



**The arts festival sector in Yorkshire:
economic, social and cultural benefits,
benchmarks and development**

Final report

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Section 1 - Introduction: the scope and aims of this report

This report has been prepared in response to a commission from Arts Council England, Yorkshire. The research was required in the context of the Arts Council currently developing its policy and strategy with regards to arts festivals in the region. The report assesses the scale of arts festival activity in the Yorkshire region, the development needs of the sector as indicated through analysis of selected case study arts festivals, how these needs might be addressed and, current arts festival audience characteristics in the case study festivals.

Arts festivals are defined in this report as short-term scheduled events where the programme includes performances and/or exhibitions featuring single or multiple art forms. Many arts festivals include opportunities for audiences to participate directly in programmed activities. However, defining arts festivals is not straightforward and there are variations in their scope; scale in terms of local national and international prominence; duration; management and organisation.

Arts festivals may be located in traditional venues such as theatres; in non-traditional venues such as churches and historic buildings, artists' homes and studios and in public spaces and streets or in a combination of locations. Arts festivals range from wholly ticketed and priced events to entirely free and/or subsidised programmes. Many arts festivals are long-established and highly valued in local communities, others are more recently founded. This report includes examples of arts festivals in Yorkshire that display all of these characteristics.

There is a variety of ways in which arts festivals are organised and managed, ranging from voluntary organisations with charitable status, to private sector promoters, to being a part of the wider responsibilities of various local authority departments. These organisational differences have implications for arts festival organisers' development needs and how these might be met. This report includes examples of arts festivals in Yorkshire that reflect this variety of organisational arrangements, along with recommendations for development programmes that may best meet the needs of this diverse sector.

Ensuring continuity of staffing, expertise and resources in the long term is a challenge for many arts festival organisers where the focus of attention and activity tends to be concentrated in the period leading up to, during and immediately following the programmed dates of the festival. Developing sustainable, long-term activity and infrastructure beyond the festival programme may therefore be necessary for festival organisations to survive.

There is some evidence from the region and beyond that arts festivals may contribute to delivering on several ongoing policy agenda; in education, cultural diversity and social inclusion for example. Arts festival organisers therefore often produce or coordinate significant activity relating to their wider contributions beyond the period of the festival's scheduled programme duration. Examples of such activity in Yorkshire are reviewed in this report.

The report's geographical scope is the Arts Council England, Yorkshire region. This is a large and complex region; including contrasting rural, city, town and coastal settings within which arts festivals take place. There are particularly pronounced sub-regional and local socio-economic contrasts within Yorkshire and these have significant implications for arts festivals in the region. The availability of arts infrastructure across the region is also variable, most obviously in relation to 'traditional' venues for the arts. This report recognises these contrasts through its analysis of the current state of arts festivals in the region generally. This research also involved the selection and more detailed analysis of eight case study arts festivals in the region. These festivals were selected on the basis of their contrasting locations, organisational arrangements and programmed art form focus. The policy contexts and frameworks at several levels that affect arts festivals in the Arts Council England, Yorkshire region are also considered here.

There is evidence, discussed later in this report that Arts Council England, Yorkshire, local authorities and other stakeholders in Yorkshire recognise that arts festivals have in the past and continue to make a significant contribution to economic and social well-being, cultural and artistic life in rural and urban locations throughout Yorkshire. However, this recognition is often implicit in policy and strategy documents rather than clearly and explicitly stated. This report aims to provide evidence of the contributions that arts festivals make towards local economies, culture and society and in the achievement of policy and strategy objectives in the region and locally. In doing so, it is hoped that this report will result in greater recognition of and support for their contributions through policy statements, priorities and programmes.

The economic contributions of festivals have been the subject of extensive academic and policy oriented research around the world, with particular attention to the potential of festivals to contribute to attracting tourists. This research literature provides evidence that arts festivals can often connect community cultural interests with tourism development in a given area, hence providing a positive impact on local economies and contributing to positive place images and media coverage. Examples from this literature are included in this report and applied to the Yorkshire context where evidence exists to do so.

There is also recognition among arts festival organisations and their stakeholders in Yorkshire that the sector has development needs and that arts festival organisers might benefit from more consistently and strategically comparing and where possible benchmarking their activities, management practices and marketing initiatives against national and international practices.

Research publications from elsewhere have been drawn on in this report to develop a self-evaluation template for festivals to undertake such comparisons and reflections on their activities and development needs.

This report aims therefore to contribute to the development of an evidence base for assertions about the contributions that arts festivals make to the economic, social and cultural life of the Yorkshire region. It is hoped that the research presented here will support the arts festival sector in moving forward as a major cultural attraction in Yorkshire both for local and tourist audiences and as a platform and showcase for new artistic work and as key vehicles for audience development.

The aims of the research as specified in the brief from Arts Council England, Yorkshire are to:

- analyse economic, social and cultural contributions of the arts festivals sector in Yorkshire
- create a methodology for organisations to benchmark their own activities against other comparable festival organisations regionally, nationally and internationally
- undertake market research on audiences currently visiting the region's festivals to assess potential for joint marketing initiatives

An additional aim of the research is that its findings may contribute to the development of a case for further support for the arts festival sector in Yorkshire.

1.1 The structure and organisation of the report

Section two of the report outlines the methodology developed for this research. Section three presents an overview of the arts festival sector in Yorkshire. This section is based on published sources and on a database developed for this research, as well as on primary research with case study festival organisers and stakeholders.

Section four presents and analyses the findings from an audience survey conducted for this research. This section also includes secondary analysis of other related audience surveys that have been undertaken in the region and beyond.

Section five reviews the policy context at several levels that affects arts festivals in Yorkshire.

Based on evidence from the sector and in particular on the case study festivals, section six of this report assesses the various contributions that are made by arts festivals in Yorkshire in economic, social and cultural terms.

Section seven considers the issues and challenges facing festival organisers in the region. This section also reviews some approaches that have been developed in support of arts festivals elsewhere in the United Kingdom. Recommendations to Arts Council England, Yorkshire for the development of the arts festival sector in Yorkshire are made in section eight.

The appendices include the audience survey questionnaire developed for this research. Brief outlines of the case study festivals and a list of the informants consulted for this research are also included here.

Section 2 - The research approach

The team of researchers, Philip Long and Elizabeth Owen, with support from David Marsden and Makeila Drew agreed the focus of the study with Leila Jancovich, Festivals and Touring Officer at Arts Council England, Yorkshire. It was agreed that the research would focus on eight contrasting case study arts festivals from across the region, as well as on the arts festival sector generally in Yorkshire.

The report draws on previously published applied, policy and academic research on arts festivals in the region and elsewhere and in particular their social, economic, management and audience dimensions. The report is also based on primary data generated for this research.

The study included the following specific components:

- a review of recent research literature and reports on the policy, economic, social and cultural dimensions of arts festivals from other relevant parts of the United Kingdom and elsewhere. These dimensions are illustrated with reference to the Yorkshire arts festival sector throughout the report where evidence exists to do so
- the development and analysis of a database of arts festivals in Yorkshire under a number of main categories and by geographical sub-regional coverage
- a comparative analysis of the database developed for this research with other databases on the arts festivals sector in Yorkshire
- a review of the international, national, regional, sub-regional and local policy environment relevant to arts festivals in Yorkshire
- strategic level interviews with national, regional and local professionals with responsibilities for arts festival development elsewhere in the United Kingdom.
- based on these interviews and associated policy documents, a review of capacity support frameworks and programmes that are in place for festivals in other cities, districts and regions in the United Kingdom
- a review of approaches that arts festival organisations might adopt for benchmarking their management and marketing activities and a recommendation of an approach that would best meet the needs and interests of the sector in Yorkshire
- case studies of arts festivals in Yorkshire selected on the basis of the range of programme focus and geographical location, including analysis of a survey of their audiences
- analysis of a survey of arts festivals in Yorkshire conducted by Arts Council England, Yorkshire in April 2005

2.1 Literature review

A systematic literature search and review was completed to provide evidence of the nature and scale of economic, social and cultural dimensions of arts festivals and the characteristics of their audiences. The literature consulted included both United Kingdom national and international sources. A full list of this material is included in the appendices.

This literature informs the analysis of the Yorkshire arts festival sector and the case studies in sections four, five and six of this report. Research findings from elsewhere also inform the discussion of the issues and challenges facing arts festivals in Yorkshire and the recommendations for addressing these.

The literature review element focused on the nature(s) of the audience for arts festivals; the role arts festivals play in tourism and local economies and also the organisational forms and marketing activities of arts festivals generally and how these dimensions are exhibited by the sector in Yorkshire. Approaches to benchmarking and organisational development for arts festivals are also reviewed and illustrated with reference to arts festivals in Yorkshire.

A review was also conducted of the policy context affecting arts festivals in Yorkshire. This review is conducted at several levels and includes:

- selected *International* policies and programmes relating to arts festivals in Yorkshire at inter-governmental level

These policies and programmes include the European Union Culture 2000 programme and the emerging interest in the cultural arena of the European office of the Yorkshire and Humber Assembly. The potential role of Euclid - the European Union Cultural Contact Point in the United Kingdom - for arts festivals in Yorkshire is also assessed here.

The role of international professional associations such as the European Foundation for Arts and Heritage, the European Festivals Association and International Festivals and Events Association is also considered in relation to arts festivals in Yorkshire.

- Selected *National* policies and programmes relating to arts festivals in Yorkshire at the levels of the United Kingdom government and related agencies. These include Department for Culture, Media and Sport policies and programmes including, 'Tomorrow's Tourism Today'; Creative Partnerships; Culture at the Heart of Regeneration.

- Selected Yorkshire *regional* level policies and programmes relating to arts festivals

These include Yorkshire Forward's Regional Economic Strategy and the Draft Executive Summary of a Major Events Strategy for Yorkshire.

Yorkshire Culture's Cultural Strategy for Yorkshire and the Humber; 'Regeneration, community facilitation and social inclusion: the role of cultural activity' are also considered in relation to their implications for arts festivals in Yorkshire.

- Selected Yorkshire *sub-regional* level policies and programmes relating to arts festivals

These include the Cultural Prospectus for York and North Yorkshire and other sub-regional cultural statements, strategies and action plans as far as they are developed and available

- Selected *local, city and district* level policies and programmes relating to arts festivals in Yorkshire

These include local cultural statements, strategies and action plans, with particular reference to the case study festival locations.

2.2 Database

A categorised database of current arts festivals in Yorkshire was compiled. It was completed as a desk-based exercise with information compiled from a diverse set of sources including material provided by Arts Council England, Yorkshire. The extensive databases of North Yorkshire festivals and events developed for the Create report, *Transforming Festivals and Events in North Yorkshire*, and databases created by the Centre for Tourism and Cultural Change for the International Festivals and Events Association Europe conference that was held in Sheffield in 2004 also informed this element of the research. Web-searches of listings and festival sites were also undertaken in order to extend the database.

The purpose of the database was to provide quantitative estimations and classifications of the number and range of arts festivals within Yorkshire. The database was also used to identify festival organisations/organisers contact details. This information assisted in the selection of case studies for more detailed analysis.

The database element of the research took into account the geographic dispersion of arts festivals within Yorkshire, their timing, art form and programme emphasis, duration and nature where this information was available. The defining variables for the database were agreed between Arts Council England, Yorkshire and the

researchers and included analysis of arts festival type by sub-region, month and duration. The extent to which arts festivals in Yorkshire have a web presence is also identified from the database.

2.3 The case studies

The case study approach developed for this research aims at providing a depth of analysis of a contrasting range of arts festivals across Yorkshire. The approach also allows for a range of management and development issues and approaches that may be transferable to other comparable festival settings in Yorkshire to be drawn out.

This approach is selected as opposed to a broader survey of arts festivals in Yorkshire. A survey may have benefited from a wider coverage of arts festivals and the presentation of a statistical analysis of key variables, but it would have missed the opportunity to obtain more detailed and nuanced qualitative information from festival directors and key stakeholders concerning their development issues and requirements. The complexity of these issues would not have been articulated adequately through a survey approach.

However, the findings of a survey conducted by Arts Council England, Yorkshire in April 2005, which resulted in 30 returned questionnaires from arts festival organisers are analysed here. This survey gathered information on the legal status of arts festivals in Yorkshire, their staffing and use of volunteers, programme features and artistic dimensions, and attendances. The findings of this survey are incorporated in the report where relevant and particularly in relation to the economic, social and cultural contributions of festivals (section six of this report).

A sample of eight arts festivals as agreed with Arts Council England, Yorkshire made up the total sample for the case study element of the research. The case study festivals were selected to reflect the variety and diversity of location; programme content; history of development; sources of support and scale of the arts festival sector in Yorkshire. The festivals selected as case studies are the Bradford Festival, Sheffield Children's Festival, York Early Music Festival, Hull Jazz Festival, Harrogate International Festival, Rotherham Diversity Festival, North Lincolnshire Open Studios and Beverley Literature Festival.

Brief outlines of the case study festivals based on documentary and web site analysis (where available) and on key stakeholder interview data are included in the appendices. However, findings from the case study research are incorporated in the main body of the report to illustrate key dimensions of the festivals, their contributions, shared and contrasting management and marketing approaches,

development needs etc. This allows for a cross-comparative analysis to take place throughout the report.

The case study research involved analysis of:

- background to and development of the festival
- management, organisational and administrative structures, strategies and operations
- festival sources of funding and support in kind
- policies and programmes (including art form development)
- community involvement and participation (outreach, inclusivity, education)
- business links and sponsorship
- audience development and profile
- marketing approaches (including existing and potential joint marketing initiatives)
- networks and stakeholders
- capacity, training and development needs
- approaches to festival monitoring, evaluation and review

The case studies revealed, to varying degrees, data on their economic, social and cultural contributions and on their organisational qualities and marketing activities. An indication of audience figures and financial data on visitor spend is revealed in the audience survey results.

Key stakeholders and festival organisation managers were contacted and asked to participate in face to face, qualitative semi-structured, thematic interviews. These interviews, along with documentary analysis, were conducted to compare opinions, experiences, and evaluations on the range and depth of the impacts and management issues associated with the selected arts festivals. A list of interviewees and documentary sources is provided in the appendices.

2.3.1 Case study festival audience survey

The case study element of the research also involved an audience survey, with a questionnaire devised in consultation between the researchers and Arts Council England, Yorkshire.

The questionnaire aimed to secure indications of key festival audience characteristics, their sources of information and publicity; motivations for attendance; estimations of spending in attending the festival; their response to attendance; recent attendance at other arts events and previous attendance at the case study festival; socio-demographic information; and distance travelled to the festival.

Due to the timing of commissioning the research the survey was conducted with five of the eight case study festivals. The Bradford Festival had already implemented its own survey before this research commenced. However, the raw data generated by this survey was provided to the researchers and is analysed here. The Bradford Festival survey methodology and data tables are included in the appendices. The questionnaire devised for this research seeks responses that are, to an extent, comparable with the Bradford questionnaire and these comparisons are made here where it is meaningful to do so.

It was also not possible at very short notice to arrange for an audience survey to be conducted at the Sheffield Children's Festival, but secondary audience data provided by this festival is analysed here, along with box office data provided by Sheffield Theatres for Sheffield Children's Festival audiences.

The Beverley Literature Festival decided at short notice not to participate in the audience survey. Secondary analysis of previous research on the audiences for literature festivals and on the 'Off the Shelf' literature festival in Sheffield is therefore included here to provide an indication of the audience characteristics of such festivals.

The self completion questionnaire designed for this research was distributed in cooperation with the other five case study festival organisations. The implementation of the survey aimed to take account of each festival's audience, venue and operational characteristics and constraints.

This approach was welcomed by the festival organisers as they were able to manage the distribution of the questionnaires as part of their communication with their audiences and in consultation with the researchers. Completed questionnaires were received and processed by Sheffield Hallam University's Centre for Research Evaluation. Findings for each festival are incorporated within this report.

The audience survey and its analysis sought to reveal similarities and contrasts across the case study festivals. Given the diversity of the case study festivals, like is not necessarily compared with like here. However, the data collected has been conjoined and cross-referenced to offer 'a rich picture' of the audiences for arts festivals in the region.

We suggest that arts festivals in Yorkshire could benefit from reference to ongoing national and regional research into art form and venue audience developments, as well as continuing to undertake their own research. A methodology for festivals to

do this is proposed here, based on this research and on the approaches currently adopted by several of the case study festivals.

It should be noted that the following areas are not addressed explicitly within this report: detailed financial appraisals of the case study festivals, festivals relationships with their venues and, non-attenders at the festivals. However, some findings in relation to these considerations were revealed in the case study festivals and are reported here.

2.4 Summary

A diverse and extensive range of methods have been used in researching this report. These include quantitative approaches to the analysis of survey questionnaires, both designed specifically for this research and those conducted recently by other agencies that are relevant to understanding the contributions and development needs of arts festivals in Yorkshire. Qualitative analysis of interviews with key stakeholders, research based literature and relevant policy documents have also been undertaken. Taken in combination, these methods have produced data that offers a rich picture of the arts festival sector in Yorkshire.

Section 3 - Arts festivals in Yorkshire: the current picture

This section outlines the extent of the arts festival sector in Yorkshire. A database developed for this research is reviewed here. Information sources on the sector are also considered. The section also introduces the main features and origins of the eight case study festivals, along with their policies and programmes. The sector is outlined here by its geographical, sub-regional spread (with consideration of rural and urban locations) and by art form category

3.1 Database

Seventy eight entries for arts festivals in Yorkshire were listed in the database provided by Arts Council England, Yorkshire for this research. The researchers extended this list to 92 arts festivals through web searches of festival and Yorkshire local authority sites. Some festivals identified included those that may be classified as 'craft' events (six) and others as 'film festivals' (two). These have been excluded from the analysis that follows as they are not within the remit of Arts Council England, Yorkshire.

The database is provided in the appendices. However, it should be noted that the approach used in its development has resulted in the identification of only those festivals recognised through web searches and listings. Small-scale, local arts festivals are therefore likely to be under-represented in this research.

Research conducted by CREATE (*Transforming Festivals and Events in North Yorkshire*) identified and categorised 309 festivals in North Yorkshire alone. This extensive listing includes many events that are local community focused, small-scale and with more or less limited arts programme content. However, individually, the local significance of these festivals for community participation in the arts should not be under valued. Collectively they present a rich picture of cultural activity in North Yorkshire and contribute to the tourist experience and image of the sub-region, as well as contributing to the arts infrastructure in north Yorkshire. This pattern of small-scale, local community based festivals in the north of Yorkshire is likely to be replicated across the region.

However, detailed studies of small-scale, community based festivals comparable to the CREATE research have not been conducted systematically in the other Yorkshire sub-regions and were not within the remit for this research. Small scale festivals, Carnivals and Melas in the region were however, the subject of an audit researched by consultants Access, Disability And Inclusion (ADA Inc) in 2001 for the then Yorkshire Arts. This study identified 212 festivals across the region as a whole.

The true scale of the arts festival sector in Yorkshire is therefore likely to be greater than the numbers listed on the database developed for this research.

The extent of the arts festivals sector by sub-regional break down in Yorkshire as identified from the database is as follows:

Table 3.1 Number of arts festivals in Yorkshire by sub-region

North Yorkshire	36
South Yorkshire	24
East Yorkshire	9
West Yorkshire	23

This distribution of arts festivals across Yorkshire may be explained in relation to the comparative geographical scale of the sub-regions and their population / settlement density and distribution. The largely rural nature of North Yorkshire combined with this sub-region’s spread of small to medium sized towns and coastal resorts over a large area may therefore explain its relatively high number of readily identifiable arts festivals. In contrast, the urban concentrations of South and West Yorkshire may account for these sub-regions representation. East Yorkshire’s relatively low population densities and relatively few large towns may explain this sub-region’s apparent lack of arts festivals that can be identified readily as compared with elsewhere in Yorkshire.

The key role of festivals in delivering arts programmes in the north and east of Yorkshire may be noted in the context of the relative lack of arts infrastructure in these areas as compared with urban settings elsewhere in Yorkshire.

The database was also broken down by arts festivals’ primary programme focus as follows:

Table 3.2 Types of arts festivals in Yorkshire

Combined Arts	26
Community	6
Youth	2
Music	34
Music/Dance	1
New Media	3
Drama	2
Literature	8
Visual Arts	1

The table above provides a general overview of the main, identifiable programme content of arts festivals in Yorkshire. However, this is to simplify a complex sector with many festivals that defy ready categorisation.

The ‘combined arts’ category, for example includes a wide range of programme content and emphases and the ‘music’ category can, of course, be further sub-divided by genres. The table does though summarise the breadth of art forms that are displayed and performed by the festival sector in the region.

Some festival categories may, however, be under-represented in the table above and in particular relatively small-scale local arts festivals that are not readily identifiable through web searches. This is likely to be the case in the ‘community’ category in particular.

The distribution of the types of arts festival by primary programme focus and sub-region is given below:

Table 3.3 Arts festivals in Yorkshire sub-regions

	N. Yorks.	S. Yorks.	E. Yorks.	W. Yorks.
Combined Arts	9	7	3	7
Community	1	5	-	-
Youth	1	-	-	1
Music	13	7	5	9
Music/Dance	1	-	-	-
New Media	1	1	-	3
Drama	1	-	-	1
Literature	3	2	1	2
Visual Arts	5	2	1	1

It is likely that the database under-represents the arts festivals sector across the sub-regions of Yorkshire and that stakeholders in the sector would be able to point to examples of festivals that do not appear in the table above. However, the point here is that the festivals missing from the database may display a low visibility through, for example the lack of a web presence resulting in their omission from the database.

The scheduling of arts festivals in the calendar year across the region is shown in the following table:

Table 3.4 Monthly distribution of arts festivals in Yorkshire

Festival monthly distribution	No. of festivals
January	-
February	1
March	4
April	2
May	14
June	15
July	14
August	10
September	11
October	10
November	5
December	1
Year round	2

The table above displays a broadly typical distribution of arts festivals across the calendar year, with a spring and autumn peak.

3.2 Summary

The database developed for this research, while unlikely to be comprehensive in listing all arts festivals in Yorkshire does provide an indication of the range and spread of festival activity across the region. This suggests that there is a good distribution of combined and music festivals across the region but also apparent gaps in provision in other genres in some parts of Yorkshire. These gaps in provision may reveal development opportunities for local authorities and other stakeholders in the region's festivals.

3.3 Information sources on arts festivals in Yorkshire

Information sources on arts festivals in Yorkshire include 'traditional' print materials such as brochures distributed via tourist information centres or direct mail as well as media coverage etc. A review of media coverage and use in relation to arts festivals in Yorkshire is beyond the scope of this report. However, given the growing importance of electronic means of communication, this section provides a brief review of the features of some key web-sites that are highlighted in searches under 'festivals in Yorkshire'.

The internet is of course an increasingly important source of information for potential festival audiences and visitors to Yorkshire and a number of websites list arts festivals on a regional basis. These sites include:

<http://www.yorkshirevisitor.com/>

The official site of the Yorkshire Tourist Board includes an 'events' section. Here a facility allows for search by calendar date and location by town, city and district. However, the need to insert specific dates and festival details limits the flexibility of the search. A search for the case study festivals in this research by estimated dates for 2006, for example, resulted in no matches being identified through the site.

The home page of the site includes links to further details on the 2006 'Illuminate' Festival programme, and connections to further details on events in Bradford, Hull, Leeds, Sheffield and York. There is also reference to York's 'City of Festivals' branding campaign. The 'Destination Guides' on the site feature brief outlines of the areas selected and links to local authority tourism information sites.

<http://www.york.co.uk/thearts.htm>

This 'internet gateway to Yorkshire' includes an alphabetical listing of links to Yorkshire arts, festivals and theatre web sites. The links on the home page list just 11 festivals. Only the Harrogate International Festival and York Early Music Festival from the case studies in this research are included in this list.

The site also includes a 'Yorkshire Events to Enjoy' section. Here, arts festivals are mentioned as part of a wider general presentation of agricultural shows and sporting events in the region.

<http://www.artscouncil.org.uk/regions/>

The site primarily provides information on Arts Council England events and programmes. The Events section of the site lists forthcoming events of interest to arts professionals as opposed to material relevant to the browser seeking information on upcoming festival programmes in the region. The Yorkshire regional area of the site provides links to the Illuminate Festival and the site that follows:

<http://www.digYorkshire.com/>

Part of the 'digdirect' group of sites, digYorkshire aims to provide a comprehensive directory of arts, entertainment and leisure organisations in regions. The festivals section of the site includes an alphabetical listing of festivals in the region. It is also possible to search by location. A large number of links to arts festival and related sites is accessible via this site but its layout and navigation is not clear.

<http://www.artsfestivals.co.uk/>

The site of the British Arts Festivals Association includes an alphabetical listing and link to its members' sites. Links to arts festivals in Yorkshire include events

and festival organisations in Bridlington, Harrogate, Hebden Bridge, Huddersfield, Ilkley, Knaresborough, Swaledale and Wetherby.

<http://www.yorkshire-folk-arts.com/directory/festivals.html>

The Yorkshire Folk Arts site has a very useful and accessible design and some features that may be of interest to other festival organisers and supporting agencies in the region. Navigation of the site is extremely straightforward, with festivals listed by calendar month across the region. The 'event conflict calendar' is an interesting feature. This is a searchable online database intended for use by folk arts events promoters in Yorkshire and Northern Lincolnshire. It aims to help organisers to plan events to best effect, and to avoid unnecessary conflicts with events in neighbouring areas. This approach may have wider application in the sector. The site also includes a useful directory area.

3.3.1 Recommendations on information sources

Recommendations arising from the above review are that arts festivals in Yorkshire might consider subscribing to the British Arts Festivals Association in order to access its benefits of membership, including links to its web site. Consideration might also be given to the establishment of a Yorkshire chapter of this association.

The Yorkshire Tourist Board site's ease of access to information on the region's arts festivals in the context of attracting tourists might usefully be reviewed.

The kind of information sharing and the design of the Yorkshire Folk Arts site could be a model for similar site developments in other arts festival genres.

3.4 The origins and background of arts festivals in Yorkshire

While individual festival histories will be unique, their origins and background in Yorkshire are likely to be comparable with the emergence of arts festivals elsewhere in the UK.

Research in Cumbria, for example, suggests that arts festivals are typically founded by:

- an individual or group of individuals with a particular artistic interest that is not being met locally
- individuals or groups celebrating local traditions
- individuals or groups with a particular objective e.g. to attract tourists, promote neighbourhoods and community cohesion
- local authority officers aiming to fulfil a council's cultural, social and economic objectives

- professional arts programmers
- commercial promoters

Arts festivals in Yorkshire and elsewhere typically involve several or all of these stakeholder interests in more or less well developed networks. Partnerships, networks and stakeholders have become more significant in recent years, though these do not necessarily overcome differences in stakeholder interests and priorities. These issues are considered in relation to the case study festivals in section seven of this report.

A detailed mapping of the origins of arts festivals in Yorkshire has not been attempted in this research but the case studies that follow reflect several of the above patterns of origin. These are likely to be replicated in arts festivals elsewhere in the region.

3.5 Key features of the case study festivals

The festivals selected for this research vary in 'age' from 39 years (Harrogate) to three years (Rotherham). Their scheduling reflects the summer/autumn programming of the majority of arts festivals in Yorkshire and elsewhere. The case study festival programmes are diverse and feature a range of art forms. This art form diversity reflects the complexity of the sector in the region and the challenges of managing multiple art form programmes and appealing to diverse audiences. Arguably, the main festival form for which Yorkshire is noted that is not represented in the case studies is the folk music festival. However, world music programmes are represented well through several of the case studies.

Venues used by the festivals vary from artist's studios (Insight), to theatres and concert halls (Bradford, Sheffield, Harrogate, Hull), to historic buildings and sites (York, Beverley) to public spaces (Bradford, Sheffield, Harrogate, Hull and Rotherham). Festivals therefore contribute to animating and drawing public attention and visits to these venues and sites. However, venue relationships may also present challenges and opportunities for festival organisers.

The length of establishment of the case study festivals, the principal agents behind their establishment, their annual timing and the principal art forms featured to a large extent reflect the sector as a whole in Yorkshire. These features are summarised in the following table.

Table 3.5 Case study festival overview

Festival	Established	Timing	Principal art forms
Bradford	Early 1980s Bradford MDC and community representatives	June/July	Street arts Parade Mela/carnival Popular music Literature (from 2005) Combined arts
Sheffield Children's	1993 Sheffield City Council, Education Dept.	July	Street arts Parade Theatre Dance Exhibitions Film
York Early Music	1977 Genre specialists	July	Classical music
Harrogate International	1966 Individual initiative	July/August	Classical music Street arts Literature Jazz and world music
Hull Jazz	1992 Genre specialists	July/August	Jazz and world music
Rotherham Diversity	2002 Rotherham Council, Community Arts and community representatives	September	World music Dance Crafts and design
Insight North Lincs. Open Studios	2001 Local artists	September	Crafts and design
Beverley Literature	2000 East Riding Council Library Service and community representatives	October	Literature

3.6 Background and development of the case study festivals

The case study festivals are of course unique in their individual histories, local contexts, programmes, audiences and development trajectories. However, they do exhibit some similarities in their origins and development patterns and these may reflect the wider arts festival sector in Yorkshire. These similarities may also suggest some possible commonalities of interests between these and other festivals in the region and a basis for collaboration. The origins and development patterns of the case studies may also indicate possible sources of new, emerging and planned arts festivals in the region.

3.6.1 Education

Some of the case study festivals emerge from or have *close associations with education programmes, emphasising schools' and children's participation*. This is most obviously the case with the Sheffield Children's Festival, where the festival grew out of the education programmes of the 1991-1992 cultural festivals. In the past 12 years, Sheffield Children's Festival has grown from a one week event with 43 schools participating to a five week festival period that has involved every secondary school in the city as well as almost all local primary and special schools.

In 2004 more than 135 schools and groups took part in the festival with an estimated 22,000 individual participants.

Several of the other case study festivals can also highlight their work with children and young people. Both Hull and Harrogate, for example have initiated and led work with youth music action zones in their respective areas. The York Early Music Festival, Bradford and Rotherham festivals can also demonstrate close links with schools and young people in elements of their programming and wider activities.

3.6.2 Diversity

Some festivals were established as the result of a desire from local authority officers, community associations, and/or individual active citizens to *reflect and celebrate the diversity and characteristics of local communities through the promotion of participatory artistic and cultural festival programmes*. The Bradford Festival is arguably the most prominent festival reflecting these origins in the region.

The Bradford Festival has developed from its origins in the 1980s into a large-scale, combined arts event with a national and international profile. The festival originally brought together under one umbrella several disparate festivals within the city including the Lord Mayor's Parade, Mela and Little Germany Festival.

Artistic programming and the scale, prominence and ambition of the event has grown in recent years and the festival has earned an international reputation in particular for its Mela, one of the largest and longest established celebrations of South Asian culture and art in Europe.

The more recently founded Rotherham Diversity Festival also traces its roots to the celebration of local cultural diversity. Here, the Community Arts Service felt that the 'arts is a traditionally safe environment to explore and appreciate differences and similarities in cultural heritage'. Community exhibitions were thus planned that reflected the history of the ethnic communities in Rotherham including the 'Kapda' project where 25 Asian women produced a textile exhibition and fashion show. The already scheduled Rotherham Show became a showcase for this project, which subsequently expanded into the wider Diversity Festival as staged in 2005. The Sheffield Children's Festival also includes a strong multi-cultural dimension to its programme, reflecting the ethnicities that make up the population of the city.

3.6.3 Arts

The *initiative of individuals keen to showcase the arts either generally or in relation to a particular art form* is also characteristic of the origin of some festivals. In Harrogate, for example, the festival was founded in 1966 (originally as a festival of arts *and* sciences) by Harrogate resident Clive Wilson. Enthusiasts for a particular artistic genre may also have been significant in the establishment of the Hull Jazz and York Early Music festivals. A desire by individual artists to display their work and to demonstrate work in progress through the open studio concept also underpinned the foundation of the Insight North Lincolnshire event.

It should be noted that the presence of venues appropriate to these festivals' production and audience needs is also relevant to the origins of these festivals.

3.7 Policies and programmes of the case study festivals

The content of this section is based on the case study festivals stated policies and programmes as well as interviews with festival directors and key stakeholders.

The policies and programmes of the case study festivals typically emphasise artistic development, community and participatory aims and objectives, with these being reflected in their programmes. Additionally, some of the festivals promote wider objectives concerning their international dimensions and contributions to tourism and the wider image of the host location. The clarity in the definition of the case study's policies and programmes may be of value for other festival organisers. Other aspects of the case study festivals' policies and programmes that may be of value elsewhere are recommended below.

The York Early Music Festival aims to:

- promote *excellence in the arts* by featuring artists of the highest possible standards
- include programmes from a broad spectrum of historical and cultural traditions, so encouraging *cultural diversity*
- invite artists and attract audiences from around the world, so encouraging *international exchange* and wider international understanding
- organise events in appropriate historic venues in the region, promoting the *identity* of the local region
- provide a platform for young artists at the start of their careers, allowing *talent to develop*
- focus on adventurous programming and newly researched/edited material, so offering a lead in *artistic innovation and experimentation*
- offer workshops, educational projects and participatory events that provide opportunities for more people - of all ages - to *take part in the arts* and appreciate early music

This festival has also set out clear aims for its programmes up to 2007. These centre on the continuation of a coherent themed programme of events, the promotion of professional development opportunities through a musicians-in-residence scheme and structured support of festival assistants and the continuing promotion of educational events linked to the festival themes.

In the case of the **Sheffield Children's Festival**, the engagement of young people and families in the programming and content is a key mission of the festival. The festival is unique in this regard as, unlike children's festivals elsewhere where adults deliver the programming to children, in Sheffield the children and young people themselves create the work and performances, for a mainly older audience.

The Festival aims to celebrate the artistic skills of all those who participate in high profile and professional environments thus engendering a sense of pride and achievement, encouraging a raising of self esteem and self confidence.

It was reported to the City's Development, Environment and Leisure Scrutiny Board in 2005 that 'The Sheffield Children's Festival has been at the forefront of developing and sustaining a viable programme of Arts Education projects that culminate in an annual celebration. Over the years the festival has acquired a reputation for excellence and commitment to its educational work.' This reputation is demonstrated through the Children's Festival Director advising counterparts in Lincoln, Birmingham, Nottingham and Cambridge on programming matters.

The **Rotherham Diversity Festival** programme contributes to the implementation of the Council policy of empowering existing organisations and creating new partnerships working in the arts in Rotherham. Arts provision in Rotherham seeks to identify and present local talent and to respond to diverse local audience interests in international artists. The Festival provides a useful vehicle for meeting these aims.

The Diversity Festival and the Rotherham Arts Festival are working towards future collaborations which will enhance activity throughout the whole year. Current co-promotion aims to develop audiences for the arts in the town. The aspiration is that in the future co-programming could be achieved to maximise resources and strengthen achievements to date.

The North Lincolnshire Insight Open Studio events provide opportunities for artists (a term chosen to include the wide range of participants who may describe themselves more specifically as craft maker or painter for example) to demonstrate how they work, by making themselves and their studios publicly available. While work may be on display, open studios are not seen by the artists as exhibitions. The festival provides an opportunity for a wider public to see how art is produced. There is no selection procedure for inclusion.

While there is no formal policy statement, the festival director explained that Insight seeks to achieve the following objectives:

- to raise the profile of artists working in the region
- to raise the public's awareness and understanding of artists working in the region
- to improve the economic viability of artists working in the region
- to illustrate the contributions that artists working in the region make to local society

The programme of opening their working space to the public is not possible for all artists, for reasons ranging from health and safety and public liability to privacy where studios are located in individual's homes. This has led to innovative ways by which artists engage with the communities in which they live, such as the Great Grimsby Society of Artists hiring a village hall in which to demonstrate techniques and being on hand to talk to the public while displaying their work. The East Coast School of Art and Design's participation enables the public to see students' activity.

The **Harrogate International Festival** exists to promote and encourage arts of the highest possible standard. A wide ranging artistic programme of orchestral music,

jazz, ballet, street theatre, comedy and community education projects makes up the festival. Since 1991 the Harrogate International Festival programming has expanded and diversified and now encompasses several major strands. The established orchestral and classical programme continues to attract leading international performers and orchestras, as well as presenting new discoveries in the Festival's Young Musicians series. The Festival also organises a nationally acclaimed season of chamber concerts, the Harrogate International Sunday Series, at the Old Swan Hotel in the town every spring. Recent programme innovations have included the introduction of a jazz and world music programme, and the Theakston's Old Peculiar Harrogate Crime Writing festival, launched in 2003. This latter event has quickly established an international reputation and has attracted new audiences to the town, including special interest United Kingdom and international tourists.

The Festival has recently been appointed to manage the Knaresborough Edwardian Christmas and Spring Markets. Festival management expertise will support the Markets in developing as major cultural tourism events for Knaresborough and contributing to extending the tourist season. The Festival also heads the Markets and Events brief for the Arts Strategy for Knaresborough as part of the Knaresborough Renaissance Market Town's Development Framework.

The Harrogate International Festival launched its Education & Community Programme in 1994 to increase awareness and involvement in the Festival itself. Through an ongoing year-round programme, the Festival brings an educational resource into the immediate community, often complementing work already being done in schools and community groups. In January 2005, the Festival was appointed lead partner of the North Yorkshire Youth Music Action Zone, funded by Youth Music. This work greatly increases arts provision for young people across the District working primarily with young people at risk due to rural isolation or social exclusion.

The Festival has a policy of involving all sections in the community. This has resulted in district-wide projects, enabling as broad a base of people as possible to participate in the Festival. Projects have taken place in Harrogate, Knaresborough, Ripon and the rural outlying districts of Pateley Bridge, Boroughbridge, and Masham.

Each year the **Bradford Festival** features diverse local and international artists, community performers and professional companies. The festival is renowned for its Mela, one of the largest and longest established South Asian festivals in Europe.

The Festival seeks to programme events in a variety of unusual settings across the city and wider district. There are many free events staged in public space. In 2005, the Festival partnered with the Bradford Book Festival adding a new dimension to the programme.

Each year, the Festival in collaboration with Arts Council England, Yorkshire undertakes and commissions research on the availability and recruitment of external touring artists. The festival also aims to commission locally from both regular and new performers and artists.

The festival's commissioning processes and criteria are currently under consideration as part of a wider review being conducted by Bradford Metropolitan District Council of the purpose, focus and organisational arrangements for the festival.

The **Beverley Literature Festival** aims flow from the 'Word Quake' Literature Development Project in East Yorkshire. These aims are to:

- present audiences in the East Riding with a compact festival of readings and performances by artists of regional and national importance working with the written and spoken word and
- locate a 'core audience' and attract new audiences for literature

This festival's programme forms part of a wider literature project that aims to offer year round access to high quality creative writing opportunities and to develop local writing, as well as providing year round access to high quality literary events. As such, the Festival Project Director considers that the festival is 'the flagship event in a year round programme of activity'.

In its 13 years of existence, the **Hull Jazz Festival** has developed from a free outdoor traditional concert at the annual Hull regatta, to become one of the leading events in its genre in the United Kingdom. The Festival seeks to commission new work from regional and local artists alongside performers of international calibre. The Festival is also working to attract new, young audiences. In addition the Festival operates a Youth Music Action Zone in West Hull, in cooperation with Hull Council's Music Support Services. This programme focuses on both primary and secondary age children and includes 'holiday club' activities.

The Festival also emphasises a year round programme of activity in addition to the annual festival. Here the primary aims are to:

- present a Jazz Festival of national importance featuring international, national, regional and local artists that will contribute to the City of Hull's ambition to be a 'Top Ten City'
- increase the profile of Jazz in the City and region by working with Hull Jazz Club, J-Night, Hull Truck and Hull City Council to ensure a vibrant year-round programme of jazz and world music
- provide a professional platform and advocacy for the celebration of a diversity of musical and cultural genres

The Festival has identified a number of specific objectives to meet its aims. These centre on partnership working with a range of national, regional and local organisations and agencies as well as local cultural and community work.

3.8 Summary and recommendations

The foregoing summary of the case study arts festivals' policies and programmes presents a picture of a rich and diverse range of artistic activity which is likely to be reflected in festivals elsewhere across the region. Some shared characteristics among these festivals that emerge from their policies and programmes include:

- an emphasis on artistic excellence sourced locally, regionally, nationally and internationally
- 'embeddedness' in local communities (i.e. festivals are locally initiated and managed)
- evidence of partnership working
- promotion of cultural diversity and local communities
- encouragement of community and audience participation
- support for education and social programmes through both festival and wider activity

Some festivals also demonstrate a recognition of their programme's actual and potential contributions to local tourism products and image enhancement. Others may have scope to develop such potential.

A number of examples of good practice may be identified from the policies and programmes of the case study festivals. Those that may be recommended to other festivals as offering a 'benchmark' for comparison include:

- the York Early Music Festival's policies and objectives are particularly clearly stated and may be considered for adaptation and adoption by festivals elsewhere in the region

- the participatory, 'grass roots' character of the Sheffield Children's Festival may provide a useful example to comparable festivals elsewhere in the region
- the Rotherham Diversity Festival's contribution to artistic and audience development and to the arts infrastructure in its host town may be instructive to other festivals and local authorities in the region
- the North Lincolnshire Insight Open Studio events use of novel venues provides an example of how festivals may consider their venue options for the staging of festival events
- the Harrogate Festival provides an example of how festivals may assess their actual and potential roles as key contributors to the development of tourism and positive images of places as leading and lively locations for arts activities
- the actual and potential role of festivals in leading on outreach activities is suggested by the work of the Harrogate, Hull and York festivals and may provide useful examples for others
- the scope and terms of the review being undertaken of the Bradford Festival may be instructive for other local authorities that may be considering their strategies, support and optimum administrative arrangements for arts festivals in their districts
- the Beverley Literature Festival provides an example of how festivals may be used as focal points and means of promoting longer term artistic, community and educational programmes

Section 4 - Festival audiences in Yorkshire

This section outlines the nature and dynamics of audiences for arts festival audiences in Yorkshire. It does so in the context of the primary data from the audience survey conducted with five of the case study festivals as outlined in section II above. This section also includes a secondary analysis of audience survey data gathered by the Bradford Festival in 2005, as well as previous surveys conducted by and on behalf of the Sheffield Children's Festival. Recent audience research at a Yorkshire regional level is also taken into consideration, namely work by Audiences Yorkshire (*Mapping the Matrix*, 2004; *Literature Event Research Report*, 2003).

Fifteen questions were asked in the case study audience survey. The questionnaire was piloted at York Early Music Festival and amendments were made following input from other case study festivals.

While the intention was to collect 2,000 self completion questionnaires from the eight case study arts festivals, it was understood that as the potential population of the audiences at the eight festivals was not known, statistical validity would not be achievable, rather the survey would represent a 'snapshot' of the festivals' audiences. However, the collection of a sample of 2,000 standardised questionnaires from the eight case study festivals was not possible for the following reasons:

- Bradford Festival conducted their own survey prior to the commencement of this research
- Sheffield Children's Festival could not administer the survey at short notice. However, Sheffield Theatres offered box office data on Sheffield Children's Festival audiences
- Poor weather at Rotherham Diversity Festival reduced attendance and only 33 questionnaires were returned from this festival
- Beverley Literature Festival did not administer the survey

Participation in the survey is as detailed below:

- | | |
|------------------------------------|--|
| • Bradford Festival & Mela | own survey questionnaire |
| • Harrogate International Festival | Arts Council England, Yorkshire survey |
| • Hull Jazz Festival | Arts Council England, Yorkshire survey |
| • Insight Open Studios | Arts Council England, Yorkshire survey |
| • Rotherham Diversity Festival | Arts Council England, Yorkshire survey |
| • Sheffield Children's Festival | Sheffield Theatres box office data |
| • York Early Music Festival | Arts Council England, Yorkshire survey pilot |

In total 1,862 responses were collected (138 short of target); 974 from Bradford and 888 from the other five participating festivals.

Both the Bradford and the Arts Council England, Yorkshire questionnaires are provided in the appendices.

The presentation and analysis below follows the sequencing of the questions asked.

Table 4.1 Knowledge of the event

	Harrogate	Hull	Insight	Rotherham	York
Electronic advertising	35 (11.8%)	3 (1.8%)	1 (0.8%)	4 (12.1%)	27 (12.6%)
Local advertising	80 (27.0%)	69 (41.6%)	47 (35.3%)	18 (54.5%)	55 (25.6%)
National advertising	31 (10.5%)	0 (0.0%)	1 (0.8%)	0 (0.0%)	50 (23.3%)
Tourist information	9 (3.0%)	5 (3.0%)	6 (4.5%)	1 (3.0%)	18 (8.4%)
A friend	65 (22.0%)	48 (28.9%)	60 (45.1%)	9 (27.3%)	44 (20.5%)
Direct mail	76 (25.6%)	41 (24.7%)	18 (13.5%)	1 (3.0%)	21 (9.8%)
Total	296 (100.0%)	166 (100.0%)	133 (100.0%)	33 (100.0%)	215 (100.0%)

It is evident from the survey returns that festivals use a range of promotional and advertising methods to attract their target audiences.

Responses to electronic advertising show that York achieved recognition from 12.6% of the respondents via this medium, and Harrogate 11.8%. These two festivals had the highest numbers of responses of the five case study festivals in this category. Both York and Harrogate use web sites for information and ticket sales and these applications may explain their comparatively high audience recognition through electronic media. The responses from the audiences at the Hull Jazz Festival (1.8%) and Insight (0.8%) however, are very low. The overall survey response of 8.3% indicates that while there is some use of electronic advertising there is an opportunity for development of festival promotion through this means.

Responses to local advertising range from 25.6% (York) to 54.5% (Rotherham). This indicates that distribution of brochures, display of posters, inclusion in local media, as evidenced in the case studies, was effective in informing and attracting local audiences. The overall 31.9% response to this category suggests that the various local advertising undertaken by arts festivals in Yorkshire is an important part of their promotional package.

There is a wider range of responses to national advertising, from zero at Hull and Rotherham to 10.5% from Harrogate and 23.3% from York.

While detailed budgets on advertising expenditure were not available, the case studies revealed that audiences beyond the local were sought by some festivals.

The findings suggest the success of those festivals in attracting national audiences. How the experience of festivals, successfully engaged in attracting audiences from beyond the local region, can be shared and disseminated in Yorkshire could be considered for future development.

All festivals' responses to tourist information are low. York at 8.4% was the highest. This indicates that further analysis and consideration be given to the role of the tourism sector in promoting festivals in Yorkshire.

Approximately a quarter of respondents cited a friend as the source of information about the festival. The role of ambassadors in developing audiences for the arts is well known from experience elsewhere. The Insight events particularly benefited from personal recommendations, with a response of 45.1% under this category. The overall finding from Question four that half the respondents attended with one other person indicates that festivals in Yorkshire may consider how to continue to benefit from this valuable source of information and prompt to attendance.

Responses to direct mail varied. The survey did not allow respondents to indicate if this mail is surface or electronic. Festivals in Yorkshire may wish to consider for future development, how the experience of festivals successfully engaged in attracting audiences through the use of direct mail (York 25.6 % and Hull 24.7%) in either medium, can be shared and disseminated across the sector in Yorkshire.

The findings from this question suggest that a review of festivals advertising and promotional strategies, the scope for joint promotion and the development of web based information sources at regional and sub-regional levels would be worthwhile.

Table 4.2 Main reason for attendance

	Harrogate	Hull	Insight	Rotherham	York
To see the content	258 (87.2%)	120 (72.3%)	96 (69.6%)	7 (21.9%)	166 (73.5%)
The reputation of the festival	10 (3.4%)	20 (12.0%)	5 (3.6%)	2 (6.3%)	44 (19.5%)
To visit the place	3 (1.0%)	2 (1.2%)	19 (13.8%)	1 (3.1%)	4 (1.8%)
To do something in the community	2 (0.7%)	1 (0.6%)	5 (3.6%)	6 (18.8%)	3 (1.3%)
To spend social time with friends	18 (6.1%)	22 (13.3%)	7 (5.1%)	1 (3.1%)	6 (2.7%)
I am involved with the festival/event	5 (1.7%)	1 (0.6%)	6 (4.3%)	15 (46.9%)	3 (1.3%)
Total	296 (100.0%)	166 (100.0%)	138 (100.0%)	32 (100.0%)	226 (100.0%)

The highest response overall and from four out of the five festivals was to see the content. Interestingly, the response at Rotherham emphasised involvement. While the overall response to the survey at Rotherham was small, the participatory nature of the festival is reflected in this response.

The reputation of the festival was the primary motivational factor for some respondents, (19.5% York and 12% Hull). To visit the place was the motivational factor of 13.8% of respondents from Insight Open Studios, where the location of the event is one of the key features of the audience experience. The social dimension of attending festivals was prominent in the case of Hull (13.3%) but this was much less of a consideration elsewhere.

As mentioned above, involvement with the festival/event received the highest response from the Rotherham Diversity Festival (46.9%). The survey did not allow explanation as to how the respondent felt that they were involved – either directly as a performer, workshop participant or indirectly as a parent or partner of a participant. The other festivals prompted low responses to involvement with the festival.

However, in the other cases, the questionnaires were completed at concerts/performances or in artists' premises where presentations were taking place (Insight). The response therefore is unsurprising. While the response from Rotherham as a participatory, mixed art form, community festival was small, it suggests that further investigation of engagement with the arts as motivation could

be considered by the broader range of festivals in Yorkshire. 18.8% of respondents attended Rotherham with the primary purpose of doing something in the community.

The responses to this question indicate that festivals should regularly monitor their audiences' interests in terms of programme content and participatory opportunities.

Table 4.3 Attendance with others

	Harrogate	Hull	Insight	Rotherham	York
Alone	29 (9.3%)	12 (7.0%)	19 (13.5%)	8 (24.2%)	47 (20.3%)
With one other person	160 (51.4%)	85 (49.7%)	77 (54.6%)	7 (21.2%)	145 (62.8%)
With two to five people	107 (34.4%)	61 (35.7%)	43 (30.5%)	10 (30.3%)	35 (15.2%)
With over six people	15 (4.8%)	13 (7.6%)	2 (1.4%)	8 (24.2%)	4 (1.7%)
Total	311 (100.0%)	171 (100.0%)	141 (100.0%)	33 (100.0%)	231 (100.0%)

Close to half of the case study survey respondents (53.4%) attended the event with one other person. This reflects the responses from the majority of festivals. Attendance with two to five people and alone was evident in responses from all festivals.

These findings suggest that festivals may usefully offer loyalty and incentive schemes aimed at encouraging group attendance.

Table 4.4 Expenditure on tickets, travel, accommodation and food

	Harrogate	Hull	Insight	Rotherham	York
£0 - £10	25 (8.1%)	36 (21.1%)	91 (66.4%)	20 (60.6%)	36 (15.7%)
£11 - £50	174 (56.3%)	108 (63.2%)	34 (24.8%)	11 (33.3%)	89 (38.9%)
£51 - £100	63 (20.4%)	21 (12.3%)	8 (5.8%)	1 (3.0%)	29 (12.7%)
Over £100	47 (15.2%)	6 (3.5%)	4 (2.9%)	1 (3.0%)	75 (32.8%)
Total	309 (100.0%)	171 (100.0%)	137 (100.0%)	33 (100.0%)	229 (100.0%)

Overall the largest proportion of respondents (47.3%) spent between £11 and £50 attending an event. Low expenditure, between £0 and £10, was shown by 23.7% of respondents. Expenditure was particularly at the low end of the scale in Rotherham (60.6%) and Insight (66.4%).

However 29% of the total sample spent £51 and over, as 13.9% responded to expenditure between £51 - £100 and 15.1% over £100. Referral to the data table shows nearly a third of York respondents reporting expenditure of over £100, while a fifth of Harrogate respondents report expenditure between £51 and £100. The majority of Harrogate and Hull respondents report expenditure between £11 and £50.

The collection of data on audience spending should be undertaken by festivals where possible in order to provide evidence of economic impact on local economies.

Table 4.5 Response to attendance

	Harrogate	Hull	Insight	Rotherham	York
Very satisfied	204 (69.6%)	126 (77.3%)	123 (87.2%)	20 (60.6%)	194 (90.2%)
Fairly dissatisfied	67 (22.9%)	29 (17.8%)	14 (9.9%)	11 (33.3%)	18 (8.4%)
Neither	16 (5.5%)	8 (4.9%)	2 (1.4%)	2 (6.1%)	2 (0.9%)
Fairly dissatisfied	2 (0.7%)	0 (0.0%)	1 (0.7%)	0 (0.0%)	0 (0.0%)
Very dissatisfied	4 (1.4%)	0 (0.0%)	1 (0.7%)	0 (0.0%)	1 (0.5%)
Total	293 (100.0%)	163 (100.0%)	141 (100.0%)	33 (100.0%)	215 (100.0%)

Overall 78.9% of the Arts Council England, Yorkshire survey attenders reported that they were very satisfied with their experience of attendance. This level of satisfaction is evident in responses to all of the festivals surveyed and particularly so in the cases of York and Insight Open Studios.

Maintaining and improving on the already high levels of satisfaction expressed is a challenge for festival organisers. Evaluation processes may be developed in support of this objective and a possible model for evaluation is presented in section eight of this report.

Table 4.6 Attendance at other arts events

Number who have attended	Harrogate	Hull	Insight	Rotherham	York
Drama	140 (45.0%)	72 (42.1%)	46 (34.1%)	8 (26.7%)	131 (56.5%)
Music	203 (65.3%)	113 (66.1%)	59 (43.7%)	11 (36.7%)	193 (83.2%)
Opera	65 (20.9%)	25 (14.6%)	15 (11.1%)	2 (6.7%)	86 (37.1%)
Dance	56 (18.0%)	32 (18.7%)	19 (14.1%)	2 (6.7%)	49 (21.1%)
Street Arts	29 (9.3%)	12 (7.0%)	18 (13.3%)	3 (10.0%)	0 (0.0%)
Visual Arts	75 (24.1%)	24 (14.0%)	84 (62.2%)	3 (10.0%)	90 (38.8%)
Film	125 (40.2%)	60 (35.1%)	52 (38.5%)	7 (22.6%)	99 (42.7%)
Other	14 (4.5%)	8 (4.7%)	5 (3.7%)	5 (16.7%)	17 (7.3%)

This question allowed respondents to tick all types of arts events attended in the previous 12 months. In total 2,057 responses were given to this question by 84% of respondents. The counts indicate that overall music (28.14%) was most attended; followed by drama (19.29%); film (16.67%); visual arts (13.41%); opera (9.37%); dance (7.68%); street arts (3.01%) and other (2.38%). Overall the majority of respondents indicated attendance at other arts events in the previous 12 months. Sixteen percent of respondents did not offer indication of previous attendance at other arts events in the previous 12 months. Further investigation of attendance at festivals by non-regular attenders to the arts could be considered by festivals in Yorkshire.

Table 4.7 Gender

	Harrogate	Hull	Insight	Rotherham	York
Male	109 (36.9%)	84 (52.5%)	36 (28.8%)	14 (48.3%)	78 (35.0%)
Female	186 (63.1%)	76 (47.5%)	89 (71.2%)	15 (51.7%)	145 (65.0%)
Total	295 (100.0%)	160 (100.0%)	125 (100.0%)	29 (100.0%)	223 (100.0%)

Overall *females* (61.4%) were the highest proportion of respondents to the Arts Council England, Yorkshire survey, with *males* at 38.6%. This compares with the regional population of approximately 51% female. This result may be influenced by more women than men completing the questionnaire, thus distorting the actual attendance by gender. However, the figures suggest that there was a majority of female respondents at all of the festivals, with the exception of the Hull Jazz Festival. In particular, female respondents were above average at Insight, York and Harrogate. The above average male response at Hull may conform to gender interest in Jazz. This is reflected in Target Group Index data for this genre in Yorkshire.

Table 4.8 Ethnicity

	Harrogate	Hull	Insight	Rotherham	York
White or White British	277 (96.5%)	148 (90.2%)	119 (94.4%)	24 (85.7%)	212 (96.4%)
Asian or British Asian	0 (0.0%)	3 (1.8%)	0 (0.0%)	1 (3.6%)	1 (0.5%)
Black or Black British	0 (0.0%)	8 (4.9%)	1 (0.8%)	0 (0.0%)	1 (0.5%)
Chinese	1 (0.3%)	0 (0.0%)	0 (0.0%)	1 (3.6%)	2 (0.9%)
Irish	3 (1.0%)	0 (0.0%)	2 (1.6%)	1 (3.6%)	1 (0.5%)
Other	6 (2.1%)	5 (3.0%)	4 (3.2%)	1 (3.6%)	3 (1.4%)
Total	287 (100.0%)	164 (100.0%)	126 (100.0%)	28 (100.0%)	220 (100.0%)

In total 5.5% of respondents to the Arts Council England, Yorkshire survey were not *White or White British*. This is close to the region’s total ethnic minority population of 5.9%. However, the *Asian or British Asian* group was under-represented at the case study festivals, with just 0.6% overall describing themselves as such. This compares with the region’s ‘Indian/Pakistani/Bangladeshi’ population of 3.9%. Only Rotherham, at 3.6%, came close to this figure.

Attendance from people describing themselves as *Black or Black British* at 1.2% is close to the regional figure of 1.1%. However, the 4.9% of attenders at the Hull Jazz Festival who described themselves as Black or Black British accounts for this representation, which was very low elsewhere.

Very low numbers of people described themselves as *Chinese* (0.5%); *Irish* (0.7%) and *Other* (2.3%). The majority (94.5%) of respondents classified themselves as *White or White British*.

These figures have implications for festivals' programming and promotion where they are seeking to attract audiences from ethnic minority populations.

Table 4.9 Disability

	Harrogate	Hull	Insight	Rotherham	York
Yes	13 (4.4%)	7 (4.3%)	6 (4.7%)	3 (10.3%)	19 (8.6%)
No	283 (95.6%)	157 (95.7%)	123 (95.3%)	26 (89.7%)	203 (91.4%)
Total	296 (100.0%)	164 (100.0%)	129 (100.0%)	29 (100.0%)	222 (100.0%)

In total 5.7% of respondents considered themselves as disabled. This may be considered to be low, as some estimates suggest that around 10% of the UK population may be defined as 'disabled'.

Festivals may wish to consider the accessibility of their programmes and venues for people with disabilities.

Table 4.10 Age group

	Harrogate	Hull	Insight	Rotherham	York*
12 - 19	8 (2.7%)	13 (7.9%)	7 (5.4%)	2 (6.9%)	2 (0.9%)
20 - 24	11 (3.7%)	14 (8.5%)	6 (4.6%)	1 (3.4%)	1 (0.4%)
25 - 44	55 (18.5%)	54 (32.7%)	32 (24.6%)	12 (41.4%)	143 (64.1%)
45 - 64	153 (51.5%)	63 (38.2%)	62 (47.7%)	12 (41.4%)	
65 and over	70 (23.6%)	21 (12.7%)	23 (17.7%)	2 (6.9%)	77 (34.5%)
Total	297 (100.0%)	165 (100.0%)	130 (100.0%)	29 (100.0%)	223 (100.0%)

* Questionnaire was slightly different with only four age groups

The highest proportion of respondents was adults aged over 25 years. The table offers details of age groups attending different festivals, which reveals a higher proportion of respondents aged 65 and over at Harrogate (23.6%) and York (34.5%) than at the other festivals. This compares with the regional population, where 18.7% are aged over 65. However, these figures need to be seen in the context of festival organisers' outreach work with young people outside of main festival periods.

Table 4.11 Previous attendance

	Harrogate	Hull	Insight	Rotherham	York
Yes	159 (53.9%)	114 (69.1%)	42 (32.6%)	20 (69.0%)	158 (69.9%)
No	136 (46.1%)	51 (30.9%)	87 (67.4%)	9 (31.0%)	68 (30.1%)
Total	295 (100.0%)	165 (100.0%)	129 (100.0%)	29 (100.0%)	226 (100.0%)

Forty one point six per cent of all respondents had not attended in previous years. Insight, in particular at 67.4% demonstrated its attraction of new attenders. The high levels of satisfaction given in response to Question 6, suggest that repeat attendance is likely to be a feature of festivals. However responses show that festivals in Yorkshire are also attracting new attenders.

Table 4.12 Distance travelled

	Harrogate	Hull	Insight	Rotherham	York
0 – 10 miles	111 (37.4%)	103 (62.4%)	58 (45.0%)	14 (53.8%)	49 (21.8%)
11 – 25 miles	72 (24.2%)	33 (20.0%)	39 (30.2%)	10 (38.5%)	27 (12.0%)
26 – 50 miles	49 (16.5%)	15 (9.1%)	19 (14.7%)	2 (7.7%)	47 (20.9%)
Over 50 miles	65 (21.9%)	14 (8.5%)	13 (10.1%)	0 (0.0%)	102 (45.3%)
Total	297 (100.0%)	165 (100.0%)	129 (100.0%)	28 (100.0%)	225 (100.0%)

There is variation between the festivals in the distances travelled by respondents. Thus the total figures should be considered in the context of individual festival data given on the table. The findings suggest that festivals in Yorkshire are attracting

both people living locally within 25 miles and people living more than 26 miles distant from the festival site, who may therefore be classified as tourists.

Evidence was offered in the case studies that investment had to be made in the programme of festivals to attract tourist visitors. Success in achieving this by York and Harrogate is evident in the responses to distance travelled.

4.13 Bradford Festival audiences

The 2005 Bradford Festival audience survey asked 13 questions. Responses were sought to motivations for attendance; parts of festival visited; response to attendance; perception of the benefits associated with the Bradford Festival; previous attendance; location of home of respondent; length of stay if visitor; estimate of expenditure; socio-demographic information etc.

974 completed questionnaire responses were received. Tables presenting the data alongside the Arts Council England, Yorkshire survey results, where comparisons can be made are given here. Data collected at the Mela has been separated out and this data is presented in the appendices to this report alongside responses from audiences for other parts of the Bradford Festival programme. Key differences between Mela and non-Mela audiences are highlighted in this section where they were found to be significant.

Table 4.13 Bradford Festival audiences

Reason	Bradford		Reason	Others		Overall	
	Count	%		Count	%	Count	%
Reputation of the festival/Mela	113	11.6	Reputation of the festival	81	9.4	194	10.6
Involvement in the event	82	8.4	I am involved with the festival/event	30	3.5	112	6.1
Day out	245	25.2	To see the content	647	75.4	-	-
Just passing	208	21.4	To visit the place	29	3.4	-	-
To support local events	80	8.2	To do something in the community	17	2.0	-	-
Other	93	9.6	To spend social time with friends	54	6.3	-	-
Know someone involved	83	8.5				-	-
Sounded interesting	68	7.0				-	-
Total	972	100.0		858	100.0	1830	100.0

The highest responses to the main reason for the visit were 'Day Out' (25.2%) and 'Just Passing' (21.4%) followed by 'Reputation of the Festival/Mela' (11.6%). Nearly half of respondents (49.8%) considered that they would have been at home, if they 'were not at Bradford Festival'.

The reputation of the festival/Mela was found to be a more significant reason for attendance among the Mela audience.

Table 4.14 Bradford Festival audiences: rating of event attended

	Bradford			Others	
	Count	%		Count	%
Excellent	293	30.6	Very satisfied	667	78.8
Good	508	53.0	Fairly satisfied	139	16.4
Satisfactory	129	13.5	Neither	31	3.7
Poor	19	2.0	Fairly dissatisfied	3	0.4
Very Poor	9	0.9	Very dissatisfied	6	0.7
Total	958	100.0		846	100.0

53% rated 'today's event' as good and 30.6% rated it excellent. This result compares well (if not directly) with the levels of satisfaction expressed by respondents to the Arts Council England, Yorkshire survey.

Mela audiences evaluated the event most positively with a very high (35.5%) 'Excellent' rating.

Table 4.15 Bradford Festival audiences: previous attendance

	Bradford		Others		Overall	
	Count	%	Count	%	Count	%
Yes	632	65.1	493	58.4	1125	62.0
No	339	34.9	351	41.6	690	38.0
Don't know	0	0.0	-	-		
Total	971	100.0	844	100.0	1815	100.0

Sixty five point one per cent of respondents had previously attended the Bradford Festival/Mela, showing over a third of respondents (34.9%) to be first time attenders. This result compares with the previous attendances at the five other case study festivals of 58.4% and 41.6%.

At 73.6% Mela audiences had attended the festival significantly more than other audiences (55.9%).

Table 4.16 Audience place of residency and length of visit

Bradford						Others		
	Count	%		Count	%		Count	%
Resident	729	75.2	Day visitor	145	67.8	0 – 10 miles	208	23.7
Visitor	240	24.8	1 – 3 nights	39	18.2	11 – 25 miles	416	47.3
			4+ nights	30	14.0	26 – 50 miles	122	13.9
						Over 50 miles	133	15.1
Total	969	100.0	Total	214	100.0	Total	879	100.0

Nearly a quarter of all respondents (24.8%) were visitors and not local residents. 214 visitors responded, indicating that 67.8% of these were day visitors. The Bradford questionnaire did not ask respondents to indicate distance travelled so direct comparisons with the survey conducted at the five case studies cannot be drawn. However, the potential may exist in Bradford to encourage greater numbers of overnight visitors and to build on the 32.2% of visitors who were staying for more than one night in the city.

Table 4.17 Audience spend

Bradford					
Food and Drink	Count	%	Gifts/ souvenirs	Count	%
Under £5	301	39.4	Under £5	55	32.4
£5 - £10	202	26.4	£5 - £10	44	25.9
£11 - £20	158	20.7	£11 - £20	44	25.9
£21 - £30	47	6.2	£21 - £30	11	6.5
£31 - £40	20	2.6	£31+	16	9.4
£41 - £50	25	3.3			
£51 - £100	8	1.0			
£101+	3	0.4			
Total	764	100.0	Total	170	100.0
Bradford			Others		
Other items	Count	%	Tickets, travel, accommodation and food	Count	%
Under £5	20	38.5	Under £11	208	23.7
£5 - £10	16	30.8	£11 - £50	416	47.3
£11 - £20	6	11.5	£51 - £100	122	13.9
£21 - £50	8	15.4	Over £100	133	15.1
£51+	2	3.8			
Total	52	100.0	Total	879	100.0

The responses to expenditure in Bradford reveal that the main area of spending noted by 764 responses was on food and drink, while only 170 respondents spent on gifts and souvenirs and lastly 52 respondents spending on 'other' items. In all three areas the highest response was to expenditure under £5, the minority of responses indicating expenditure above £20. Again, these responses are not comparable directly with the Arts Council England, Yorkshire survey.

Table 4.18 Gender of respondent - Bradford and other case festivals

	Bradford		Others		Overall	
	Count	%	Count	%	Count	%
Male	514	53.6	321	38.6	835	46.6
Female	445	46.4	511	61.4	956	53.4
Total	959	100.0	832	100.0	1791	100.0

In contrast to the Arts Council England, Yorkshire survey, the majority of respondents in Bradford were male (53.6%).

Table 4.19 Ethnicity of respondents in Bradford and other case festivals

	Bradford		Others		Overall	
	Count	%	Count	%	Count	%
Asian	270	28.5	780	94.5	1050	59.2
Black	55	5.8	5	0.6	60	3.4
Chinese	1	0.1	10	1.2	11	0.6
Irish	11	1.2	4	0.5	15	0.8
White	583	61.4	7	0.8	590	33.3
Other	29	3.0	19	2.3	48	2.7
Total	949	100.0	825	100.0	1774	100.0

Of the total number of respondents in Bradford, 61.4 % described themselves as 'White' and 28.5% were Asian. This ethnic mix of responses and the high representation of Asian people is in strong contrast to the Arts Council England, Yorkshire survey and is likely to be related to the Bradford Festival programme content and the Mela in particular, where 42.8% of the survey respondents described themselves as Asian.

Table 4.20 Age of respondents in Bradford and other case festivals

	Bradford		Others		Overall	
	Count	%	Count	%	Count	%
19 – 24	279	18.4	65	7.7	344	19.1
25 – 64	654	23.8	586	69.4	1240	68.7
65+	27	2.8	193	22.9	220	12.2
Total	960	100.0	844	100.0	1804	100.0

It is notable that the representation at attenders in Bradford aged 19-24 is 18.4% compared with just 7.7% in the Arts Council England, Yorkshire case study survey. There was a particularly strong representation from young people in the Mela survey with 33.1% in the 16-24 age groups.

Table 4.21 Disability of respondents in Bradford and other case festivals

	Bradford		Others		Overall	
	Count	%	Count	%	Count	%
Yes	58	6.1	48	5.7	106	5.9
No	899	93.9	792	94.3	1691	94.1
Total	957	100.0	840	100.0	1797	100.0

The percentage of respondents in both Bradford and the Arts Council England, Yorkshire case study audience surveys considering themselves to be disabled is very close.

Respondents' perceptions of the benefits associated with the Bradford Festival/Mela prompted 'Good Image for Bradford' as the highest response, followed in descending order of responses by 'Bringing Community Together'; 'Opportunity for Family Fun'; 'Money into the Area'; 'New Visitors to the Area'; 'Local Pride'; 'Opportunities for New Experiences' and lastly 'other'. These responses indicate the value placed on the festival in the local community.

No other significant differences were noted between the Mela and non-Mela audience survey responses.

The Bradford Festival survey is a very well designed survey instrument and there is a well established methodology for its implementation. The questionnaire is

included in the appendices to this report and may be considered for adaptation and adoption by other festivals in the region.

4.13 Sheffield Children's Festival audiences

In this case, Sheffield Theatres Ltd offered box office data for performances which took place in the Sheffield Crucible and Studio theatres as part of the festival programme between 20th June and 22nd July 2005. The Festival Director also provided summary statistics of festival participants in other locations in the city (as opposed to audiences for venue based performances).

Secondary analysis of Sheffield Theatres box office data indicates that performances consistently achieved near capacity audiences at 34 productions at the Crucible Theatre (a further eight productions took place at the independent Merlin Theatre in the City). The box office data reveals that 60% of tickets sold were at full price. However, records of concessionary tickets sold show that nearly 27% of audiences were 16 years or under; 10% were 60 years or over and 3% were in full time education or students. Sheffield Theatres welcomes this high attendance of young people aged 16 years or under.

At the point of sale, Sheffield Theatres box office asks for purchasers post codes. The post codes of purchasers of tickets to events in the 2005 festival show that audiences were drawn from a wide range of post code districts in Sheffield. Thus the Children's Festival contributes to Sheffield Theatres objective of seeking to widen participation by attracting new audiences.

This finding illustrates how other arts venues may consider how festivals can contribute to their audience development objectives and particularly in their potential for attracting 'new' audiences for the arts.

Other elements of the Festival programme for which estimates of participation were recorded are summarised on the following table:

Table 4.22 Sheffield Children's Festival programme and participation

Programme element	Schools/Groups	Number of participants
Ponds Forge	10	400
Winter Garden Music	7	210
Dance programme	2	150
Mpopoma Dance Ensemble	8	240
Visual arts residencies	93	7560
Carnival	27	1800
Stepping Stones to the Future	9	1500
Mary's Market	8	240
Street Decoration	6	750
Individual commissions	9	1500
iceSheffield	33	1000

The emphasis on children's participation in the production and staging of the festival makes the separation of an 'audience' difficult. The extensive involvement of so many schools and groups is an impressive achievement of the festival.

4.14 Audiences for literature festivals in Yorkshire

In the absence of the Beverley Literature Festival from the audience survey, it was decided to review the content of research conducted by Audiences Yorkshire on Literature Events in the region which reported in January 2003. In this research, 754 questionnaires were returned from three festivals – Ilkley, Beverley and Off the Shelf (Sheffield).

The main findings concluded that brochures were the main form of communication that raised awareness of these festivals and that word of mouth recommendations were also high (complementing the importance attached to 'ambassadors' in the case study survey). Audiences also rated festival programmes very highly, emphasising the event/performance itself, value for money and atmosphere. Obtaining information and ease of booking received the weakest ratings in this survey. While these considerations were not seen as being significant, this finding does support a recommendation that information sources and particularly web-based access to information on festivals should be reviewed.

Almost 75% of respondents had previously attended a live literature event, with the reputation of the author as the main reason for attendance. The greatest number of respondents indicated that they would travel up to an hour to attend a literature event.

The majority of the respondents were aged 35-64 with over 50% in employment and 20% retired. White British was the only significant ethnic origin represented. 95% of respondents lived in Yorkshire, principally in the festival areas of Ilkley, Beverley and Sheffield. Sixty nine per cent of those people completing the questionnaire were women.

Following these research findings, Audiences Yorkshire recommended that literature festivals work together to promote a year round programme of events. Recommendations also focused on marketing, audience development and profiling.

4.15 Other research on festival audiences in Yorkshire

The other recent audience survey recently reported and relevant to this research was also conducted by Audiences Yorkshire. This study (*Mapping the Matrix, June 2004*) examined characteristics of the audiences for new media / digital arts festivals, and was undertaken in consultation with The Matrix, a network of Arts Council regularly funded digital and new media organisations in Yorkshire. Attenders at five festivals were surveyed, resulting in a sample of 478 completed questionnaires.

This research revealed distinctiveness in the audiences for each of the participating festivals, though the largest proportion of attenders overall were interested in the content, combined with a professional or academic interest. Almost 20% of respondents were staying overnight in the region, indicating a contribution to the tourism economy. Over 66% were aged under 35, almost 50% were aged under 25 and the great majority of these attenders were students. This result indicated the capacity of digital arts to attract an 'elusive' audience. With the exception of one of the participating festivals, there was a significant gender imbalance, with more male than female attenders.

Following this research, Audiences Yorkshire recommended that the promoters of digital arts festivals needed to adopt a proactive approach to data capture and that given the nature of the art form and the comparatively young demographic profile of attenders, e-marketing should be a key means in promoting such festivals.

Both of these suggestions reinforce recommendations that are highlighted in this research.

4.16 Recommendations arising from the audience surveys

Building audiences is not just a matter of increasing the overall number of attendees at arts festivals. Festivals need also to work on deepening the

relationship with existing audiences and broadening the appeal of their festivals through targeting and programming for audience participation wherever possible.

Some possible approaches to achieving this are suggested by the survey results reported above and by experiences from elsewhere:

- developing the relationship between arts festivals and individual attenders may be encouraged through the provision of participatory workshop events and 'master classes' as indicated most notably in the Sheffield Children's Festival, Rotherham Diversity Festival and Bradford Festival.
- festivals need also to consider the extent to which they may need to work to improve access physically and geographically, socially and psychologically, with a view to attracting greater attendance from under-represented groups.
- relationship, database and electronic marketing approaches may be useful in nurturing, targeting and communicating with audience segments and there may be a training and development opportunity for festivals in this regard. There may also be potential in sharing audience information across the sector, and for a strategic review of current approaches to electronic marketing to be conducted.
- in their study of literature festival audiences, Audiences Yorkshire suggests the establishment of 'joint planning sessions' with a focus on audience groups, programming, timing and marketing. This may be considered for festivals in other art forms and / or by sub-region within Yorkshire.
- the importance of 'ambassadors' for arts festivals is noted in the findings from the case study survey. The setting up of loyalty schemes for regular attenders and to encourage the introduction of new audience members may be considered. Such schemes are in place in the York Early Music and Harrogate festivals and may be a prospect for other festivals. Audiences Yorkshire also proposes such a scheme for literature festivals.

Attracting tourists may be an objective for some arts festivals as part of wider efforts to develop audiences. However, not all festivals realistically will appeal to tourists and, where they do, the interests of potential tourist and local audiences may not overlap neatly and may need to be balanced. Tourists can be significant segments of some festival audiences, so understanding their motivations, interests and experiences can be important, although it cannot be assumed that these are necessarily shared. There may be tensions and contradictions between festivals seeking to develop artistic content and agencies promoting access for

disadvantaged local groups and the tourism sector's desire to attract 'cultural tourists'.

- ways of attracting tourists to arts festivals in Yorkshire may also be the subject of training and development for the sector

Other more specific recommendations arising from the above surveys are:

- festivals need to continuously monitor their audiences' interests in terms of content preferences and interest in participatory opportunities
- estimations of audience spending are a key indicator of the economic impact of festivals. Where opportunities exist, festivals should gather such data to assist as part of their gathering evidence of their contribution to local economies
- while it is evident that attenders are currently very satisfied, arts festivals in Yorkshire may consider how their evaluation processes inform continuous improvement, to enable them to maintain such satisfactory responses. This suggestion is developed later in this report in the context of a proposed benchmarking approach for festivals
- opportunities for the sharing of knowledge and experience regarding the attraction of tourists to the region's festivals and the role that the tourism sector may play in encouraging tourist attendance should be considered.

Section 5 - The policy context for arts festivals in Yorkshire

A detailed analysis of policies relating to arts festivals in Yorkshire is beyond the aims agreed for this research. However, an appreciation of the connections between festivals and policy agenda and programmes at several levels may assist in the development of a case for further support for the sector. This section therefore frames arts festivals in Yorkshire in connection with relevant selected international, national and regional policies and programmes. It considers the implications of these policies for the sector in Yorkshire as well as how arts festivals are already contributing to the delivery of policy objectives at a number of levels.

Policy documents have been searched for content that makes explicit reference to festivals. There have also been direct communications with some relevant policy agencies and organisations.

The section also identifies where festivals may already be making contributions to meeting policy objectives that may not be acknowledged. This section also seeks to identify where policy programmes and agencies may contribute to the development of the arts festivals sector in Yorkshire. There is also a brief outline of the roles of professional associations relating to the sector.

5.1 The European policy context

The Yorkshire and Humber Regional Office in Brussels provides a potential gateway for arts festival organisers to European Union programmes in the field of culture. The Regional Office aim is to 'advance Yorkshire and Humber's development as a world-class, international region by:

- providing an accessible base for Yorkshire and Humber organisations visiting Brussels
- promoting the region's strengths in Europe actively and consistently
- effectively influencing European Union policies, and
- giving targeted advice and plain English information on European Union policies, funding and other opportunities'

The Regional Office has to date not worked in the field of culture, but the Office Director indicates that they 'have plans to get much more actively involved'. She goes on to note that, 'as a resource, the office is always available to be approached and to help in finding links with other European regions around specific issues and there is no reason why we could not do some work on arts festivals.' Further details on the work of the Regional Office can be found at: <http://www.rayh.gov.uk/index.cfm?routine=content&channel=European%20Office>

A specific European Union programme that is relevant to arts festivals in Yorkshire is *Culture 2000*. This annual programme (likely to be re-launched in January 2007) supports cooperation between creative artists, cultural operators, private and public promoters, cultural networks and other partners in the fields of cultural expression; dialogue; heritage and diversity and; creativity. As in many European Union programmes, the participation of citizens and trans-national dissemination are key criteria.

The European Commission has indicated that all future projects to be approved for support under the *Culture 2000* programme must seek to address at least one of the following three themes:

- the citizen
- new technology/media addressing creativity
- tradition and innovation; linking the past and the future

Particular attention will also be given to projects bringing together cultural operators within the European Union and the recently acceding countries. There is no specific arts sectoral focus in the programme for 2006.

European regional policy initiatives also comprise cultural cooperation actions in some cases. The Interreg III initiative, for example concentrates on cooperation between states, regions and cross border areas. It finances a programme of cooperation between coastal states of the Baltic, for example, which includes a cultural dimension.

The Leader + initiative encourages cooperation and the establishment of networks between organisations in rural areas, including the promotion of natural and cultural heritage.

The Objective 1 programme remains relevant for festival organisers in South Yorkshire. However, all Objective 1 programme resources need to be committed to projects by 31 December 2006 and all funds spent by 31 December 2008. Further details on the Objective 1 programme for South Yorkshire can be found at <http://www.gos.gov.uk/goyh/eurofund/o1/?a=42496>.

European Union programmes are notoriously complex to access and the need for transnational networks is critical for successful applications. However, expert support and advice may be obtained from the Yorkshire and Humber Regional Office as noted above and also from the official Cultural Contact Point for the European Union in the United Kingdom - Euclid.

This agency provides advice regarding potential contacts in cultural sectors across the European Union as well as on funding application processes. Further information on Euclid can be obtained by visiting <http://www.euclid.info/uk/index.htm>

5.1.1 European professional associations relating to arts festivals

Several professional associations relevant to arts festivals in Yorkshire also exist at a European level. The first of these, with the most direct relevance to the sector is the International Festivals and Events Association Europe (IFEAE).

IFEAEInternational brings together cultural festival and events organisations, destination management and marketing professionals and various other related bodies. Through its conferences, 'behind the scenes' events, special interest meetings and workshop programmes, IFEAEInternational provides a platform for the sharing of ideas and best practices in festival management. The association also promotes networking, both amongst its members and between them and related bodies. Besides the European association the International Festivals and Events Association has sister groupings in North America, Asia, Africa and Australia. IFEAEInternational is supported by the European Union.

IFEAEInternational office administration moved to Sheffield Hallam University in summer 2005. The director of the Harrogate International Festival and, one of the co-authors of this report are Board members of IFEAEInternational.

Based in Gent, Belgium the European Festivals Association (EFA)represents more than ninety performing arts festivals and eleven national festivals associations in thirty five European and non-European countries. EFAEuropean 's overall aim is to promote the significance of festivals and their important role in cultural cooperation. At a strategic level, it offers opportunities for festival practitioners to access management research and cultural data. Further details on the work of EFAEuropean can be found at: <http://www.efa-aef.org/efahome/>

The European Forum for Arts and Heritage (EFAH) aims to increase recognition of the cultural dimension of Europe through:

- 'dialogue with European decision makers, seeking to influence their understanding and action
- enabling members to integrate the wider European context in their daily work
- sustaining a broad notion of cultural policy, seen as a factor of social development'

Based in Brussels, EFAHEuropean provides an advocacy platform in lobbying for the cultural sector broadly in the European Union and other European institutions.

Further details on the work of FAHEuropean can be found at:

http://www.efah.org/en/about_efah/aims/leaflet.pdf

Festivals in Yorkshire may benefit from greater exposure to and linkage with their European counterparts. Such links may provide useful professional connections, programming and management ideas as well as possible routes into European Union funding programmes. Establishing a Yorkshire chapter of the International Festivals and Events Association, given its office base in Sheffield may be a consideration. The emerging interest in culture in the European Union office of the Yorkshire and Humber Assembly is noted above. Cultural agencies in the region should encourage this interest and promote Yorkshire's arts festivals as part of this agenda.

5.2 The United Kingdom national policy context

When planning for the 2004 annual International Festivals and Events Association conference held in Sheffield on the theme of 'festivals and communities', a co-author of this report communicated with several government departments concerning the conference programme. It was found that the subject of festivals' relationships with local communities related to several Government policy agenda, albeit indirectly and without explicit recognition. Examples included urban policy, sustainable communities and neighbourhood renewal under the Office of the Deputy Prime Minister and; active communities and volunteering under the Home Office. However, it was concluded from these discussions that the area of festivals related most closely to the work of the Department for Culture, Media and Sport in connection with several areas of policy.

The first of these, **Culture at the Heart of Regeneration** makes explicit reference to 'bringing a community together around an arts event' in the context of culture as a 'driver' for regeneration in rural and urban areas. The policy also makes connection with the Government's Sustainable Communities Plan in recognising the importance of 'organic' cultural developments emerging from local needs, stressing that 'participation in cultural activities delivers a sense of belonging, trust and civic engagement.' While there is no explicit mention of arts festivals here, the connection can be made readily as arts festivals are, demonstrably, a means for bringing about such participation.

Much of the emphasis of Culture at the Heart of Regeneration is on the physical regeneration of sites, 'iconic', landmark buildings and so on. The policy document does highlight the contribution of festivals to a limited extent through the Capitals of Culture project and Ulverston, Cumbria's re-branding as a 'festival town'. But apart from this, references to festivals are disappointingly few.

This point is alluded to in responses to the formal consultation on the policy where, 'there was a general feeling that too much emphasis was put on buildings and that there is a need for more focus to be put on smaller scale community based schemes, concentrating on the people involved.'

The importance to rural communities of 'fetes, country shows and festivals, including their often high quality cultural events' was also mentioned in the formal responses to the Culture at the Heart of Regeneration policy document.

The list of respondents to the Culture at the Heart of Regeneration consultation process included the following organisations from the Yorkshire region: Bradford Council; Harrogate International Festival; The Cathedral Church of St Peter, Bradford and; Centre for Tourism and Cultural Change, Sheffield Hallam University. Consideration should be given to the potential for coordinated responses on behalf of the arts festivals sector in Yorkshire to other relevant policy consultation exercises.

Secondly, **Creative Partnerships** is the Department for Culture, Media and Sport and Arts Council England's flagship programme in the cultural education field. This programme aims to give school children aged five to eighteen and their teachers the opportunity to explore their creativity by working on sustained projects with creative organisations and individuals including architects, theatre companies, museums, cinemas, historic buildings, dance studios, orchestras, film-makers and website designers.

The Creative Partnerships scheme was initially launched in May 2002 in sixteen areas across England, including the South Yorkshire Coalfields and Bradford. A Creative Partnership was launched in Sheffield in 2005. Creative Partnerships are 'committed to ensuring that where similar initiatives already exist, links will be made.' This commitment is directly relevant to the case of the Sheffield Children's Festival, where opportunities to explore creativity through curricula and extra-curricula activities have been developed since 1992. It is assumed that the expertise built up through the Festival over the past thirteen years will inform the work of the Creative Partnership in Sheffield.

The third of the Department of Culture, Media and Sport areas of policy considered here in relation to arts festivals is **Tomorrow's Tourism Today**, the Government's vision and strategy for the development of the inbound and domestic tourism industry.

In her introduction to the strategy, Secretary of State for Culture, Media and Sport Tessa Jowell notes that there is, 'a strong relationship between the successful development of tourism and the strengthening of the cultural assets of the

country.’ In listing these assets, the Secretary of State makes reference to, ‘the vibrancy of our communities.’ This vibrancy is expressed well through arts festivals.

The overall ambitions for the tourism industry set out in the strategy include reference to the Government, regional bodies, local authorities, the voluntary sector and the (tourism) industry being committed to meeting and exceeding the expectations of visitors, by ‘fully recognising and exploiting the links between tourism and the cultural and sporting life of this country, by bringing events and programmes together into unified plans.’

The strategy also encompasses regional issues, with particular focus on rural communities, coastal resorts and major cities. The Tourism Reform Plan implemented in April 2003 as part of this policy placed the strategic lead for tourism in England at the regional level with the Regional Development Agencies, thus Yorkshire Forward’s strategy for tourism and its implications for arts festivals is considered in the section on regional policies below.

Effective marketing and the *development of electronic media* are the first combined priority identified in the strategy. The England Net initiative which aims to allow on-line access and booking capability to ‘quality assured tourism products and services’ may be relevant for some arts festivals in Yorkshire. All events in England qualify for inclusion on Visit Britain’s websites. Further details on England net can be found at: <http://www.englandnet.co.uk/>

This section of the strategy also refers to the need for the creation of ‘coherent, coordinated (web based) programmes which avoid duplication or conflicting messages.’ A review of the range of web-sites providing details on arts festivals in Yorkshire and the scope for collaboration between Yorkshire regional tourism and cultural agencies may therefore be worthwhile in this context.

Arts festivals ability to demonstrate tourist visits and spending relates to the Tourism strategy’s aim of improving ‘the data on which business decisions are based’. Here, the regional development agencies will, ‘ensure that data is collected to evaluate the impact of tourism in their regions.’ A review of the extent to which tourism data associated with arts festivals is captured at the regional level in Yorkshire is recommended in this context.

At a national level, festivals are also subject to a internal debate at **Arts Council England**. This debate has yet to reach the position of being formally a review of Arts Council England policy and is therefore not considered here.

5.3 The regional policy context

The ten year economic development policy for the Yorkshire region is set out in the Regional Economic Strategy for 2003-2012. The 'over arching target of the strategy is to achieve above European average growth in GDP'. The relationship between arts festivals in Yorkshire and the Regional Economic Strategy must therefore be seen in this economic development context.

However, a case can be made that arts festivals in Yorkshire can demonstrate linkages with the Regional Economic Strategy priorities and that the sector reflects statements and claims made for the region. Arts festivals also have the potential to contribute to achieving and demonstrating some of the 'cross-cutting themes' identified in the Regional Economic Strategy. These include partnership working, geographic adaptation, social inclusion and diversity and, creativity.

Arts festivals may also be viewed in the context of restructuring in South Yorkshire, economic growth in West Yorkshire and the Humber Trade Zone and diversification of the rural economies of North Yorkshire and the East Riding.

A case may be developed that arts festivals can contribute to addressing the challenges of low business start up rates and lifting the most deprived areas out of decline.

Priority actions in the Regional Economic strategy include, 'to strengthen tourism through more coherent and customer focused marketing and strategic investment in visitor and environmental assets' and 'growing the region's businesses focusing on key clusters' including the cultural and creative sectors.

Arts festivals may also evidence their role in encouraging civic pride and dynamism, in building strong and inclusive communities and in demonstrating the assertion that, 'the region's people have a strong, distinctive sense of community and of place.'

A key link to the Regional Economic strategy is the Cultural Strategy, adopted in 2001. The Action Plan for this strategy is reviewed below, but it is worth noting the statement in the Regional Economic Strategy relating to the cultural sector, of which arts festivals are a part:

'These (cultural) assets are part of the lifeblood of the region and underpin rural and urban renaissance. They assist in attracting and retaining skilled people. They support tourism. And the cultural and creative industries make a weighty contribution to employment.'

The Regional Economic strategy further commits ‘the region to delivering a spread of initiatives that combine economic growth with delivery of key elements of the Regional Cultural Strategy. These will include projects to grow the cultural and creative industries (making strong links to the digital cluster and to the voluntary and community sectors).

The region will also support the development of genuinely world class visitor and cultural attractions and events. This commitment relates to the recently produced Major Events Strategy, the Executive Summary of which, dated August 2005 is reviewed below.

Challenges identified in the Regional Economic Strategy include how to maximise the contribution of the cultural sector to the economy, how to utilise creativity in business and in promoting social inclusion, and how to promote nightlife and cultural opportunities that add to the feeling of life and buzz in the region and help it to attract and retain young people and graduates.’

Making Yorkshire’s towns, cities and villages attractive places in which to live, work and invest through urban and rural renaissance schemes is also highlighted in the Regional Economic Strategy. Here the potential of tourism is noted in the context of the Renaissance Towns programme with an emphasis on outcomes relating to wider ownership, local agreement on priorities, and strong local championing of delivery. ‘The region will adopt a strategic and coordinated approach to growing the tourism sector through a Tourism Action Plan, taking full account of the potential in our rural areas, coastal towns, cities and tourism gateways, and focused through the urban and rural renaissance approaches.’ Again, arts festivals can evidence contributing to these principles.

The need for more effective marketing of the region, making full use of the ‘Yorkshire – Alive with Opportunity!’ brand and building on local assets and resources is addressed in the Regional Economic Strategy. Local assets and resources of course include the region’s arts festival programmes

The Regional Cultural Strategy Action Plan 2004-2006 guides the work of the Regional Cultural Consortium - Yorkshire Culture in delivering on the cultural components of the Regional Economic Strategy.

Within its formal role, Yorkshire Culture has five main points of focus:

- the development and strengthening of a strategic approach to regional cultural planning, expressed through the regional cultural strategy
- the consolidation and promotion of culture in, for example, local authority planning

- the exercise of leadership and authority in cementing the role of culture in regional economic and social regeneration
- the development of cultural data and intelligence to be the prime regional focus in developing national cultural data policy
- the promotion of regional distinctiveness through involvement in national policy development.

Yorkshire Culture therefore has a clear role in relation to the arts festivals sector in the region.

The Regional Cultural Strategy Action Plan is situated within the overall regional strategic framework, as summarised in the following table:

Table 5.1 Yorkshire Culture Vision and Regional Cultural Strategy

The Yorkshire & Humber Strategic Framework					
Lead partners: Government Office for Yorkshire and the Humber, Yorkshire Forward, Yorkshire and Humber Assembly					
VISION					
An Advanced Economy	Excellent Infrastructure	High Quality Environments	Educated and Skilled People	First Class Quality of Life	Good Governance and Civic Participation
↕					
REGIONAL STRATEGIES					
Regional Planning Guidance / Regional Spatial Strategy (Yorkshire and Humber Assembly)	Regional Economic Strategy (Yorkshire Forward)	Regional Cultural Strategy (Yorkshire Culture)	Regional Housing Strategy (Yorkshire and Humber Assembly)		
↕					
Regional and Sub-regional Investment Planning					
↕					
Sub-Regional Partnerships Local Authorities Local Strategic Partnerships [Public / private partnerships] Local cultural strategies with community plans	DCMS Cultural Development agencies and lottery distributors: Arts Council England, Yorkshire Community Fund / New Opportunities Fund (merging) English Heritage Heritage Lottery Fund Screen Yorkshire Sport England, Yorkshire Yorkshire Museums, Libraries & Archives Council Yorkshire Tourist Board		Private Sector Voluntary & Community Sector		

Yorkshire Culture notes that the Regional Cultural Strategy operates and must deliver within this framework, in accordance with regional priorities and aspirations.

The action plan which follows from this identification of the strategic framework outlines eight areas of activity that form the basis of Yorkshire Culture's work for 2004-2006. These activities are designed to capture the major impacts, both real and potential, of the cultural sector in Yorkshire & Humber. Many of these areas of activity to a greater or lesser extent can be related to the arts festival sector.

First, arts festivals can point to tangible contributions to the *access* area of activity, highlighting their work to encourage diversity in programming, audience and community participation and, social inclusion. Second and in some cases, arts festivals contribute to the region's *cultural tourism and regional profile* through their role in 'the marketing of the cultural product as a regional asset for visitors' and in developing the cultural product for visitors.

Third, the arts festival sector could benefit from drawing on Yorkshire Culture's work in *developing the cultural sector internally within the region* through its support for Yorkshire's existing cultural infrastructure, the development of new approaches to revenue / finance, enabling growth in the sector through business support programmes and skills development in the sector.

Fourth, the arts festival sector can contribute to *developing the cultural sector's external face outside the region* through its participation in cultural developments in wider regeneration / renaissance schemes. Fifth, the arts festival sector can demonstrate its work with *education and young people* in developing the role of cultural activity within education environments and in young persons' provision. Sixth, the role of festivals in contributing to the *health and well-being* agenda has been noted elsewhere in the United Kingdom, for example in some New Deal for Communities and Sure Start projects. This issue was addressed in the report, *Regeneration, Community Facilitation and Social Inclusion: The Role of Cultural Activity*, produced for the Government Office of Yorkshire and the Humber and Yorkshire Culture in 2003. Here evidence was presented to demonstrate festivals' potential role in developing cultural provision in social care, health and well-being environments as part of the wider encouragement of cultural activity.

Seventh, the arts festival sector in Yorkshire may both contribute to and draw from *intelligence* relating to cultural activity in the form of data and evidence based on research. Eighth and finally, arts festivals may both contribute to and benefit from *advocacy and leadership* activities undertaken by Yorkshire Culture. This includes their role in developing the case for culture to leaders / decision makers and in drawing on leadership and management initiatives in the wider cultural sector.

The final document considered here at the regional level is **A Major Events Strategy for Yorkshire**. This work has been commissioned by Yorkshire Forward in conjunction with 'a number of important regional stakeholders who have an

immediate interest in such a strategy.’ A Synopsis Report dated August 2005 has been made available for the purposes of this research on arts festivals in Yorkshire. However, it must be made clear that this report is at a draft stage and has not been formally adopted by Yorkshire Forward.

The main content of the synopsis report is outlined here along with comments on its implications for arts festivals in the region, should the strategy be accepted and attempts made to implement it.

The project brief for the development of a major events strategy specified five ‘key result areas’ as follows:

- provide an overview of major events already based in Yorkshire and Humber, and determine whether their contribution to the regional economy is being maximised
- look at the totality of cultural and sporting events in the region with a view to examining how they are able to achieve a greater impact on the region and the region’s assets
- examine the scope for attracting new events into the region by virtue of the physical and intellectual assets, which can be further grown to impact on the Regional Economic Strategy
- define how a suitable vehicle can be developed to manage the growth of this area of activity
- examine funding mechanisms from total public to total private finance

Key recommendations are summarised in the synopsis report. The ‘comprehensive analysis’ that underpins the recommendations are provided in the final report of the Major Events Strategy which, unfortunately, was not made available for this research.

The recommendations contained in the Major Events Strategy Executive Summary suggest that:

- there needs to be a ‘significant shift in focus, both in the role events play within the Regional Economic Strategy and the strategies of key stakeholders, and in regional attitudes and action’
- the involvement and commitment of the five major cities (Bradford, Hull, Leeds, Sheffield and York) is a prerequisite to the success of the major event strategy
- the role of the region wide agencies, led by Yorkshire Forward, is fundamental to developing and implementing the strategy

- there is an opportunity to develop lead competencies in and around five “strategic hubs” which coincidentally align with the five major cities. These hubs are recommended as the manner in which to develop competencies in one or more of the following categories of major events:
 - Sport
 - Arts/culture
 - Meetings, incentives, conventions and exhibitions
 - Entertainment

- the proposed Strategic Event Hubs will assume the leadership role across the region in developing the region’s competencies. Each will reflect the particular event type associated with the themes which present the greatest opportunity for major event success:
 - Sheffield – sport
 - West Yorkshire – cultural diversity
 - North Yorkshire – outdoor activities
 - The coast – maritime activities
 - Leeds – business and entertainment

The key recommendations go on to make a number of proposals concerning the planning, programming, resourcing and leveraging of major events based on the above named themes and lead sub-regions.

The recommendations also suggest that key skills do not exist in the region ‘to a level appropriate to the needs of the strategy. They will need to be imported from elsewhere.’

There is much to question about the premise, findings and recommendations made in the synopsis document. It is difficult to fully critique the strategy without full details of the underpinning research, and there is no statement in the synopsis relating to the risks and costs attached to pursuing large-scale events against competition from other world regions.

It would seem that the strategy is based in particular on major sporting events in, for example Northern Ireland, Scotland, the Northwest of England. Examples from Australia, the Gulf States and Asia are also cited, with most of these relating to sport events.

There is a sense that approaches developed in these other locations are being promoted to the region without sufficient attention to local ownership and control,

as reflected in the Regional Economic Strategy, particularly if the necessary skills are not available in the region and will need to be imported.

Moreover, the working definition of 'major event' used in the report as being one which is defined in economic terms as generating an economic impact of £1 million and/or which attracts significant media coverage seems crude and arbitrary. Would this definition be acceptable across the region? How would arts festival stakeholders define 'major' in this context?

The subsuming of 'region-wide strategies for all events (major or otherwise, cultural and sporting) that will increase social welfare and regional asset utilisation' within a strategy with a main focus on the development of 'major' events seems to be inappropriate. There would be a risk that anything deemed less than 'major' (however defined) would be lost in the strategy's major thrust.

The specification of the event hubs appears stereotypical and simplistic. It remains to be seen whether stakeholders in the five major cities will be content to be 'pigeon holed' in this way.

5.4 The sub-regional policy context

Cultural partnerships, prospectuses and action plans are in varying stages of development in the four sub-regions of Yorkshire. The most advanced of these and with the clearest statements about the role of festivals, is the Cultural Prospectus for York and North Yorkshire, launched in 2004. This is reviewed here as an example which may provide useful comparison for the other sub-regional cultural forums and sub-regional investment planning processes.

The requirement to create these sub-regional strategies may be seen in the contexts of the Regional Economic Strategy and Regional Cultural Strategy Action Plan as discussed above. An example of their rationale is also set out below in relation to the following key factors:

- better identification of need and opportunity for cultural development at the sub-regional level
- concern about the lack of regional prioritisation of cultural investment decisions and the resulting difficulty in determining the appropriate level of support for cultural projects
- the need for better coordination and partnership between the large and often fragmented cultural sector that consists of a wide range of partners including Department for Culture, Media and Sport agencies, local authorities, private sector developers, and voluntary and community sector organisations

- the needs for strong relationships between the cultural sector and the sub-regional and regional investment planning processes
- the avoidance of project duplication and problems with future sustainability.

(Report to Association of West Yorkshire Authorities by Leeds City Council and Yorkshire Culture, January 2004)

The content of the Cultural Prospectus for York and North Yorkshire and its particular focus on festivals is reviewed here. The proposals here may be useful in informing considerations of the extent to which the other Yorkshire sub-regions address the arts festival sector.

The Cultural Prospectus for York and North Yorkshire develops three priority cultural themes, chosen because they are seen to be:

- transformational - 'projecting a stronger, more dynamic, exciting and youthful brand image of North Yorkshire as a place to live, to do business and to visit
- happening now - with momentum, partners identified and deliverable
- built on strengths - landscapes, coastline, heritage and digital clusters
- economically focused - linked with tourism, infrastructure, the dynamism of York and Harrogate, transforming Scarborough and the rural economy
- high Impact - stimulating interest, action, joint working

The theme areas identified are:

- festivals and events
- heritage landscapes
- outdoor adventure

In establishing its goals and objectives under the festivals and events theme, the Cultural Prospectus makes explicit reference to the Regional Economic strategic aim of growing existing and new business and the priority action of strengthening tourism

Specifically in relation to festivals the Prospectus seeks to:

- increase visitor spend, through a coordinated world class programme of festivals and events
- support inward investment and attract businesses through improving the quality of life

- transform the North Yorkshire cultural brand, by combining the traditional with the innovative in programming of the highest international quality

The five year targets set for the strategy are:

- annual turnover of the festival sector to increase by £1.5m
- direct audience spend to increase by £10.5m
- additional 15 full time equivalents

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- additional 15 full time equivalents

The Prospectus sets out the strengths of the festival sector in North Yorkshire, including claims that the sector currently includes over 50 significant festivals with paid staff and over 100 festivals in total. The document suggests that there is no evidence that capacity has been achieved in the sector.

The prospectus makes reference to much cited research that demonstrates the positive economic benefits associated with festivals, including the British Arts Festivals Association study (*Festivals mean Business, 2000*), the Association of Festival Organisers study on the impacts of folk festivals and the Arts Council England, East Midlands research, as well as research by CREATE on the economic impact of festivals in Scarborough, and research on the economic impact of festivals in York.

The development programme set out for the festivals theme centres on defining a programme of activity, where investment would be used to:

- develop a coordinated North Yorkshire festivals network and marketing strategy. This would include resourcing headline acts for fifteen festivals and investigating web-based marketing options
- provide bespoke business development to support fifteen festivals. This will enable festivals to sustain increases in capacity at the end of the programme
- significantly develop or instigate five new festivals over a five year period.

It is not clear from the Prospectus why fifteen festivals will be supported, nor how these festivals will be identified. Indeed, the prospectus states an aim of increasing the number of festivals supported to twenty during years three to five of the

strategy. It is also not clear why five new festivals should be developed over the course of the strategy.

The ambition expressed in the Cultural Prospectus is admirable though and is likely to be the strongest statement of support for the region's festivals that currently exists at this level.

Work is currently underway in implementing the strategy and in particular through the work of CREATE through their report, *Transforming Festivals and Events in North Yorkshire*. In this report, three broad areas of action are identified:

- business support and networking
- product development
- marketing

Under business support and networking, the CREATE report recommends the establishment of a 'festivals and events sub-cluster' serviced by a small development team. The recommendations relating to the proposed work programme for this cluster are worth repeating here in full as they will be of interest to the sector throughout the region.

CREATE propose that the development team for business support and networking will:

- gather and maintain accurate information regarding festival and event activity and disseminate it appropriately
- manage an 'anti-clash' diary and help to co-ordinate festival and event timing throughout the sub-region
- create a forum/association for festivals and events through which organisers can begin to steer the activities of the agency
- advocate to policy makers and funders the economic, social and cultural impacts of festivals and events
- conduct a skills audit and needs analysis of key festivals and events and design a programme of seminars and/or one-to-one sessions to address deficits
- explore a joint seminar/master class programme with East Midlands Arts and others
- begin to develop partnerships on behalf of the sector with mainstream agencies such the Small Business Service, Job Centre Plus, Learning and Skills Council, Sector Skills Council etc.

- advise festivals on support available from these mainstream agencies and signpost them on. Raise awareness amongst festivals of the work of voluntary sector agencies such as Councils for Voluntary Services or Volunteer Bureaux
- negotiate group membership of national and international festivals associations and investigate member insurance policy
- help to develop and support local festival and event networks and associations where appropriate
- identify key festivals by negotiating with North Yorkshire Culture the criteria for identification as such
- develop a programme of development for key festivals along the lines of the East Midlands Arts festivals project
- develop printed and online resources for use by all festivals and events which should include:
 - venue directory
 - kit sharing
 - health and safety and licensing guide
 - standardised evaluation kit
 - funding opportunities
 - partnership opportunities
 - knowledge sharing
 - discussion forum
- develop a skills sharing programme between key festivals and aspiring festivals
- initiate a venue audit and investigate new outdoor venue opportunities for a 'Live in The Landscape' festival product
- develop a partnership with English Heritage to identify venue opportunities within their historic properties
- develop 'Live in The Landscape' in conjunction with key festival organisers.
- instigate and administer a dedicated festival development fund
- develop projects with key partners such as the Arts Council who can invest in product and programming by potentially offering money for commissions which might appear at several festivals over the year
- market all our venues to promoters from across the country and beyond so as to maximise investment in festivals and events from the private sector

This is an impressive proposal for an extensive range of business support activity on behalf of festivals in North Yorkshire, reflecting some creative thinking and ambition for the sector. However, it appears to be a rather daunting list of work and it remains to be seen how the sector and stakeholders can prioritise activity. The CREATE report also makes proposals for product development and marketing that reflect the objectives of the Cultural Prospectus on the theme of festivals.

These include a 'Live in the Landscape' project that will involve high profile cultural events taking place in a series of natural settings. This proposal makes connections with spatial theme three of the Sub-Regional Investment plan.

There are also recommendations relating to the management of a festival development fund that will make 'at least an additional £500,000 per annum available to festivals for the life of the Sub-Regional Investment Plan'.

It will be interesting to monitor progress in the North Yorkshire sub-region. There is certainly evidence here of a developing and coherent strategic sub-regional approach to planning, development and support for festivals.

5.5 The local policy context

Local cultural strategies have been developed in recent years in response to Department for Culture, Media and Sport guidance on cultural strategies produced in 2000, *Creating Opportunities*, and also more recently in relation to the Regional Cultural Strategy and Regional Economic Strategy.

Many of these local cultural strategies contain some fairly generic content reflecting the guidelines and broader strategic context within which they have been developed. Thus, there is typically content concerning the character and distinctiveness of culture in local contexts. References usually relate to the local cultural strategy building on diverse landscapes, heritage, built and natural environments along with indicators of cultural activity in the district in question.

Relationships with other areas of policy including regeneration, neighbourhoods, social inclusion and education are commonly highlighted.

The objectives of local cultural strategies typically include reference to:

- enhancing and promoting the image of the district in question
- developing the cultural sector and creative industries
- developing tourism
- raising community achievement and aspirations
- ensuring community access and participation
- promoting health, well being and social cohesion through cultural activity

Implementation of the strategy is commonly devolved to a local cultural partnership, as some proposed activity is contingent on collaboration with other actors for delivery. There are more or less developed implementation and action plans. Many strategies are broad statements of intent with some including acknowledgements of resource constraints and the discretionary nature of some

areas of cultural provision for local authorities. Other challenges that are typically identified for local cultural strategies include the fragmentation of the cultural sector, sustainability of the sector and the lack of previous strategies in this area.

Specific references to festivals in the cultural strategies of the cities and districts hosting the case study festivals are highlighted here, along with statements and objectives that relate to the festivals. A similar approach may be adopted to explore connections between festivals and local cultural strategies in other settings.

Some specific references to festivals contained in the local cultural strategies in the cities and districts that host the case study festivals include the following direct references to festivals:

- coordinate development and promotion of district wide festivals (Bradford). Ilkley Literature and Bradford Book Festival receive specific mention in the context of the cultural strategy's link with education policy
- support locally based cultural events, organisations, facilities and activities throughout the district (Bradford)
- several major events attract many visitors, particularly the Harrogate International Festival
- cultural activities such as the Hull Jazz Festival, Hull Sea Shanty Festival and the Hull Truck Theatre programme have all brought a new and enhanced reputation to the arts in the city. These make an important contribution in the context of countering negative stereotypes about Hull
- North East Lincolnshire hosts major festivals like the Beachcomber Jazz Weekend, Cleethorpes Folk Festival, Cleethorpes and Grimsby Dance Festivals. Cleethorpes Carnival is nationally acknowledged as one of the longest established and biggest carnivals at any coastal resort
- (East Riding Council) will support existing festivals and create new festivals and events where appropriate
- (East Riding Council) will work with its partners to devise exciting new cultural festivals to celebrate the inheritance of the East Riding especially to underline the vital role that the past plays in the present and the future. The East Riding will promote cultural tourism with year-round festivals, activities and events
- develop closer links with the local minority ethnic communities and identify appropriate means of supporting them in their cultural needs and aspirations –

milestone launch of the Rotherham Diversity Festival as part of the Rotherham Show in 2002

- develop an annual Youth Arts Festival as a key festival for the Borough (Rotherham)
- develop a Millennium Festival programme with, and for, all communities across the borough (Rotherham)
- promote the celebration of our cultural heritage by supporting local festivals (Rotherham)
- we will broaden the appeal of our events and festivals, engaging audiences from a wider catchment (Sheffield)
- to adopt the brand name 'City of Festivals' and use this as an identifiable brand for the city, in the manner of (and alongside) existing brands such as 'Science City' (York)
- to develop an annual events programme, which would incorporate existing events, new and unique one-off opportunities (York)

5.6 Recommendations arising from the policy context for arts festivals in Yorkshire

This section has indicated the substantial and wide ranging policy context affecting arts festivals in Yorkshire. It is likely that the actual and potential contributions of arts festivals to achieving policy objectives are under-recognised.

A number of recommendations follow the above analysis of the connections between arts festivals and policy at several levels. The first recommendation below however relates to professional associations at a European level.

- festivals in Yorkshire may benefit from greater exposure to and linkage with their European counterparts. Such links may provide useful professional connections, programming and management ideas as well as possible routes into European Union funding programmes. Establishing a Yorkshire chapter of the International Festivals and Events Association, given its office base in Sheffield may be a consideration. However, the interest of Sheffield Hallam University as host of the International Festivals and Events Association needs to be acknowledged here.
- the emerging interest in culture in the European Union office of the Yorkshire and Humber Assembly is noted above. Cultural agencies in the region should encourage this interest and promote Yorkshire's arts festivals as part of this agenda.

- the limited response from agencies and organisations based in Yorkshire to the formal policy consultation exercise in relation to 'Culture at the Heart of Regeneration' was noted above. Coordinated responses on behalf of the arts festivals sector in Yorkshire to other relevant policy consultations needs to be considered.
- it is recommended that the Creative Partnership recently established in Sheffield should draw on and support the ongoing work of the Sheffield Children's Festival.
- the context of the Government Tourism Strategy and the England Net initiative supports a recommendation to review the presence of arts festivals in Yorkshire in the region's tourism web sites.
- also in relation to the Government Tourism Strategy, a review of the extent to which tourism data attributable to arts festivals is captured at the regional level is recommended.
- cultural agencies in the region should emphasise the ways in which arts festivals in Yorkshire are already making demonstrable contributions to achieving Regional Economic Strategy and Cultural Strategy objectives, as highlighted above.
- significant concerns are expressed above about the draft recommendations emerging from the Major Events Strategy for Yorkshire. It is suggested here that the recommendations as drafted in the Executive Summary of the Synopsis Report would not be in the interests of the arts festivals sector in the region and that they should not be adopted.
- the Cultural Prospectus for North Yorkshire and the theme area of festivals and events may be instructive for other sub-regional cultural forums in Yorkshire. The Create report, *Transforming Festivals and Events in North Yorkshire* makes a number of far reaching but possibly over ambitious proposals for business support and networking for the sector. It is suggested that these recommendations might be reviewed and prioritised. They do, however, provide an interesting model for other sub-regions in Yorkshire to consider.
- it is suggested that arts festivals examine direct references to them in local cultural strategies and to areas of the strategies where they may be in a position to make a contribution to meeting their objectives. Festival organisations may also consider participating in consultation processes and the

in work of their local cultural partnership in informing the development and implementation of such strategies.

Section 6 - Contributions of Yorkshire arts festivals

This section is based on an analysis of the contributions that arts festivals in Yorkshire make to local economies, social and cultural life. It draws on research from elsewhere, both in the United Kingdom and internationally and illustrates this material with reference to the arts festival sector in Yorkshire and to the case study festivals in particular. The results from the Arts Council England, Yorkshire survey of arts festivals conducted in April 2005 also inform this section of the report.

6.1 Economic contributions

A full economic impact study was not commissioned for this research. However, the contributions made by arts festivals to their local economies are suggested in the data from the audience survey conducted with the case study festivals. Other evidence in support of the case that arts festivals contribute to local economies comes through in some of the interview and documentary sources and is reported below. The Arts Council England, Yorkshire survey also revealed information on employment associated with festivals, ticket sales, turnover and expenditure.

There is a growing research literature on the economic impacts of festivals and cultural events. There are also several applied economic impact studies of festivals that have been commissioned in the United Kingdom and elsewhere in recent years. Much of this work has focused either on large-scale individual 'hallmark'/ 'mega' events or on the festival and event sector in regions. The objective behind such studies is usually concerned with developing and demonstrating a sound economic case for securing or continuing local government and development agency support for the festivals sector.

Studies specifically on the contribution of arts festivals to local and regional economies have also been produced. The most influential of these in the United Kingdom is *Festivals Mean Business*, produced for the British Arts Festivals Association in 2000, updated in 2002 and with coverage of some 137 arts festivals in the United Kingdom. While this report is now somewhat dated, its methodology remains influential, with the assumptions and multipliers proposed in it used in several subsequent regional and local studies. *Festivals Mean Business* also reported on arts festivals' sources of income, expenditure and employment generation, as well as other non-economic data.

The Association of Festival Organisers' 2003 and 2004 reports on the audiences, economic impacts and tourism dimensions of folk festival have also been influential and much cited in the definition of methods for undertaking economic impact studies.

Where they have taken place, investigations of the economic significance of arts festivals have provided valuable input to government decision-making regarding support for festivals. Significant evidence is required to quantify economic benefits so that the host regions and festival organisations can justify requests for funds from public sources, based on reliable information that demonstrates returns on investment and value for money.

Such research may also provide evidence of the economic benefits that arts festivals can bring for local and regional businesses through the staging of events and associated audience spending. Evidence of spending by 'arts festival tourists' is particularly sought after by both public and private sector interests.

'Cultural' and special interest tourists attracted to an area with the main (or incidental) purpose of attending arts festivals are increasingly targeted by destination marketing organisations. Research elsewhere has demonstrated that arts festivals can be useful in extending the tourism season, reaching new markets and for enhancing the tourist experience. They may also support wider campaigns to promote positive place images. Evidence from tourism market research suggests that tourists are increasingly seeking 'new' and distinctive cultural forms, and are in search of experiences that reflect a destination's culture 'authentically' and accessibly. Festivals can represent a key means for meeting these interests. They may also provide a valuable platform for the development of new product and packaging opportunities for the private tourism sector.

The definition of the boundaries of the geographical area defined for research on arts festivals are critical in the assessment of economic impacts through the distribution of spending and income and potential economic 'leakages' from the area economy. Approaches to economic data collection, analysis and interpretation commonly include determining attendances at festival events, assessing tourist visits and the estimation of associated spending, its distribution and effects on employment and sales. The expenditure of a festival on its operations will also be significant in the local economy.

The multiplier calculations proposed by the British Arts Festivals Association are based on those used by the United States Department of Commerce's Bureau of Economic Affairs for assessing spending in the arts in three different categories and using three different multipliers. These have been widely accepted in the United Kingdom as the sector standard and are usually applied to studies of the economic impacts of festivals where these have been conducted.

In short, the multipliers proposed are as follows:

- The money spent directly by festivals themselves on goods and services should be multiplied by 2.49 to calculate the indirect and induced impact of that expenditure. So, if a festival spends £100 on stationery, that will result in spending elsewhere in the economy of £249.
- The money spent by audiences when attending festival events (their ancillary spending) should be multiplied by 1.99. So, £20 spent by a family on food and drink results in expenditure of £39.98 elsewhere in the economy.
- Finally, there is a separate multiplier for money spent on capital projects of 2.07. For every £1000 spent on a venue refurbishment therefore, it is suggested that £2,070 is spent elsewhere in the local economy.

However, it is recognised that economic multipliers need to reflect the characteristics of the economies in which the research is being done. Various degrees of 'leakage' of money spent outside of the local economy will occur. Some multipliers distinguish between *indirect* spending (by employees of the companies which have provided goods and services to a festival) and *induced* spending (by suppliers to the festival on other companies for goods and services). By this calculation, research by Experian, cited in the East Midlands festivals study, suggests that these figures for York and Yorkshire are 1.19 and 1.59 respectively. If accepted, this indicates a festival expenditure multiplier of 2.78 for the region as opposed to 2.49 proposed in the British Arts Festivals Association report.

There are therefore methodological and interpretation issues with economic impact research on festivals and events. There may at times be a tendency to downplay substitution and displacement of spending, the external costs of a festival, and opportunity costs of public funding (though this may be balanced by visitor spending in local businesses). Confidence in economic analyses depends ultimately on what is included, emphasised and excluded from studies.

The short-term nature of arts festivals can also complicate the accuracy of economic analyses and the attribution of benefits. Methodological difficulties include:

- distinguishing between visitors and residents in festival audiences
- disaggregating and allocating visitor spending in the area economy
- defining expenditure that is retained in the area economy
- estimating expenditure that is displaced from other sectors of the local economy during a festival

- identifying a festival's external costs

There is limited direct evidence on the extent of the economic contribution of arts festivals in Yorkshire. However, the 30 returned questionnaires in response to the Arts Council England, Yorkshire survey of arts festivals in Yorkshire provided some indicators of economic impact under several categories including:

- the 30 arts festivals employed 23 people full-time and 49 part-time. This figure rises to 40 full-time and 193 part-time during the festival period
- the 30 arts festivals sold a total of 69,988 tickets for performances and events
- the combined turnover reported by the 30 festivals amounted to £2.8million

These figures are self-reported and have not been audited however; they indicate a substantial economic contribution made by arts festivals in Yorkshire. A crude calculation suggests that these figures could be more than doubled to represent the 90 arts festivals that were identified during the production of the database for this research.

Some indicators are also contained within the York and North Yorkshire Cultural Prospectus where festivals and events are situated in an economic context. The Prospectus, for example indicates that the annual festival turnover in North Yorkshire is an estimated £3m with a direct audience spend of £21m. In the City of York, the Jorvik Festival, St Nicholas Fayre and Festival of Food and Drink are estimated to have a combined direct spend of £50m in the city. These figures suggest a substantial contribution to the local and sub-regional economy.

Also in North Yorkshire, the Create study (*Transforming Festivals and Events in North Yorkshire*) indicated a combined expenditure by them of £870,000. Using a multiplier of 2.78 would result in a wider economic impact of £2.42m. This would in turn generate 69.6 full time equivalent jobs following application of another formula for this purpose, where 32.1 jobs are created for every million pounds spent on goods and services. The Create research also suggests that there is a £34.90 economic impact for every £1 invested in North Yorkshire festivals from public funds.

As far as the case study festivals in this research are concerned, indications of their economic contributions include:

- the Bradford festival is estimated to turnover approximately £640,000, suggesting a £1.78m contribution to the local economy from the expenditure on the festival alone, assuming a multiplier of 2.78.

- in 2005 the Harrogate Festival achieved gross ticket sales of £226,000. In addition it gained £176,000 from sponsorship, donations and individual contributions towards its activities. This sum amounts to 35% of the organisation's tangible income - a significant proportion when compared with a national average of 7% for combined arts organisations.
- the Hull Jazz Festival had a £60,000 turnover in 2004, with 50% of this generated through ticket sales, suggesting a £420,000 contribution to the local economy from the expenditure associated with the festival

Another consideration in the calculation of the economic impact of the spending of arts festival audiences is the extent to which they can demonstrate their attraction of tourists. This is a feature of the Harrogate International and York Early Music festivals case studies in this research, where their attraction of visitors from more than 25 miles is evidenced in the audience survey. These are examples of festivals that clearly attract special interest, cultural tourist markets and the higher levels of spending that is associated with this market.

6.2 Social and cultural contributions

The evaluation of arts festivals, and the development of policies and strategies for their development and support, needs to go beyond an emphasis on economic justifications. Social/cultural and image dimensions along with political issues associated with festivals are also receiving growing attention from researchers and policy makers as evidenced in the discussion of the policy frameworks for arts festivals in Yorkshire in section five of this report. Examples of the social and cultural contributions of arts festivals are revealed in the cases studies in this research and also from the findings of the Arts Council England, Yorkshire survey of arts festivals in Yorkshire.

The evaluation of festivals in a wider social and political context focuses on the benefits that may accrue from them in terms of esteem and profile for the host area. Festivals may contribute to community development through the enhancement of civic pride and the encouragement of social cooperation and voluntary activity. The 30 festivals that responded to the Arts Council England, Yorkshire survey, for example, indicated that 586 volunteers work on a part-time basis during their festival programmes, with a further 149 people volunteering year round.

Festivals may also have the capacity to support and deliver other services, outside the festival period, including educational activities, helping to secure their place in the local cultural scene. As such, festivals may assist in the stimulation of wider social and cultural activity, closely tied to the extent to which they see themselves

as part of a larger, regional economic and cultural sector with some shared interests and common objectives (Rhydderch, Shaw and Allen, 2002, *Festivals In Cumbria*: 25). These assertions are evidenced in relation to the case study festivals in section three above.

Evaluating arts festivals in terms wider than just the economic is consistent with the creative, cultural and social basis of festivals and the arts. It is therefore necessary to locate arts festivals within wider and on-going processes of development and change. This report indicates some of these wider considerations through its analysis of the case study arts festivals in Yorkshire. The social contributions of arts festivals that should also be considered include the ways in which they may contribute to community cohesion and inclusivity, with particular attention to their audience building and participatory work with disadvantaged and socially excluded groups. Examples of such contributions from across the case study festivals are evidenced in this report, most clearly in Bradford, Rotherham, Sheffield, Hull, York and Harrogate festivals' work with Youth Music Action Zones and various other outreach programmes.

Festivals can also act as a catalyst for community participation in the arts. Examples include encouraging the involvement of children through programming, performances and audience development, as well as formally linking to schools through education programmes associated with festivals and linked to the curriculum. Street arts and free performances in public spaces also provide unique opportunities for public participation, memorable experiences and media exposure. Again, examples can be drawn from across the case studies in this report, including for example, Sheffield Children's, Harrogate and York festivals' work in schools and with young people.

Attendance at free events during arts festivals is also an indicator of community participation in artistic activity. The Arts Council England, Yorkshire survey results estimate that 271,126 people attended such events between the 30 festivals, with Bradford alone attracting some 140,000 to free events.

The involvement of professional (and amateur) artists and performers in workshop and master class events can also leave a lasting legacy in terms of education, interest and encouragement of artistic activity. Opportunities may also be presented through festival programming for local professional and amateur artists to showcase their work. Through these participatory activities, arts festivals can demonstrate that their programmes can include the participation of local communities on a long-term basis as well as appealing to short-term tourism and economic interests. In this research, the Sheffield Children's Festival, Rotherham

Diversity Festival, Insight Open Studios, Beverley Literature Festival and Hull Jazz Festival provide examples of these features.

Festivals also and significantly contribute to the development of art forms through their commissioning and support for new work and its exposure to new audiences. Festivals provide opportunities for showcasing innovative, unique, one-off and challenging arts experiences. They can thus provide a basis for the long-term artistic development of new work, as well as providing artists with new networking, professional development and collaborative opportunities. As such, arts festivals can be prime vehicles for artistic development. Examples of the commissioning of new work come from across the case studies in this research, for example in Sheffield, Rotherham, Harrogate, Hull, and at Insight Open Studios.

The Arts Council England, Yorkshire survey findings indicate that a total of 3551 artists were engaged across the 30 festivals survey, with 115 commissions of new work. These findings suggest a substantial contribution to the employment of artists and dissemination of their work among large (and often new) audiences.

The Audit of Small-Scale Festivals conducted for Yorkshire Arts in 2001 also suggested that these festivals are a key part of developing art form practice and exposure. Here it was suggested that festivals provide opportunities for the staging of unique and challenging artistic experiences, bringing new audiences to the arts, stimulating new artistic work and encouraging long-term artist development (as demonstrated by the Sheffield Children's Festival in this research). Festivals may therefore often demonstrate their contributions as vehicles for artistic development.

In summary: arts festivals are:

- sources and catalysts of creativity, innovation and participation
- ways of developing cultural work and audiences through different and unique activities
- contributors to local and regional economies through audience and in some cases tourist spending and associated multiplier effects

Section 7 - Issues and challenges for arts festivals in Yorkshire

The issues and challenges identified through analysis of the case studies, the sector in Yorkshire and experiences from elsewhere have implications for festival managers, local authorities, Arts Council England, Yorkshire and other agencies with interests and responsibilities for developing support for the sector in Yorkshire. These implications and recommendations based on them are developed in section eight of this report.

7.1 Management issues and challenges

An aim of this research is to create a methodology for organisations to benchmark their activities. This aim is linked with the management challenges faced by the sector. This section therefore considers these challenges before moving to some recommendations on how they may be addressed.

A professional approach to management in arts festivals is necessary due to the complex legal and regulatory frameworks within which they operate, budgets that typically include a combination of public funding, earned income and private sector sponsorship and the consequent need to demonstrate accountability and returns on investment. An audit of the skills in these areas possessed by arts festival organisers in Yorkshire and their consequent professional development requirements would be a useful exercise.

There is clear evidence of professional practice in the management of the case study arts festivals regarding planning, management, organisational and operational dimensions of their activity. This is often based on substantial experience, contacts and expertise among larger and relatively long-established festivals, such as is demonstrated in the Sheffield Children's, Harrogate, Hull and York festivals, for example.

However, even very experienced festival managers may benefit from training and development opportunities. Experienced festival managers and directors may lack professional development and training opportunities at levels appropriate to their experience and consistent with their development needs.

In contrast, some smaller festivals, such as Insight Open Studios rely on voluntary organisation and may lack formal management and professional skills. Local involvement, volunteerism and participation can be key strengths in ensuring support and commitment for such festivals, but there may also be weaknesses in management capacity where amateur organisers without professional skills or experience manage the festival. Scope for capacity building thus exists at various levels across the sector.

The majority of training provision outside of full-time university programmes in Events Management is operational and skills based. There is potential to develop postgraduate level, post-experience workshop, short course, training and development programmes. These could be certificated to allow for the possibility of achieving qualifications.

The provision of development and training opportunities is therefore important at various levels, from the operational to the strategic. Provision through arts agencies, professional bodies, consultants and educational institutions is currently patchy. The production of a digest of such provision as available in the region would be a worthwhile exercise.

Arts festivals in Yorkshire and elsewhere are organised and managed at different scales and levels. In Cumbria, for example, four main arts festival organisational categories were identified:

- a local authority, other public body or venue with no separate legal status for the festival
- a private enterprise or partnership
- a limited company or registered charity with company, board directors or trustees, or both
- a voluntary club, society or unincorporated association

Examples of each of these arts festival organisational forms may be found in Yorkshire.

The Arts Council England, Yorkshire survey of 30 festivals asked festivals to identify the legal status of their organisation. The responses in some cases indicated more than one category from the choices given, indicating the complexity (and possibly some uncertainty) in the sector. Responses are shown in the table below:

Table 7.1 Legal status of arts festivals in Yorkshire

Legal status	Number of responses (n=30)
Limited company	15
Charity	13
Local authority run	9
Unincorporated	1
Club	4
Partnership	1
Other (community group)	1

Among the case study festivals, Bradford, Rotherham, Sheffield Children's and Beverley Literature are examples of festivals that are managed directly through local authority departments.

In Bradford the festival is effectively managed by a small team of council officers based in the Arts, Heritage and Leisure department. However, there is also considerable liaison and support across council departments and this represents a 'hidden' additional resource in staff time, infrastructure etc.

Contributions from other Bradford Council departments to the operation of the festival include:

- *theatres* provide box office facilities for ticketed events
- *highways and the Public Safety Liaison Group* advises and provides health, safety, licensing and emergency service support
- *city Centre Event Management* is responsible for the management of the Centenary Square public space and stage area
- *marketing* provides support with print and publicity materials and with the distribution of these materials (public relations are contracted externally)
- *parks department* supports events staged in the city's parks
- *education* provides links to schools in connection with the Lord Mayor's Parade
- *tourism* includes details on festival on the visit Bradford web-site and through tourist information centres but it is recognised that there is potential for further collaboration, promotion and packaging between the festival and the Tourism department

There are, perhaps surprisingly, no formal links between the festival and *Community Development and Lifelong Learning*, but it is recognised that there are potential shared interests.

The *Markets Service* is part of the Arts, Heritage and Leisure department of the council and there is a dedicated events team in this section.

The management arrangements for the Bradford Festival are currently subject to a wide ranging internal review of the purpose and focus of the Festival, in the light of which, the most appropriate long-term delivery mechanism will be proposed.

The **Sheffield Children's Festival** office is located within Sheffield City Council's Chief Executive's Department. The festival receives no core resource support from the City Council apart from the Director's salary (from Education), office costs and overheads. Formally, the Director is managed from within Environment and

Leisure, though with the office accommodation provided by the Chief Executive's department.

Accommodation and office overheads are currently met by the Council. The employment costs of the Festival Director / Manager, Cultural Events are paid for by grants from the Education and Development, Environment and Leisure Directorates. The Council also provides a framework of some support for financial management. The festival currently does not have charitable status. In the view of the Festival Director, this can inhibit opportunities for fundraising and funding applications.

The festival's position within the Council was seen by its Director as allowing for a degree of flexibility in its operation, but the lack of clear line management and the limited 'strategic engagement' in the festival from the Council are seen by the Festival Director as 'problematic.' The location of the festival within the Council is also an issue in terms of eligibility for grant aid and support from charitable foundations and other sources. Trust status might therefore be advantageous in this context.

In the case of the **Rotherham Diversity Festival**, The Cultural Diversity Officer is employed by the Borough Council in the Community Arts Service which is within the service area of Libraries, Museum and Arts Department and supports delivery in the programme area of Education, Culture and Leisure. Line Management is through the Principal Officer Community Arts based in the Central Library and Arts Centre.

The Cultural Diversity Officer works collaboratively primarily with Rotherham Partnerships and with a range of agencies and organisations including Youth Music; the YMCA, Asylum Seeker and Refugee Service; Community Cohesion and the local education authority.

Since its recent establishment in 2003, the festival has moved from an initial process of informal community consultation, to a Steering Group developed through the support of the Cultural Diversity Officer.

Initial training for steering group members drawn from community representatives was undertaken through weekly sessions for a six week period, in which issues were addressed and advice exchanged. Thus opportunity for community group direction of content of the Diversity Festival was achieved.

The current Steering Group (which is more diverse and reflects more communities in Rotherham than previous groups) have indicated a desire to continue working in

this forum sharing ideas and experiences thus strengthening local communities input into future events.

This Steering Group has the potential through continued capacity building to develop as a source of advice to incoming groups to the Rotherham Show and to those wishing to develop other events in Rotherham. This could be achieved through the creation of an independently constituted organisation.

The director for the **Beverley Literature Festival** and 'Word Quake' literary project is currently employed three days a week by the East Riding of Yorkshire Library Service and line managed by the Library Operations Manager. The East Riding Arts Unit provides financial support. The post holder explained that it is clear that the post is for a specific time period and renewal would be dependent on the continuation of funding beyond the current period from a range of sources. The project director recognises the benefits of being located within the Library Service in relation to administration and communication support.

From the experience of the case studies, it seems that festivals that are managed directly from within local authorities face several challenges:

- securing coordination and support for the festival from across a number of different Council departments. The festival may be a marginal activity for each of these and each department will have its own priorities and agenda
- location within Council's inhibiting or precluding Trust status and thus eligibility for some external funding streams

The management of festivals from within councils does though bring advantages, including employment rights for festival managers and 'hidden' support in terms of administrative and financial systems.

An example of festivals being run at 'arms length' from councils, but retaining an element of council control is provided by the **Hull Jazz Festival**, where Creative Arts Promotion is contracted by Hull City Council to manage the festival. However, there is close cooperation with the Council, which manages the festival's finances. Creative Arts Promotion is a contemporary and world music promoter, which also runs the National Rural Touring Forum (see www.nrtf.org.uk/), consultancy and research in the arts). This festival is governed by a steering group of stakeholders including representation from the Council, local business, the BBC, Hull Truck Theatre and schools.

In **Harrogate**, the Festival is run by a company limited by guarantee and with charitable status. There is a high profile and well connected Board of Directors.

To reflect the growing regional impact and year round activity of the Festival office's work, the Festival's Trading Subsidiary was renamed North Yorkshire Cultural Events in June 2005.

Insight Open Studios is run as an unincorporated association and is effectively managed by a volunteer secretary and treasurer and another volunteer who acts as the chair person. These individuals act as the two signatories on the Insight bank account. An annual meeting is held in January, to which all participating artists in the Open Studios are invited. This meeting acts as the steering group for Insight, offering feedback to the Open Studios previously held and bringing suggestions for the next event being planned.

The York Early Music Festival is a registered charity and a member of Making Music (formerly the National Federation of Music Societies). The Festival is overseen by a high profile and eminent Board of directors, supported by Delma Tomlin Arts Management and four artistic advisers.

The Festival is administered by Delma Tomlin Arts Management with assistance from the National Centre for Early Music. A team of freelance project managers is brought together for operational elements of the Festival. Stability and continuity has been a feature of the Festival management and operations. Work for the festival tends to be 'flat-lined' and project based. Staff have adapted well to the venue and specific training and development has been obtained through project experience.

Each of the case study festivals and by extension all arts festivals in Yorkshire will have differences in their development and support needs, reflecting their contrasting organisational and legal structures.

This section has indicated the diversity and complexity of organisational and management arrangements exhibited by arts festivals in Yorkshire. Providing a single methodology for benchmarking such a diverse range of organisations is challenging. However, the section that follows suggests some generic areas that may be relevant to all festival organisers and presents a pro forma for festivals to self-assess their development needs.

7.2 Benchmarking for arts festivals in Yorkshire

All festival organisations in Yorkshire may benchmark, monitor and evaluate their management activities against their own policies and objectives and in comparison with festivals elsewhere through analysis of:

- business performance (where information is available)

- fulfilment of social responsibilities
- artistic programming, critical reviews and audience responses
- facilities, venues and infrastructure
- box office and audience relationship marketing

Other key comparative considerations between festivals include:

- governance structures
- administrative capacity, staff experience and retention
- levels of investment
- support from stakeholders and the wider community
- volunteer management and development programmes
- the socio-economic legacy from past festivals (reputation)
- development plans and strategies

The case studies in this research provide a snapshot of how different festivals in the region manage these considerations in their specific contexts. However, strategic and longitudinal studies of festival performance are lacking. Developing such an ongoing monitoring exercise would be extremely worthwhile for the sector's development in Yorkshire. This might be achieved through the commissioning of an annual 'state of the art' report on arts festival performance across the region. This could then inform the provision of a programme of development activity based on needs identified by the sector.

Event monitoring, evaluation and benchmarking techniques include:

- participant and non-participant observation involving researchers, staff, and/or volunteers
- systematic recording of observations
- audience exit surveys
- media monitoring
- focus group discussions including for example, festival stakeholders, audiences and non-attenders

Festival organisations' capacity to develop self-evaluation benchmark statements of their own festival's performance may be enhanced through the use of a self-completion checklist that could be adapted to a festival's specific policy and programme aims and objectives.

It is important at the outset for festivals to consider the purposes that will be served by a self-evaluation process and at what stage self-evaluation should occur: before the festival, during it and/or after the event.

Aspects to consider in adapting a self-evaluation template include:

- the framing of the issues to self-assess. These would normally be based on a festival's policies, aims and objectives
- planning the gathering of data and identifying the sources e.g. audience surveys, stakeholder interviews, media analysis
- involving the appropriate people in the process e.g. staff, volunteers, researchers (including possibly student placements and projects)
- implementing the recommendations that arise from the findings and/or
- considering where external support is required to address issues beyond the immediate influence of the festival management

Issues to be assessed may be framed in the form of statements to which festival management might agree or disagree on a scale of 1-5 or 1-7.

The statements could of course be tested on audiences and other festival stakeholders in order to verify the self-assessment. Some possible areas for self-assessment and templates for self-completion by festival managers are provided in the appendices.

In the first of these, the focus is on the self-evaluation of skills and expertise possessed by festival management and their consequent development needs. The second invites festival managers to consider their costs, stakeholder relationships and sustainability. These are all critical issues for festival managers and it is recommended that these are piloted among selected festivals in the region (starting perhaps with the case study festivals).

7.3 Capacity support frameworks for festivals

Support programmes designed to meet identified festival development needs have been introduced across the regions of England, as well as in Wales, Scotland, Northern Ireland and the Republic of Ireland. Festival strategies are also being produced by local authorities and strategic partnerships as part of wider cultural and tourism plans in cities, towns and in rural settings across the United Kingdom. This section reviews the support programmes and frameworks that are currently in place for arts festivals in regions and selected cities and districts beyond Yorkshire.

The section is based on published materials and telephone interviews with lead officers at Arts Council England offices in the English regions and at Arts Council Wales, Event Scotland, Association of Irish Festivals and Events, and the Highlands and Islands Festivals Forum. A full list of respondents is provided in the appendices.

The interviews explored the nature of support provided to festival organisations, the agencies involved in its delivery, the uptake for this support and how the support programmes and frameworks are evaluated. Future plans for supporting festivals and events were also explored.

Issues of festival sustainability and local ownership are prominent in the *East Midlands* Arts Council England region. Here, the Arts Council office, with support from the Regional Development Agency, tourism agencies, local authorities, Business Links, and chambers of commerce are providing a development programme for the festivals sector in this region. This involves group events for festival organisers including 'master classes' from invited festival professionals from elsewhere focusing on best (or 'other') practice. Group workshops addressing skills gaps are also arranged, as is a 'go see' programme of familiarisation visits where festival organisers are able to go 'behind the scenes' at other festivals. The Arts Council office reports that the uptake for this development programme has been very good.

Individual support for organisational development is also available in the East Midlands and negotiated on a case by case basis. However, a guiding principle here is that there is a need to avoid 'doing things for' festivals and that the best festivals remain locally owned, embedded and entrepreneurial.

Future plans in the East Midlands region include the encouragement of links with local universities around the research and continuing professional development needs of festivals. There is also interest in exploring the potential of establishing a regional chapter with festival professional associations.

Support programmes for arts festivals that are currently in place in *London* include use of the Grants for the Arts programme for individual festival's organisational development needs. However, Grants for the Arts cannot support core costs or repeat activity, which is problematic for festivals, particularly if they are one-day events. Like arts venues, the infrastructure of festivals is critical in order for them to retain their character. Festivals face this problem with other funding bodies too, which is why the festivals infrastructure is described by an Arts Council officer in London as being 'so delicate at present'.

Some funding for festivals has also come through the Decibel programme, such as for marketing development for the London Mela and the Celebrating Africa festival. Branding and marketing support has also come through the Africa 05 initiative for some festivals, such as Out of Africa festival.

Support for festivals in London is also delivered through managed funds (the British Arts Festival Association received some funding towards developing their membership strategy, for example). Another example is the Global Local project, which is a joint combined arts, and music managed funds bid. Running over two years, the primary aim of this project is to showcase world music artists, concentrating specifically on groups that are currently under represented in the portfolio of Arts Council England at existing Local Authority festivals and events.

The aims of the project are to:

- nurture partnership working between Arts Council England, regularly funded organisations and London based local authorities
- invest in boroughs where there is currently a low level of investment from Arts Council England.
- support the infrastructure and programme development of regional festivals and Melas
- create a model for regional touring which can be extended to other genres of music and other art forms, which may contribute to the development of a national model

Overall, it is hoped that the Global Local project will enable smaller festivals and Melas to showcase high quality acts, with buy in from local authorities.

Arts Council England London office also supports festivals and Melas through its regularly funded organisations portfolio. London clients currently include:

- London International Mime Festival
- London International Festival of Theatre
- International Workshop Festival
- Spitalfields Festival Ltd
- London Musicians' Collective
- Cultural Co-operation Ltd
- Thames Festival
- Greenwich & Docklands Festival
- Continental Drifts
- London International Jazz Festival

Other organisations and agencies that are key funding bodies for community festivals, Melas and carnivals in London, such as The Big Lottery fund are, like Grants for the Arts, mainly project focused.

Local authorities in London play a very important part in supporting festivals core and project costs. An Arts Council England officer in London suggested that this sometimes means that festivals may not have a very grass roots feel in some circumstances. However local authorities are key stakeholders and many festivals are struggling in London at present as funding is being prioritised elsewhere.

The Greater London Authority supports a number of festivals, Melas, and festival producers. Support ranges from core financial support in some circumstances (such as for the London Mela, Thames Festival, Respect Festival and the Summer in the Square programme), to the more common approach of giving in-kind support for marketing and publicity.

Other funding bodies, such as the London Development agency, and the Creative Industries Development Agency provide support to community groups and festivals in-kind in terms of their development. Single Regeneration Budget funding has been significant, as has Millennium Commission monies, though these have or are soon coming to an end.

Private sector sponsorship such as from Western Union (particularly for carnival), local businesses and larger companies such as Bloomberg is significant for some festivals. Some festivals have been successful year on year through the new partnership scheme run by Arts and Business.

The demand for and uptake of development support for festivals is described as being, 'very over subscribed in London, as there are so many festivals in the city.'

Development support for festivals in London is evaluated through artist self-assessment, officer's assessment and reports, external assessors' reports, evaluation documents and reports, through surgery meetings, combined arts networking group meetings, cross unit assessment collaboration, annual reviews, sector assessment, and commissioned research.

Plans for development support for festivals in London in the future include the submission of a solicited consortium bid to Grants for the arts. This combined bid would probably be from five festivals nationally.

The proposal has come about in response to the perceived fragility of festivals' infrastructure, and in particular street arts (which would be the focus of the festivals in the consortium) as an art form. The aims and objectives for the bid are to; unlock local authority or international funding, genuinely share product and provide a platform for work Arts Council England is funding, build capacity towards a more sustainable future and, research other possible sources of funding.

Individual boroughs in London that are identified as good practitioners in arts festival support in London include Tower Hamlets, Ealing, Croydon and Southwark. Some outer London boroughs such as Hillingdon are starting to develop festivals in response to limited cultural infrastructure in these areas. Political will is identified as being a key factor in terms of unlocking funding for these boroughs. An Arts Council England officer suggested that having experienced arts officers who understand the needs of festival and Melas is a huge factor in the artistic success of many festivals, as is the willingness to collaborate with other boroughs. There are many festivals in London, though artistically and in a participatory sense, many are not developing. This is where Arts Council England intends to focus its support in the capital.

Support for festivals development in the *South West* Arts Council England region is considered on a case by case basis. Grants for the Arts funding is provided at times for organisational development purposes and for attendance on short courses, for example on compliance with legislation such as the Disability Discrimination Act. Local examples of good practice from local authorities include Salisbury District Council and Swindon, where a Mela is under development.

No specific support programmes for festivals in the *North West* Arts Council England region are in operation at present. Here, most support for festivals comes through the Grants for the arts programme. However, two possible bids are under consideration for internal Arts Council England funds - support for a dedicated Events officer and a contribution to the administration for the Carnival and Mela in Preston and second, similar support for festivals administration in Manchester.

In *Cumbria*, networking and Information management support for festivals has received annual investment of £250,000 across the County's festivals.

In the *Highlands and Islands* of Scotland an impressive programme of networking, joint working, collective marketing, and practical support is being developed for the festivals sector under the auspices of Highlands and Islands Arts, supported by Highlands and Islands Enterprise and the Scottish Arts Council.

Here, initial consultancy was carried out with festivals across the region in December 2003. Results of the consultancy have been collated, and a report on findings is available to download at http://www.hi-arts.co.uk/festivals_forum_background.htm

Following consultation with the sector, it was agreed that the first objective of the Forum is to construct and launch a website which will function on two levels –

firstly as an information portal with public access, and secondly as a password protected area for Forum members.

The *Association of Irish Festivals and Events* (AOIFE) as the leading professional body for the sector in Ireland provides coordination, training, joint working, practical support and advice, insurance, advocacy and lobbying for festivals in the country. AOIFE is also extremely well networked into international contacts associated with Irish diaspora community festivals and with the International Festivals and Events Association in Europe and in North America.

Further details on the work of AOIFE can be found at <http://www.aoifeonline.com/home/index.asp>

With an annual budget of £500,000, *Event Scotland* is developing and highlighting a portfolio of events to:

- generate economic benefits
- attract visitors
- inspire and involve local communities
- enhance profile and appeal

Event Scotland handles applications for support from festivals for amounts ranging from £2,000 - £25,000. It also considers one-off applications for funding from festivals for development projects.

In order to qualify for financial support from Event Scotland, festivals are required to demonstrate:

- local commitment and leadership
- viable budget and realistic planning
- opportunities to build legacy and sustainability
- growth capacity - audience/participants/profile
- measurable outcomes

Payments are made in instalments as per an agreed schedule. Final payment is contingent on receipt of a report covering:

- key outcomes of the festival
- media coverage
- benefits to the community demonstrated by the festival
- actual festival revenue and expenditure
- growth and development potential

Event Scotland applies evaluation criteria to applications (assessed out of 100 points). These require evidence of:

- management experience, clarity of planning and, financial viability
- the demonstration of potential to generate benefits in terms of visitors, economic impact, profile, timing, community, environment
- public/private sector support, e.g. from local authorities and businesses
- growth and development potential - how funding will enhance the event, and promote its being sustained
- portfolio diversification and new ideas

However, one approach to supporting festivals from within one of the case studies in Yorkshire – Bradford, should not go unmentioned.

There are four key festivals in the Bradford district apart from the Bradford Festival. These are: Saltaire; the Ilkley Summer Festival; Keighley; and Haworth. These festivals are managed and operated by small-scale organisations with varied structures but all are largely voluntary in nature.

Bradford Council is developing a support programme for these festivals including advice and mentoring on marketing, monitoring and evaluation and audience survey work. The longer-term plan is to explore and deliver potential support and advice on organisational options, infrastructure, insurances, staffing and volunteers, training needs, networks, council liaison, fund raising and sponsorship, marketing and communication and programming.

In developing this support, the Council is assessing the potential for identifying economies of scale in resourcing and production infrastructure, enhancing community involvement and promoting audience development. It is envisaged that joint marketing potential between the district's festivals will also be examined.

7.4 Marketing

Festivals and cultural events are important, and in some areas leading contributors to place-marketing and tourism strategies and promotional campaigns. They are also used to persuade potential inward investors that places enjoy a quality of life and provide cultural and social opportunities for businesses, tourists and potential long-term residents alike.

Examples of joint marketing initiatives involving festivals from elsewhere have been highlighted above and most notably in Ireland and the Highlands and Islands of Scotland (an also in relation to folk festivals). The potential exists for a more coherent joint marketing campaign for arts festivals under a 'Best of Yorkshire'

brand. The challenge may be to overcome some inherent parochialism and internal competition and to identify common interests through geographical, sub-regional proximity and/or festival art form focus.

There is also a need for closer engagement with the tourism sector, for example through consistently achieving publicity in holiday guides, tourist information centres and web-sites. Example of good practice in joint working between festivals and the tourism sector locally can be identified, for example, in York and Harrogate, where the festivals enjoy excellent relationships with local hotels in negotiating package rates (and as venues in the case of Harrogate).

The Harrogate Festival has also developed good connections with tour operators in connection with its Crime Writing Festival, thus attracting international tourists to the region, visiting with the main purpose of attending the festival. Other festivals in the region may learn from these examples.

There may also be scope for the joint development of e-marketing tools, database management and marketing on behalf of the sector as a whole in Yorkshire.

Section 8 - Recommendations for Yorkshire arts festivals' development

There are a number of issues and challenges for public sector agencies, local authorities and others with interests in supporting the development of arts festivals in Yorkshire. Coordinating such a complex and fragmented sector that is focused understandably and primarily on its own individual festival's programme and development needs is difficult, and not always appropriate.

However, there is scope and potential for some coordinated development activities to be put in place in Yorkshire, based on practice elsewhere, such as in the examples of support frameworks for the sector elsewhere in the United Kingdom and Ireland as outlined in the previous section and also from North Yorkshire within this region, as outlined in section five.

First though, it is necessary for local authorities and public agencies to acknowledge that there is strength in diversity of the arts festivals sector in Yorkshire and that collectively they contribute substantially to the region's cultural life and tourism offer.

It is worth recognising and celebrating that some festivals in the region are already of national and international significance. The Bradford Festival, Harrogate International Festival and York Early Music Festival evidence this assertion in terms of their programming and the fact that audiences are drawn from a distance, Sheffield Children's Festival and the Hull Jazz Festival can also lay claim to a national reputation in some aspects of their work.

Other festivals are profoundly important in their communities' social and cultural life and in their work in audience development, education programmes and other outreach activities. Insight Open Studios, the Beverley Literature Festival, Sheffield Children's Festival and Rotherham Diversity Festival demonstrate these characteristics most clearly here.

All of the case study festivals are instrumental in commissioning and staging new artistic work, sourced from artists based within the region, as well as from national and international artists.

The District wide festival support provided by Bradford Council; the clarity of the mission and aims of the York Early Music Festival; and the 'bottom up' approach to programming developed by the Sheffield Children's Festival are all particular examples of good practice from the case study festivals that may be considered by other festivals. A means for disseminating and sharing such practices is required

and might be considered by Arts Council England, Yorkshire and other interested parties.

In seeking to develop its strategy for meeting the development needs of the arts festival sector in Yorkshire, it is recommended that Arts Council England, Yorkshire aims overall *to encourage a culture of collaboration in the Yorkshire arts festival sector based on a programme of development for mutual benefit.*

It is recommended that Arts Council England, Yorkshire continues to support the strategic and long-term development of the Yorkshire arts festival sector through direct intervention, funding and leveraging other responsible agencies and local authorities. However, it is recognised that funding for this purpose is necessarily limited. Therefore, it is suggested that the criteria that Arts Council England, Yorkshire uses for funding festivals should be reviewed in the light of developments at Arts Council England nationally but also in relation to the assessment criteria developed by Event Scotland. Festivals own self-evaluations and development needs should be considered in this context.

However, a 'one size fits all' approach may not always be appropriate where different needs, interests and expertise is apparent. However, guiding principles should include the promotion of sustainability based on local ownership and the embeddedness of festivals in their communities.

Working with other agencies, notably Yorkshire Culture, Yorkshire Forward, local authorities and local private sector interests, Arts Council England, Yorkshire should develop support appropriate to the needs of those festivals that already demonstrate success against economic, social and cultural criteria.

Arts festivals in the region that already demonstrate and promote a national and international reputation nevertheless also have ongoing needs for support. Such festivals are significant in promoting positive place images from Yorkshire nationally and internationally and thus meeting the objectives set out in the Regional Economic and Cultural strategies. These festivals needs and aspirations should be addressed on a case by case basis, according to local circumstances.

Based on the North Yorkshire model, attention should be given to the potential for bringing together festival organisers with interested local government officers and other stakeholders in sub-regional festival associations. These associations would act as a 'voice' for the sector to local government and other agencies in their districts. They would also be funded to allow for the purchase of festival business support and other professional development services from suitably qualified

training providers and to commission consultancy services geared to the collective, and where justifiable, individual needs of their members.

It is suggested that these sub-regional festival associations would subscribe to appropriate national and international festival professional bodies, such as British Arts Festivals Association and International Festival and Events Association. This would expose the region's festivals more directly to national and international best practices, networks, expertise, professional exchanges and intern programmes and artistic programming, ideas and opportunities. Participation in these professional bodies would also result in greater exposure for Yorkshire festivals nationally and internationally. The development of a 'behind the scenes' scheme where festivals would invite the observations of festival practitioners from elsewhere on their management approaches might be explored in this context.

The development of a Yorkshire aaArts estivals award scheme under various categories might also be examined. Such a scheme could be used to encourage the pursuit of best practice, to exploit public relations opportunities, to lever sponsorship into the sector, and to contribute to the development of a 'Yorkshire Festivals' brand.

More explicit connections need to be made between arts festivals and the volunteering and social enterprise agenda, locally and regionally as expressed through Yorkshire Forward strategies and programmes. Festivals are an excellent way of demonstrating such activity.

Stronger articulation needs to be developed between arts festivals and with tourism promotion agencies locally in partnership with the emerging Destination Management Organisations across the region and region-wide with the Yorkshire Tourist Board.

The development of the web presence of arts festivals in Yorkshire in a tourism context needs to be addressed, as currently available sites have limitations, as discussed in section three of this report.

Other specific recommendations contained in this report included:

- an audit of the management skills possessed by arts festival organisers in Yorkshire and their consequent professional development requirements
- the production of a digest of training and professional development provision

- the commissioning of an annual 'state of the art' report on arts festival performance across the region. This could then inform the provision of a programme of development activity based on needs identified by the sector
- opportunities for the sharing of knowledge and experience regarding the attraction of tourists to the region's festivals and the role that the tourism sector may play in encouraging tourist attendance could be considered
- information on the region's arts festivals in the context of attracting tourists contained in the Yorkshire Tourist Board web site might usefully be reviewed <http://www.yorkshirevisitor.com/>
- <http://www.yorkshire-folk-arts.com/directory/festivals.html> might be examined as a model site format for information sharing between festivals
- consideration be given to the establishment of a Yorkshire chapter of the British Arts Festivals Association and the International Festivals and Events Association
- explore the potential for sharing audience information across the sector, and for a strategic review of current approaches to electronic marketing to be conducted
- continue to promote the interests of the arts festivals sector with the European Union office of the Yorkshire and Humber Assembly and to look to the development of European projects involving arts festivals in Yorkshire
- co-ordinate responses on behalf of the arts festivals sector in Yorkshire to relevant European, national and regional policy consultation exercises
- review the extent to which tourism data associated with arts festivals is captured at the regional level in Yorkshire.