element of public subsidy. Among the key questions to be posed are: how festivals affect their localities culturally and socio-economically; how festivals manage their own growth and development in relation to changes in their environment; how they balance their local and international programmes and maximize their synergy; and what are the advantages and disadvantages of specialisation as opposed to interdisciplinary programming. The results of the research will be disseminated among festival operators and participants, funding agencies, sponsors and the media. It will offer conclusions on contemporary festival practice, forecast future trends and offer a set of recommendations.

Project coordinator: Dragan Klaic, Leiden University.

From: Arts Research Digest (<http://www.arts-research-digest.com/>)

Ritual or Celebration: Contesting the role of arts festivals

July 29 2005, Museums and Galleries NSW

This symposium reflects on the explosion of recurring arts events in Australia and around the world over the last 40 years. Keynote speakers and panellists will explore current philosophical and practical questions about the development, purposes and successful delivery of such events, addressing:

- Manifesta Phenomenon
- The Arts Festival
- Cultural Tourism - event marketing and management
- The Art Fair - combining commercial imperatives with Cultural Chutzpah

http://www.mgnsw.org.au/whats_new_detail.php?id=9

School of Arts, City University, London

Research Fellow: Regeneration through arts and culture

Fixed Term 18 months (possibility to extend to 2 years)

The School is leading a major EU project. Its focus is on the development and evaluation of interventions that enhance the potential of community festivals to generate greater economic and social benefits amongst disadvantaged groups. The research will focus on two well established community celebrations: Carnaval del Pueblo in South London and the Brick Lane Festival in East London. Applications are invited from well qualified candidates preferably with expertise in qualitative and quantitative research in multi-cultural communities. Closing date for applications: 14th November, 2005.

<http://www.city.ac.uk/arts/>

The Impacts of Events: Triple Bottom Line Evaluation and Event Legacies

Third International Event Management Conference and Inaugural Event Education & Research Network Australia Symposium, Sydney 13 – 15 July 2005

Presentations available for viewing on line as at September 2005 include:

- The Impacts of Events: Triple Bottom Line Event Evaluation
- Business Outcomes of Events
- Tourism Events Australia: Government event strategies
- The Central Sydney Operations Group – A best practice case study of city/state wide event coordination
- The Role of Governments in Leveraging the Economic Benefits of Events

Australian Centre of Event management

http://www.business.uts.edu.au/acem/event_management_conference.html