



# MILLENNIUM FESTIVAL IMPACT STUDY

Report

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## **1.0 INTRODUCTION**

### **1.1 Introduction**

Jura Consultants and Gardiner & Theobald were appointed by the Millennium Commission to undertake an impact study of the Millennium Festival Programme.

The findings of the study have been collected from questionnaire data, focus groups and Millennium Commission data. The analysis of this data provides an assessment of the economic, social and other intangible impacts created by the Millennium Commission's investment.

### **1.2 Research Aims**

The overall aims, key objectives and the methodology and approach adopted for the study are described below.

The Millennium Commission established the following aims for the research study:

- Assess the value of celebratory activity for communities and the intangible (civic pride, destination awareness, etc.) and tangible impacts (environmental enhancements, new partnerships) created;
- Ensure that the value of the Festival and events sector beyond economic terms is fully recognised and promote its development;
- Enable the Commission to provide more detailed information to assist the development of future initiatives;
- Allow Festival organisations to communicate the value of the sector to Government and other public and private funders in a more coherent fashion through a conference; and
- Assist with the development of improved working and joint working practices and help multiple agencies to maximise the potential of this sector.

The key objectives for the study were as follows:

- To evaluate the impact of Millennium Commission funding on organisations and communities through the Millennium Festival Programme;
- To analyse the social and economic impact of Millennium Festival projects on communities, businesses and partner organisations; and
- To uncover any issues pertinent to the festivals and events sector that may assist with future development.

### **1.3 Research Approach**

The impact assessment of the Millennium Festival Programme required a variety of data from a number of different sources to ensure a robust and comprehensive assessment of the overall impact. The objectives of the study required several methods of collecting information to be used. The following sources and methods of data collection were used:

- Millennium Commission project database which provided key data on all festivals in receipt of Millennium Festival grants;
- Postal questionnaires to a randomly selected sample of Festivals in receipt of Millennium Festival grants;
- Data obtained from a survey about the events completed by Millennium Fellows for the Millennium Commission;
- Focus groups with festival organisers and supporters held in the East Midlands and Scotland; and
- Data on employment and employment multipliers.

The main survey work was carried out by Jura Consultants and was in the form of a self-completion questionnaire distributed by post to a sample of festivals.

The focus groups were co-ordinated and administered by Jura Consultants and Gardiner & Theobald.

The recipients of the questionnaire were asked to provide a wide range of information. This began with simple information about their event, where and

when it took place. Further information on the objectives, employment, number of visitors to the festival was requested. Information about social impacts was also requested followed by a review of each festival and lessons that were learned. Finally the respondents gave the financial details of their events.

The focus groups held in the East Midlands and Scotland were designed to collect further detailed information from the event organisers.

#### **1.4 Report Structure**

The report follows the structure below:

Section 2	Millennium Festival Programme
Section 3	Methodology
Section 4	Millennium Fellows Survey
Section 5	Focus Groups
Section 6	Impact Assessment (IA)- The Festivals
Section 7	IA - Employment and Skills Development
Section 8	IA - Visitors and Community
Section 9	IA - Income and Expenditure
Section 10	IA - Legacy and Summary
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## **2.0 THE MILLENNIUM FESTIVAL PROGRAMME**

### **2.1 Introduction**

This section examines the background to the development and implementation of the Millennium Festival Programme.

### **2.2 Millennium Festival Programme**

The Millennium Festival Programme was the first of its kind in the UK. The Millennium Festival, one of the Millennium Commission's programmes, made nearly £32m of grants available to events of all sizes that celebrated the Millennium.

The £32m was distributed as follows:

- £20.5m was made available for large festivals and First Weekend activities in 22 towns and cities (31 Dec 1999 until 3 Jan 2000).
- £6.2m was added for New Year's Eve celebrations in 32 towns and cities on 31 Dec 2000.
- £5m was made available for small festival grants in the UK.

Festival grants were divided into two rounds

- Round 1 - Larger Awards (over £5,000)
- Round 2 - Smaller Awards (between £500 and £5000)

New Years Eve 2000 grants were subject to a separate funding round in which applications were solicited from 41 major towns and cities.

The average grant in the first round of the Festival Programme was £30,000, however a number of organisations received over £100,000. In round two over 1,700 organisations received grants with the average sum being £3,100.

The Millennium Festival Programme was part of a cross-distributor festival fund which attracted up to £100 million for a variety of festivals, events and projects.

The Commission's aim was to fund festivals that were educational and entertaining, covered a mix of areas (heritage, arts, sports) or areas not

normally funded by other good causes (environment, science, technology). The funding criteria were designed to encourage innovation and to be cross sectoral and aimed to be responsive to a wide variety of applications. This resulted in a range of festivals, performances, exhibitions, carnivals and events across the UK.

The New Year's Eve events funded by the Millennium Commission were a unique and high profile aspect of the Millennium Festival Programme's funding.

Finally, the Millennium Commission's wish was to ensure a legacy for this work to be repeated in future years. A key to this was to ensure that other funders both public and private and the voluntary sector gained an understanding of the value of the festival and events sector that the Commission believes was mobilised and recognised by the programme.

### 3.0 METHODOLOGY

#### 4.13.1 Introduction

This section describes the method of approach adopted for the Millennium Festival Programme Impact Study.

#### 3.2 Postal Questionnaires

The study brief indicated the minimum acceptable number of completed questionnaires as follows:

- Larger Awards (10%) 37
- Larger Awards in a single region (10%) 6
- New Years Eve 2000 events (10%) 5
- Smaller Awards (10%) 170
  
- Total 218

To achieve the desired number of completed responses the study team had to oversample. Based on experience with this type of survey the study team anticipated a potential response rate of 40%. However, due to the time constraints on the project the study team were not able to plan for a follow-up / reminder procedure. In the absence of such a procedure the study team reduced the anticipated response rate to 20%. The actual samples selected were as follows:

- Larger Awards (40%) 149
- Larger Awards in a single region (100%) 19
- New Years Eve 2000 events (25%) 8
- Smaller Awards (67%) 998
  
- Total 1164

The sample was agreed on 6 March 2001. It was sufficiently large to guarantee the number of completed responses from the different types of grant recipients.

### **3.3 Questionnaire Returns**

Questionnaires were distributed on 23 and 26 March 2001 and the first questionnaire returns were received by 30 March 2001. The initial return date set for the return of the completed questionnaires was Wednesday 11 April. The desired sample of 218 was returned inside the requested closing date.

The study team extended the return date to increase the number of responses available for analysis. The total number of questionnaires used for analysis was 440, over double the minimum required sample. The 440 returns represented 38% of the sample selected. The response comprised 372 returns from small Awards, a response rate of 37%, and 68 returns from the other festivals a response rate of 38%.

Further questionnaires were returned after the extended deadline but time constraints meant that these are not included in the analysis presented in this report. The response rate of nearly 40% is particularly high for a survey of this nature and especially considering there was no follow-up reminder process. This suggests the existence of a desire to provide feedback and details of the festivals.

### **3.4 Focus Groups**

Four focus groups were held in total, two in Leicester and two in Edinburgh. Festival organisers were given the opportunity to discuss impacts and issues / problems raised by their Millennium Festival projects.

Two focus groups were held in the East Midlands, which has the record of having the lowest per capita spend from the National Lottery. The Millennium Festival Programme over compensated for this and funded a large number of high profile and small-scale celebrations in the region. The second group was held in Scotland to compare and contrast the points raised during the East Midlands focus groups.

## **4.0 THE MILLENNIUM FELLOWS SURVEY**

### **4.1 Introduction**

Millennium Fellows attended a wide variety of festivals and events. As part of the Millennium Commission's ongoing evaluation, Fellows were invited to express their views on various aspects of the festivals/events that they had attended. These views were collected by means of a short questionnaire administered by the Millennium Commission.

### **4.2 Conclusions**

The main conclusions that also have an impact on the impact assessment are as follows:

- Audiences were generally considered to have enjoyed the festivals/events and targeted marketing ensured that the audience came to an event that suited them.
- The quality of the performances appears to have been generally highly rated.
- Most festivals/events appear to have successfully involved the local community.
- Most festivals/events appear to have been generally successful in attracting a good cross section of the community in terms of backgrounds, ages and abilities.
- Over two thirds of festivals/events were free. Of those that charged almost two thirds indicated that this was less than £6.
- 90% of festivals/events appear to have been generally well organised.
- Staff friendliness was generally rated highly but there was a significant minority of festivals/events where staff friendliness was reported as lacking.

## **5.0 FOCUS GROUPS**

### **5.1 Introduction**

In total four focus groups were held in Leicester and Edinburgh. The two-hour workshops were to collect qualitative data on the Millennium Festival organisers' experiences and opinions. The following main themes emerged during the group discussion. There was a good deal of consensus and themes were common across all four groups. Individuals are quoted where they support or highlight these themes.

### **5.2 A Successful Year**

A theme common to all groups was the strong feeling that the Millennium events had been successful. However, this achievement was very much at a local level and there was no sense of being part of a larger, national celebration. Indeed, the "cynical" and "negative" national media Millennium coverage, particularly of The Dome, was felt to have blighted efforts to promote Millennium celebrations at a regional and local level. The small award holders in particular were very pleased with their events and proud of their achievements within the community, within the event organisations and at a personal level. The overwhelming response during the discussions was that the festivals and celebrations had been worthwhile and participants would like to do similar events in the future.

The large award holders were equally certain that their events had been successful. However, their response was also more ambiguous and less clear cut. The large award holders were generally departments in Local Authorities or professional organisations. The Millennium events were often held as part of a larger, pre-existing calendar of festivals and other promoted activities. The Millennium therefore seemed to provide an umbrella under which events could be drawn together and developed.

"... When I thought about it, so many people said they just didn't appreciate how much is going on in Leicester, how many festivals.... We now have a cultural strategy under development...[to promote Leicester as a festival city] and it has come out because of the catalyst of the Millennium Festival so that is one effect."

Alternatively, "The Millennium was an enormous opportunity to bring people together" but within the discussion the Millennium was not the only precipitating factor for festivals or events in 2000. Often it was merely part of "a jigsaw of funding opportunities".

### 5.3 Measuring Success and identifying long-term Benefits

The measurement of this perceived success was clearly recognised to be difficult by all groups, because the results were largely intangible. It was also apparent within the discussions that of the many benefits derived, some were immediate, some short-term and some were much longer-term. According to one voice: “I’ve said all along not for us to judge but future generations to decide”. Indeed, much of the legacy of the Millennium Festival projects, people felt, would only become apparent years into the future – as a valuable archive of photographs, a beautiful mature tree, a happy memory to pass on to grandchildren. Recognition of this long-term legacy was implicit in many of the stated project objectives to record and mark the event for future generations as well as the present one.

Most of the focus group participants found numerical measures and quantifiable objectives to be a limited way of evaluating success. Many of the beneficial outcomes of festivals and events were not anticipated. There were however, several markers and indicators suggested within the groups which might evaluate the qualities of a successful event.

**Stronger community links:** Strengthened and improved community links were overwhelmingly the main marker of success. This was a subjective measurement of success, often based on experience such as more conversations in the streets and having new friends. However, a more objective measure was that nearly all the associations and community groups reported a growth in membership during the festivals and this has apparently been sustained. One participant (dealing with the issue of disability) expressed disappointment that the objectives set by her association at the start of the event had not been met. However her association now has a very large mailing list upon which to build and sustain contacts with other groups, she considered this to be an unexpected but positive outcome.

It was also apparent that many existing community groups worked together during the Millennium events. From the discussion, most participants found this rewarding and mutually beneficial, finding new skills and sharing common interests between groups (see Networking below). Thus in one city a more inclusive ‘inter-faith council’ evolved from an ‘inter-church council’ as community links grew outwards. This umbrella organisation now has closer links with the city council too. Stronger community links were recognised extending into the relationship between Local Authorities and community groups thus “As an authority, we [now] have a stronger network out in the county”.

**Participation and the quality of the individual experience:** It was clearly recognised that individual engagement and greater participation by individuals within the community was one of the greatest benefits obtained from the events. Several suggested that personal development was actually the single greatest benefit of the Millennium Festival events. The audience might have seen a less than perfect show but the cast and backstage crew found the experience worthwhile and enjoyable. The key element was that individuals and groups believed themselves to be valued by others. What they were doing was considered to be worthwhile by their peers. This was a life-enhancing and for some people a life-changing exercise.

**Audience attendance:** It was apparent during discussion that audience attendance was not as simple as mere numbers of people (the 'footfall'). In a small community, the level of communal participation, such as the whole village marching behind a pipe band, was more important than actual total numbers attending. For small communities a serious potential problem was that too many outsiders joining in would overwhelm a local event, such as a free village picnic. Participation of local people could therefore be a better measure of success for the small award holders than unlimited crowds of outsiders. Conversely, many large award holders were attempting to encompass as many people as possible. However even the Large Awards believed full participation by all 20 children in a small village was as important as a big Gala event with 17,000 attendees.

**Demands for repetition:** One clear marker of success is that participants and the general public were keen for the event to happen again. At the time of the focus groups, most of the award holders were engaged in planning future events, many of which had grown out immediately of the Millennium Festival event.

**Meeting defined objectives:** the process of grant form completion sometimes imposed objectives upon applicants. Ticking boxes about access for disabled, according to one person turned their attention to meeting this need. However, the objectives of most of the Millennium events were soft ones that were not quantifiable. Raising local awareness of place or community is considered to be impossible to evaluate if there is no baseline to measure from.

#### **5.4 Elements Essential to Success**

There were certain themes that were identified as essential to the success of the Millennium events.

**A vision:** The Millennium certainly was perceived to be a unique reason for communities to celebrate. It was noticeable however, that the small award holders were more tightly focused and their activities often consisted of a single event or a series over a very limited period – such as a week or a weekend. The Millennium, and the desire to mark it and celebrate it, was the justification for local festivals and entertainment. Thus in the words of one participant, several people wanted:

“... a special play that somehow portrays the history associated with this church, which was founded in the first Millennium, developed in the second Millennium and is still there now in the third Millennium, so the idea was to have a kind of modern mystery play ... that looks back to the first Millennium but also forward to the third...”

For the large award holders, the Millennium *per se* was not such a significant driver. According to one officer: “The Millennium had very little to do with it. If you asked in 5 years time the same things would be happening”. From the discussion, it was apparent that the local authorities and councils did not have such a clear idea of what they wanted to do and there was no leadership from the elected members or, indeed, from the national government through the various organisations involved in the Millennium. The problems of fulfilling complex policy objectives simultaneously, of addressing rural and urban elements or integrating diverse cultures whilst departments were also engaged in the internal politics of organisations all led to a diffusion of the vision. According to another officer, the Council department that received the award was left to get on with it: there was no cross-working between departments even though the Millennium celebration potentially cut across all departmental boundaries. Cross-charging for services was not unknown. Nonetheless, one professional officer recognised that his department was:

“using year 2000 as a spur to encourage more community activity than perhaps we would have been able to do otherwise”.

**A Champion:** Within the discussion, many people identified the need for a Millennium Champion. This person had a vision, a focus, and this remained constant for the period of the celebration, even as events evolved. From observation, it was apparent that most of the participants failed to recognise themselves in this role – even if during discussion it was clear that they were the driving force behind success for their particular events. As one voice commented, however “Don’t assume your message is going to speak for itself. You need to do more work with it” and another “Applying for money, you have to have a vision and then turn it into a budget...”

Sometimes there was a congruence of interests focused around the Millennium, promoting a more collegiate approach to running an event with several clubs, associations and community groups coming together. This networking was identified as a great benefit and it was definitely enjoyed by the participants. However, again there was often a key person, a leader, who made the linkages and ensured they worked, even if this was in the role of an effective committee chairperson.

The Millennium Champion, however, did not always have to be within the specific event organisations. The Leicester Mercury featured very strongly in the Leicester discussion because one member of the newspaper staff had been appointed to promote the Millennium and she was committed throughout the year. She acted as a champion for all events within the county, large or small, professional or amateur and she was an effective point of information about funding, available skills and professional advice, marketing and calendar clashes and all round general support. Edinburgh City Council is developing a similar concept of a One-Stop-Shop for event organisers – but not in the guise of a champion. During the discussion it was apparent that “...one person who could do anything, who was not tied to any particular strategy... with the freedom to work with the grass roots” and was outside the internal politics of an organisation, “with no alliances”, was an ideal champion.

There were three other elements apparent within the success of the Millennium Festival events. All three are interlinked and are also influenced by the vision and leadership discussed above.

**Time:** “Time was a frustration, [there was] not enough” but then another voice commented, “In a voluntary group, six months is the limit. After that, people lose interest”. The small award holders generally had a tight time frame and a lead time of a year or less. Some were focused on January 1<sup>st</sup> but many events were held in the summer when outdoor activities are possible. Only a few spread their activities over the whole year. By contrast, the lead time for the large award holders was usually longer, as much as two years, and the individual events often had to be spread over the whole Millennium year to accommodate the complex and variable demands of running large public events. The vision and enthusiasm was obviously harder to sustain. One person, involved in running a major event, thought that they would have benefited from having less time.

However, time was also an issue in relation to funding decisions. According to one person:

“The planning, the lead in time, from the actual decision to award money to having to implement it, it was so short there wasn’t time to do that with any real thought. And if there are national plans to celebrate a national event, like the Jubilee, then the planning, it needs to be announced very quickly, whether there is funding [available] otherwise people will be running around like headless chickens”.

The small award holders often found the six months between grant receipt and dispersal difficult to manage. The more sophisticated ones allowed slippage but others tried very hard to keep within that imposed timeframe.

Another aspect to this issue of time was that the public was clearly uncertain about when the Millennium should be celebrated. “Most people just wanted a big party...” on New Years Eve, yet Millennium Festival events and festivals were held all through the year. This was an issue for some award holders because, in particular, marketing events or recruiting volunteers was difficult once the public thought the Millennium was over. In effect the Millennium became out of date and unfashionable before the year had ended. According to one person: “Millennium badging was seen as being used as an excuse to con people, to sell something second hand, not good quality”. Yet for other people this caused no problems at all and summer Millennium events were popular and successful.

“Had to be some event, something to get people off their bottoms... needed some event to kick start them... holding it late in the year, the razzmatazz had died down, so it was seen as something different, [something] apart from the Millennium fatigue”.

**Scale:** The small awards were for small events. Those who took on the responsibility of organising the festivities also became accountable to their committee, to their neighbours and to their community. This was immediate and personal responsibility even before they took on the formal responsibility of being responsible for lottery funding. The groups believed this focused people on what they really could deliver to their community and paradoxically, therefore people achieved far more than they had dreamed possible before.

The perceived bureaucratic burden is an issue here (see below also). Most people in the discussion groups thought that the amount of paperwork for the awards was fairly reasonable. There was also comment that the forms were obviously designed by someone who had never run an event and this may indicate that lottery funding is not generally used to fund one off events. Those people who had experience of seeking funding from other sources, often through their work, were more complimentary about the application and management procedures.

Inevitably, the larger awards placed greater demands on the people who had responsibility for public money:

“Paperwork was a frustration - I didn’t know what it was about at the outset - because I could have collected it throughout the year... [others] saw the Commission almost as The Enemy - ‘Oh God, they’ve given us some money, we’ve got to do this, we’ve got to do that’ and I think that was wrong...”

For the professionals in their departments, any more paper work adds to the bureaucratic burden but again, the Millennium Festival funding process was generally considered to be good by both large award focus groups. It was however, harder to maintain a vision and sustain the enthusiasm for a Millennium project within most of the larger award holders.

**Locality:** It was felt strongly within the groups that success was based upon the local nature of the celebration. A key aim of most of the events organised by the focus group participants was to promote greater social cohesion or integration and this was generally focused around a specific community, or a specific historic event or location. The national Millennium events, centred on the New Years Eve party at the Dome, were observably of limited interest to the group participants (see Media below). One particularly interesting point made by one person was that places of prosperity also need events or festivals to create or bring back a sense of community. Prosperous people are busy with their own comfortable lives and wealthy communities need to be reminded of their common links – possibly more than in otherwise apparently deprived areas.

**Networking:** Another significant theme in the group discussions was the importance of networking. Getting people together for the Millennium events encouraged the establishment of more formal groups and opened up new networks. The host organisations were strengthened. Networks provided the means to share knowledge and experience, to identify opportunities and to fill skills gaps and to move ideas around and provide support. The importance of networking was not limited to the volunteers in the small award holder focus

groups. The need to share information and experience was also identified by the professional staff of the councils and other organisations:

“All [council] officers with experience were [working] elsewhere, on other festivals that happen each year, so we relied on our partners... and we were always caught out by Health and Safety issues, time and time again... and marketing our site, on the edge of town...”.

From the discussion groups it was apparent, however, that the type or level of networking was not quite the same between professional officers and voluntary community groups. Co-ordinating meetings were held (quite when and organised by whom was hard to determine) in some regions in order to promote the Millennium to community organisations and professionals alike. One comment was that:

“...our perception was it was very much the ‘big boys’ from the local authorities and there wasn’t very much we could say to each other because it seemed to me that what we were doing was so totally different from something that had paid staff working, maybe full time, and there we were, a bunch of amateurs just doing it in our spare time, if we had any, and getting the job done by retaining some professional staff on a part-time basis and it seemed to be just such a different sort of operation that we didn’t feel there was very much to be gained by exchanging information except on a very superficial level”.

Some of these links arose because available funding promoted opportunities to work together. The future is therefore uncertain. However, there was more confidence amongst the voluntary community groups that the links would be sustained than in the large award holders groups. According to one officer:

“The money held groups together but I couldn’t sustain the partnership. So much potential for sharing, ideas, skills, but we couldn’t get it going, couldn’t sustain the partnership”.

But it was also recognised that the networks were fragile. “We changed peoples’ aspirations. How do you sustain that?” and the “People who did it were burnt out...” and “It’s always the same people”. During discussion it was suggested that the opportunity to build in training for the next organisers would be useful “... You do get tired. You want to be nurturing new people to take your place”. The professional festival managers were under-resourced and over-stretched. One voice commented that they were “... not necessarily the people to take the [Millennium] idea forward. After the money ended, they defaulted back to normal behaviour”.

Despite the doubts about funding, most people were planning their next events – or considered doing so again in the future - and they expressed no doubts about working in co-operation with other people. Indeed, the focus group meetings themselves were seen as an opportunity to network.

## 5.5 The Significance of Millennium Commission Festival Funding

“Without the money, let’s face it, it just wouldn’t have happened...” This seemed to be the consensus view. Some celebrations would not have happened at all, others would have been on a smaller scale: less ambitious or of shorter duration. No voice said that the money had been wasted or had not been beneficial.

One issue was the need for start-up money for small voluntary groups right from the beginning. The larger organisations could support a bid and early costs on existing funds. Most voluntary groups lack such resources and relied on local fund-raising. However, some people thought fund raising to be a useful way to build community participation, starting with a rolling programme over months or even years and culminating in an event that the community has substantially funded by itself. “Our biggest match funders were the groups involved, in kind”. Another voice suggested that “Giving people a lot of money is an easy option, too easy... the village looking inwards, raising money ourselves, with no grants, but for some reason it brought people together”.

Another unexpected outcome of receiving grant funding was highlighted by one voice: “Everyone came to us for support, looking for money. We couldn’t get sponsorship”.

Aside from the pivotal role played by the Millennium Festival funding, there are three other points to be made.

**Private sponsorship:** The amount of private-sector sponsorship obtained by the various events was patchy - but essentially varied from very little to none at all. The broad feeling within all the groups was that the work needed to obtain sponsorship and then the strings attached to it was far more trouble than the sponsorship was worth. Some commercial sponsors were also too aware of the marketing uses of sponsorship and were considered to place unreasonable demands on organisations. “You start to lose the identity of the event... The name of the *event* is the most important”. Where there was private sponsorship available it was often through a long-term relationship built over several years or through personal contacts with individuals within a firm. According to one voice “It’s a big urban myth that there is whole raft of sponsors out there...” and another person commented, in agreement, that it

required someone working full time to obtain sponsorship as “... they don’t just throw money at you”. Another problem with sponsorship was that in rural areas the business sponsors just don’t exist. “Small shops just wouldn’t have the money”.

It was apparent during the discussion that there was a substantial skills gap in understanding between the expectations and demands of the sponsors and those of the organisations seeking sponsorship. Most people immediately assumed cash donations or some other financial support when discussing the topic. Goods in kind or support through advice and expertise did not immediately come to mind. Companies seemed to be too focused on marketing opportunities rather than other benefits and the people seeking sponsorship often appeared to want something for nothing. Mutual benefits were sometimes apparent however. One police force used a festival as a recruitment opportunity as well as a policing duty.

**Goods in Kind:** This was possibly a more successful type of sponsorship, particularly at a small-scale local level. One council, for example, moved market stalls from a nearby town to a village that was to hold a street market and did not charge for doing this. One major company offered design advice and dedicated some staff time to a project. Unfortunately, it is difficult to calculate the value of this type of sponsorship and it was felt by some focus group participants to fit awkwardly into the administrative procedures demanded by the lottery funding as it is difficult to identify. However: “In kind – that is what made our event work”.

**Confusion over multiple funders:** It was apparent in the discussion that there was some degree of confusion over the multiple funders involved in the Millennium Festival projects. Even the large award holders, with professional experience of grant applications and administration were sometimes confused as to which organisation we were discussing. There was clearly an element of personality involved, however. Some particular individuals had a higher profile than others, as they were deemed more approachable, more efficient or effective and better able to offer help. The profile of the various funding bodies varied strongly between the regions. It was felt that too few staff were covering too big an area.

“I think multiple funding bodies is an issue, particularly when you can bid for money from different people for the same thing. I think it is confusion throughout... what of next year and the future?... It takes a lot of time from the festival organisers.”

However, most of the focus group participants were complimentary about the Millennium Commission, mainly because people appreciated the friendliness over the telephone and prompt response to problems and the flexibility to adapt when things went wrong for the grant recipient. One comment was that it would be useful to have clear objectives and reasons for all the paper work explained by the grant-funding body right at the start. Money, however, did not always turn up on time and then “We had to scabble around to find money”.

## **5.6 Media Coverage**

Media coverage was another element in the success or otherwise of Millennium events. As one person summed up the problems:

“ [The Millennium] is a marker, and it’s a time when we can reflect, look forward and plan. It was ridiculed by the media, the national media seemed to want to make a joke of it, .... Everything was approached very, very cynically. .... I think we have lost our ability to celebrate our successes”.

The national and regional press were perceived to be overwhelmingly negative. Most appeared to people to be concerned solely with cost and wasting public money and thereby “... reinforcing the message we were trying to get rid of”. Moreover, festivals appear to be an easy target:

“The local press have been fond of council bashing for a very long time. It hasn’t been as bad this year, but there are always disgruntled residents and public. They see it as a good thing, a good story, to knock the festival and the council”.

“By the end of the year we were almost, kind of apologising for using the M word...in the office we used to come in and say ‘Right, it is cold-calling the community groups, enthusing them about the objects [for the Millennium collection] - but don’t mention the Millennium! - because, really, by July we found that everyone was sick and I think it was the press cynicism that really took hold...although they would give us good stories and they would focus on community groups that had given us something, the Leicester Mercury in particular was very supportive about covering what we did.”

By contrast, several event organisers were very pleased with the sustained level of good press they received in the local press. Moreover, where the local press put resources behind the Millennium events, such as the Leicester Mercury, the impact appeared to be high.

However, not all events wanted coverage. “We didn’t want the press to know about it in advance, we didn’t want any outsiders, only the village”.

## **5.7 SWOT Analysis**

The following table provides a SWOT analysis of the organisers’ experience and opinions of their Millennium Festival events.

Strengths	Weaknesses
<p><b>The community</b></p> <ul style="list-style-type: none"> <li>• Overall success of Millennium event</li> <li>• Stronger community links</li> <li>• Growth in community group membership</li> <li>• Involvement of school children</li> </ul> <p><b>Organisation</b></p> <ul style="list-style-type: none"> <li>• Creating and building networks</li> <li>• Immediate, short and long-term benefits/legacies highlighted</li> <li>• Clear vision of objectives by small events organisers</li> <li>• The presence of a Millennium Champion to co-ordinate and promote an areas activities</li> <li>• Skill sharing</li> </ul> <p><b>Successes</b></p> <ul style="list-style-type: none"> <li>• Valuable archives of the events created for the future</li> <li>• Life enhancing individual experience and personal development through participation</li> <li>• Demand for repetition of the event</li> <li>• Future follow-up events already being planned</li> <li>• Helpfulness of Millennium Commission staff</li> <li>• Benefits of in-kind donations</li> </ul>	<p><b>Application &amp; Funding</b></p> <ul style="list-style-type: none"> <li>• Difficulty in communicating value of events to funders and sponsors</li> <li>• Requirement to meet a variety of diverse objectives led to a dilution of objectives by local authority large event organisers</li> <li>• Small award holders experienced cash flow problems due to grant payment methods</li> <li>• Burden of paperwork for receipt of grants and satisfy multiple funders</li> <li>• Difficulty of raising private sponsorship</li> </ul> <p><b>Evaluation</b></p> <ul style="list-style-type: none"> <li>• Difficulty in measuring success e.g. how do you quantify integration</li> </ul> <p><b>Organisation and Organisations</b></p> <ul style="list-style-type: none"> <li>• Lead in time to events too short for sufficient planning</li> <li>• Often the same people running events – burn out</li> <li>• Too many logos led to confusion</li> </ul>
<p><b>Opportunities</b></p> <ul style="list-style-type: none"> <li>• Creation of Event Champion to co-ordinate and promote diverse events in an area.</li> <li>• Development of One-Stop-Shop for event organisers</li> </ul>	<p><b>Threats</b></p> <ul style="list-style-type: none"> <li>• Press cynicism and negative press relating to the Millennium and Councils and the public sector</li> <li>• Lack of information and co-ordination e.g - other events occurring on the same day</li> </ul>

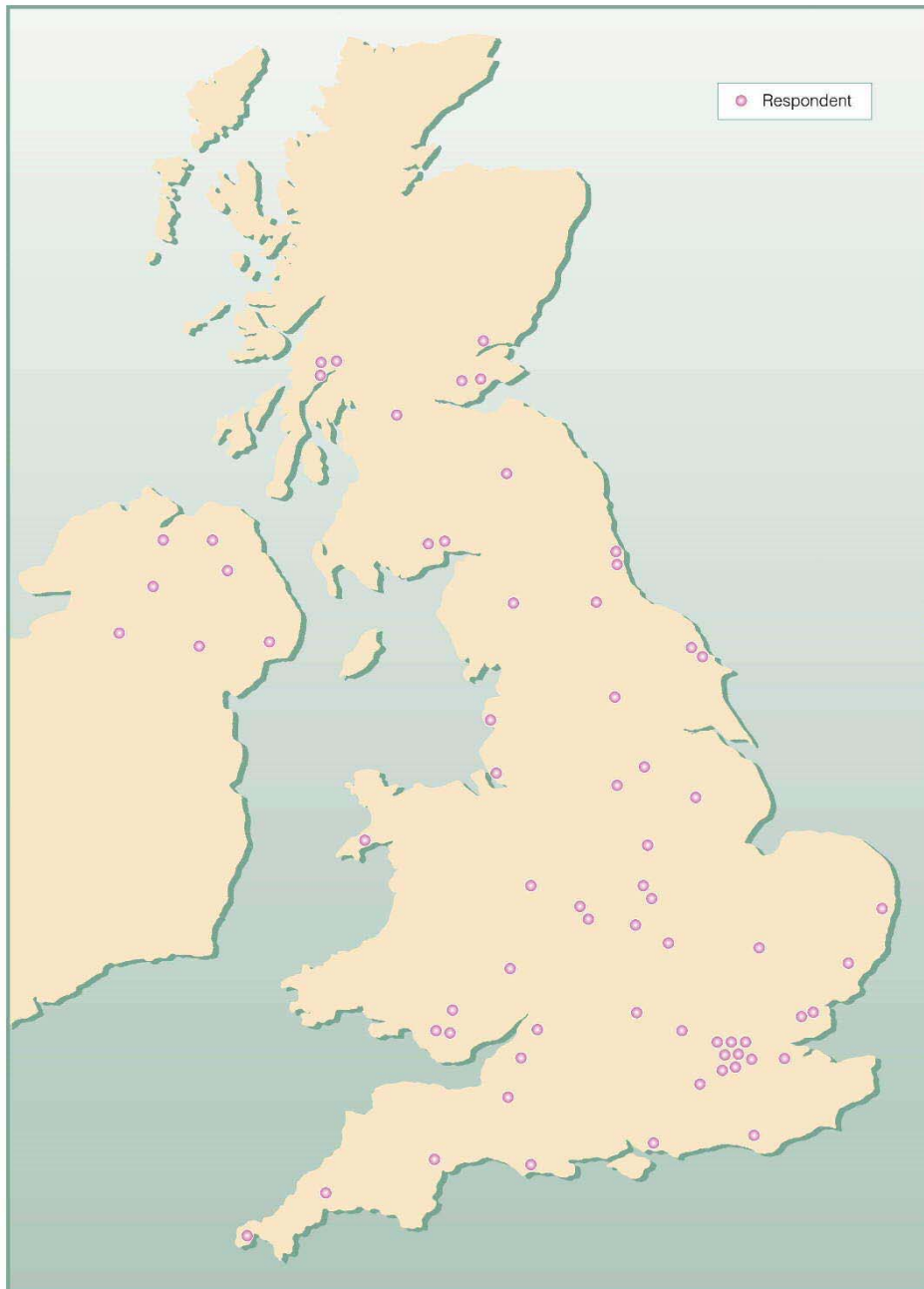
## **5.06.0 IMPACT ASSESSMENT – THE FESTIVALS**

### **5.46.1 Introduction**

This section provides an overview of the festivals responding to the survey and indicates their location and timing.

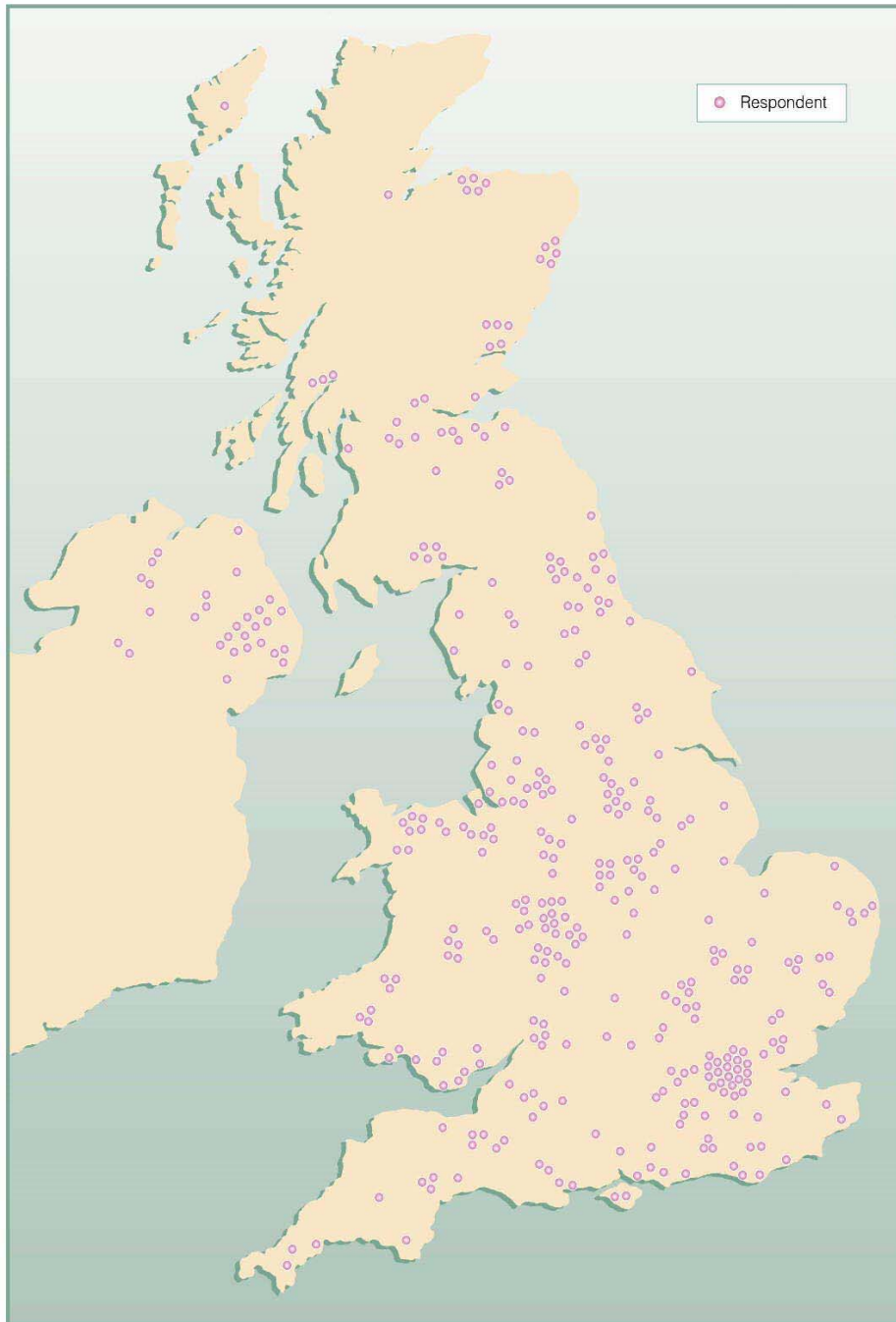
### **6.2 The Location of the Festival**

The projects responding to the questionnaire achieved a wide distribution throughout the UK as shown in the following maps for the large and small projects. The maps below show the spread of the festivals that responded.



Map 1

## **LARGE AWARD RESPONDENTS**

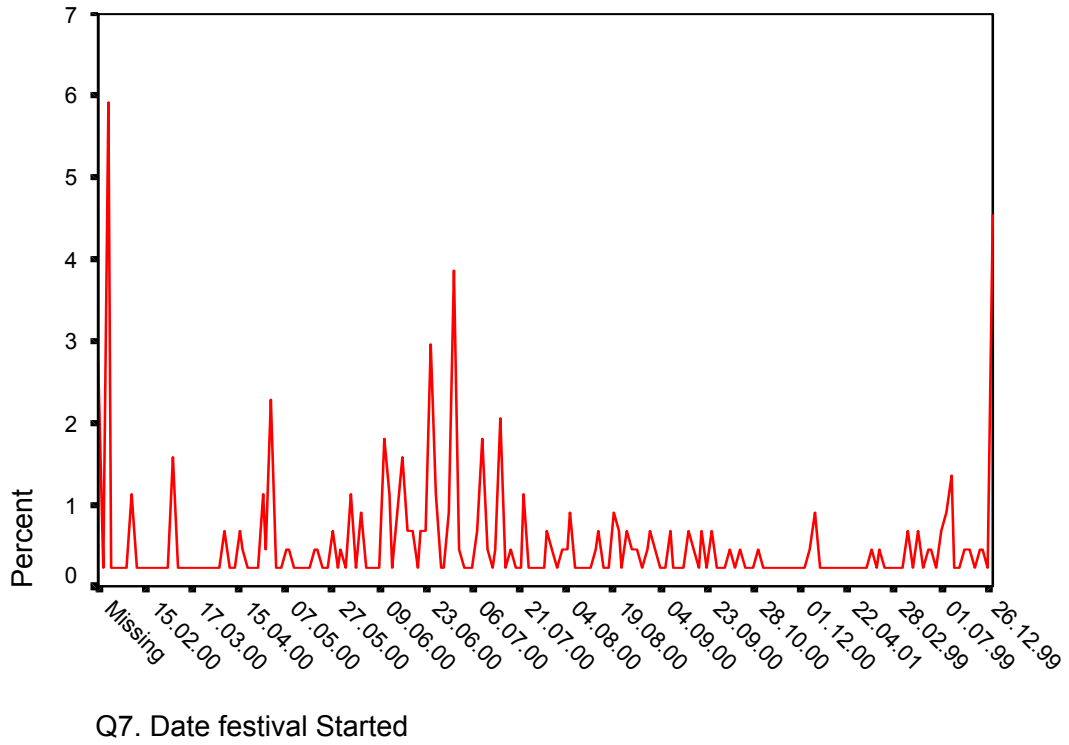


Map 2

## **SMALL AWARD RESPONDENTS**

### 6.3 The Timing of the Festivals

The following chart indicates the distribution of festivals responding to the survey with a variety of peaks at the beginning and end of the year and at other periods.



## **7.0 IMPACT ASSESSMENT- EMPLOYMENT AND SKILLS DEVELOPMENT**

### **7.1 Introduction**

This section examines the employment and skills development issues and impact raised by the responses to the Festival survey. Subsequent sections examine visitor and community impacts, income and expenditure and the legacy.

### **7.2 Previous Festival Employment**

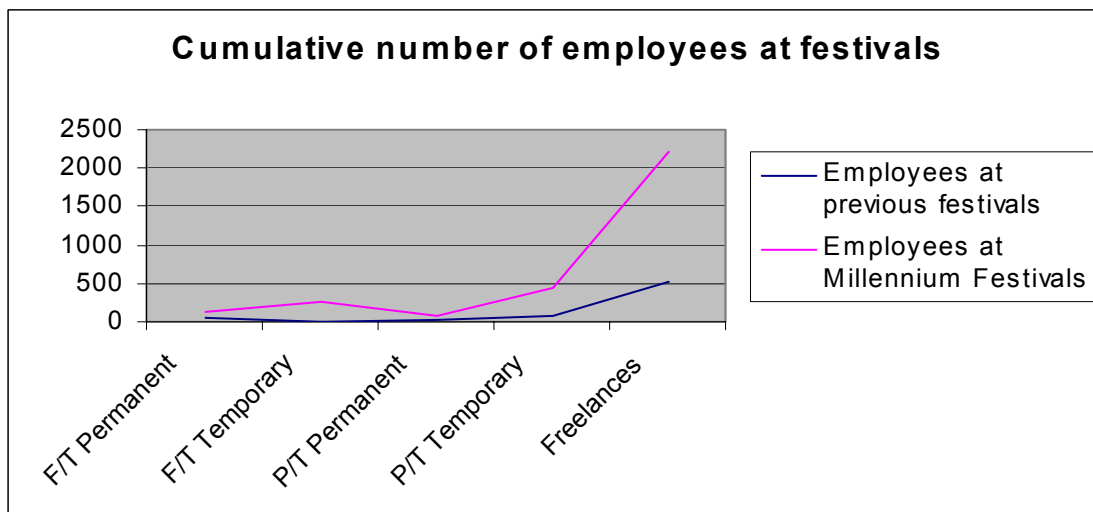
The vast majority (over 89%) of festivals indicated that they had no paid staff previously. Where staff were employed the next most common responses were one or two staff (4% of festivals), with just under 5% of festivals indicating that they previously employed four or more staff. There were little differences between the reported figures from the large and small awards.

Those respondents that did have staff previously were then asked to give an indication of the type of staff. The key findings were:

- Only 5% of all of the festivals previously had full and/ or part-time permanent staff.
- Less than 1% of all festivals previously had a temporary full time member of staff.
- 4% of all festivals had previously employed between one and twenty-four part time temporary staff.
- Over 7% of all festivals had previously employed freelancers e.g artists, musicians, designers, etc.

### **7.3 Current Festival Employment**

Over 46% of the festivals that responded to this question indicated that they had employed staff for the current festival with just under 64% employing no staff. This represents a significant increase in the number of festivals employing staff now (46%) than previously (11%).



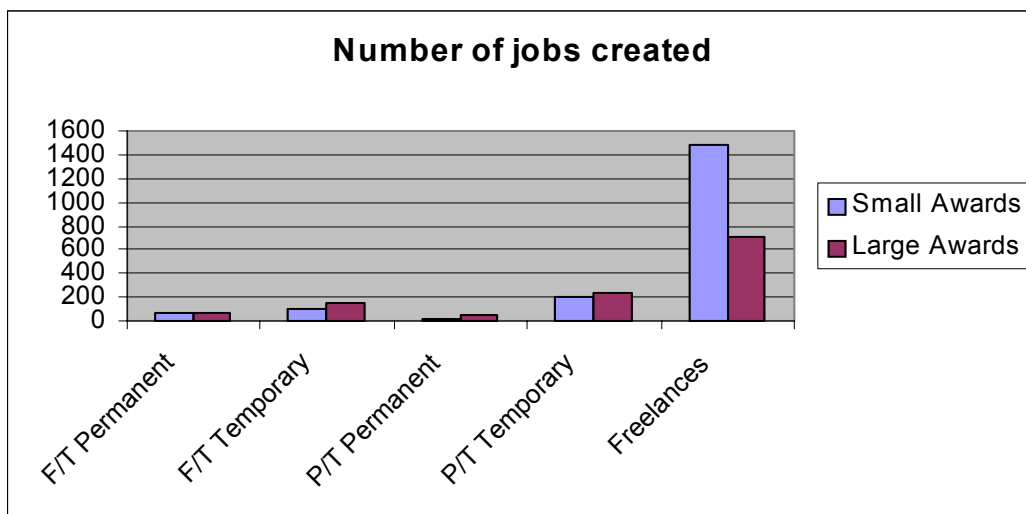
The chart above demonstrates the significant number of staff that have been employed as a result of the Millennium Festival events. The most significant increase is the large increase in the use of freelancers.

Again those respondents that had employed staff for this current festival were asked to give an indication of the type of staff. The key findings were:

- 7% of the festivals employed at least one full time permanent member of staff.
- Exceptionally, six festivals indicated they employed more than eight full time permanent staff.
- Nearly 5% of the festivals employed full time temporary staff and almost 14% employed at least one part time temporary employee with seven festivals employing over eight temporary staff.
- Over 5% of all festivals employed at least one part time permanent member of staff.
- 26% of festivals made use of the services of freelancers. Exceptionally three festivals each employed over one hundred freelancers.

Nearly 81% of the larger festivals employed at least one member of staff during their Millennium Festival, however only 27% of smaller festivals employed any paid staff during the Millennium celebrations. Over one quarter of large festivals employed at least one full time permanent member of staff compared to just 4% of smaller festivals. 28% of festivals employed a full time temporary member of staff with over half employing part-time temporary staff. Part-time temporary staff was the largest employment sector for the small awards with around 9% of festivals employing such staff. The larger festivals reported less use of freelancers though with only 44% using them. The most

common numbers of staff with each category was one with the second most common being two in all categories.



The diagram above charts the number of jobs created by the festivals. Although there were more jobs per festival created by the large awards the value of their awards were considerably higher.

The total reported salary costs of the festivals was just over £1.5m. This excludes freelancers, which cost £600,000. Freelance employment is likely to have been for only a short duration perhaps less than a week. The average cost per freelance employees is just under £275.

Were we to calculate the average wage from only the permanent staff and take each part-time post as 0.5 of a job the average wage is nearly £9,000.

#### 7.4 Volunteer Involvement

Almost 95% of festivals indicated that they had received assistance from volunteers. Over 75% of the festivals benefited from help from between four and fifty volunteers, with twenty being the most commonly cited number of volunteers involved overall. 8% of festivals benefited from assistance from over one hundred volunteers. One festival responded that all participants were volunteers, a total of nearly 14,000.

The larger awards reported that 90% of their festivals involved volunteer staff. Over 50% of festival benefited from help from between 2 and 40 volunteers. Over 21% of the large Awards benefited from volunteer help from over 100 people.

- The vast majority of festivals (95%) benefited from volunteer assistance. Volunteers supported around 85% of large events while volunteers helped 97% of small events.
- Twenty was the most commonly cited number of volunteers but over 80% had up to fifty volunteers involved. Fifty volunteers was the most common amount of assistance for the large festivals compared to twenty for small festivals.
- The sample also reported that nearly 37,500 volunteers were involved in the festivals.

## **7.5 Volunteer Contribution**

The majority (81%) of respondents were able to provide an estimate of how many hours of work volunteers provided. The most common response (8%) was that volunteers accounted for one thousand hours of input to the festival. The next most common response was 200 volunteer hours (6%) and 500 volunteer hours (5%). Overall, almost 82% of the festivals estimated that they had benefited by receiving between 10 and 30,000 hours of volunteer assistance.

The average number of volunteer hours supplied by those able to give an estimate was 950 hours.

Again the most common volume of volunteer hours given (10%) for the Larger Awards was reported to be 1,000 hours. Over one third of large festivals received 100 hours of volunteer support or more.

These volunteers supplied almost 339,000 hours of labour. The small awards received 223,500 hours of assistance compared to 115,500 for the large awards

## **7.6 Skills Development: Organisers**

Respondents were asked to provide a view of the impact of a range of possible effects on those that were involved in running/organising their festival. The responses were generally very positive and there appear to have been significant opportunities for personal development for those involved in organising the festivals.

	Small Awards	Large Awards	All Awards
Increased confidence of participants	83%	93%	85%
Promoted the creativity of participants	87%	94%	88%
Improved the communication skills of participants	77%	87%	79%
Developed the team working skills of participants	89%	88%	89%
Given a sense of achievement to participants	94%	99%	95%
Improved the technical skills of participants	53%	75%	56%
Other impact	10%	13%	11%

The main difference between the large and small festivals was the high percentage of festivals reporting that there had been an improvement in the technical skills of the people who organised the festival. There were also notably higher percentages reported for increases in confidence and communication.

## **8.0 IMPACT ASSESSMENT - VISITORS AND COMMUNITY**

### **8.1 Introduction**

This section examines the visitor and community issues and impacts raised by the responses to the Festival Survey.

### **8.2 Attendance**

The total number of people attending the festivals reported was over 2.6 million although many respondents gave estimates of attendance. This was made up of 2 million for the large festivals and 640,000 at the small festivals.

The cumulative number of reported participants or attendees at the festivals in the sample can be used to estimate the total number of people who may have been involved in Millennium Festival events around the UK. Across our sample the average amount of people attending the large festivals was just over 32,000 and the average amount at the small festivals was just under 2,000. If we gross these average festival numbers up to total amount of Millennium Festival events across the UK it gives a total of around 12 million participants/attendees for the large festivals and 2.9 million for the small festivals. This total figure of nearly 15 million does not include figures for the Millennium Beacons festivals or the main London New Years Eve celebration. The New Years eve celebration in London is estimated to have attracted approximately 3.5 million participants while the Millennium Beacons Festivals around the UK attracted around 3 million. Including these two festivals the total amount of people participating or attending in a Millennium Festival may have been well over 21 million.

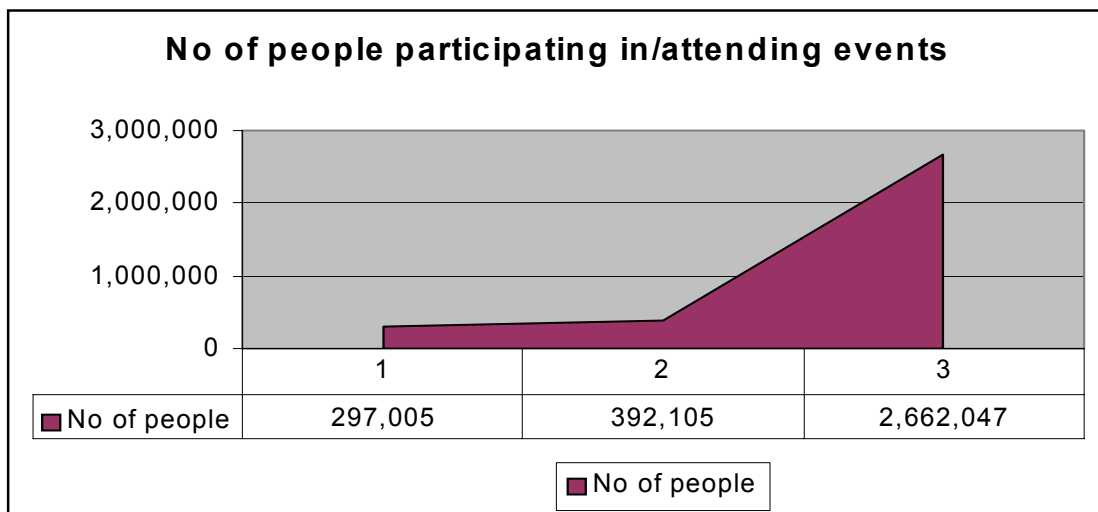
A relatively high percentage of those responding were able to provide estimated attendance/participant figures for 2000. During 2000 there was a much greater range of attendances / participant numbers given.

The key findings for 2000 were:

- Significant numbers of festivals (almost 59%) attracted fewer than 1,000 people.
- Most festivals, almost 85%, attracted up to 5,000 people.
- Large-scale events, attracting 20,000 or more participants, accounted for 5% of festivals and five festivals attracted more than 175,000 participants each.

- Only a relatively small but still significant minority (9%) of festivals considered that certain groups might have felt excluded from their festival.
- Nearly 54% of small festivals attracted fewer than 1,000 people perhaps emphasising the importance of local community festivals.
- 28% of large festivals managed to attract more than 20,000 participant or attendees

It appears that festivals held during the year 2000 were able to attract significantly higher numbers than the festivals that had previously taken place.



As some of the festivals had been held before, previous attendances were sought as a point of comparison. The key findings were:

- Of the sixty-five festivals held in 1998 most were relatively small scale, with 38 attracting 1,000 people or less and only 12 attracting more than 4,000 people.
- The scale (or perhaps length) of the festivals appeared to increase in 1999 and of the seventy seven festivals held 69 attracted up to 5,000 people, with 40 attracting 1,000 people or less.
- Again a higher percentage of the festivals which had previously been held came from the small awards sample where new activity was generally not considered as crucial in the criteria.

### 8.3 Origin of Visitors

One of the main aims of the Millennium Commission Festival Funding was to encourage celebrations within communities and this appears to have been successfully achieved.

- For the vast majority of festivals (almost 89%) most visitors came from within thirty minutes travel.
- A small minority (5%) drew most of their visitors from outside a two-hour travel zone and from abroad.
- 15% of visits were considered to have been prompted by educational motives.

Over three-quarters of visitors to the larger festivals were reported to have come from within 30 minutes travel time. Over 91% of visitors to small festivals came from within 30 minutes travel. A slightly higher number of large festivals reported that most or a high proportion of visitors, nearly 8%, might have been from overseas. Also 9% reported that most or significant numbers came from out with 2 hours travel but within the UK compared to under 6% for the small awards.

### 8.4 Motivation of Attendees

The response rate for the questions regarding reasons for attending festivals were generally low (less than 50%). The highest response rate came from those who thought attendance was related to living in the area. However the low response rate may suggest a skills gap exists in methods for festival evaluation.

Over 52% indicated that the festival was the main reason that had prompted the visit for most or many people. Confirming the importance of the local catchment over 77% of respondents thought that the festival was attended because people were residents in the area. Relatively few festivals considered that their festival was only one of a number of reasons to visit the area or indeed had no influence at all on the decision to visit the area. Around 15% of festivals thought that the main reason for a visit was to learn something.

The reasons for attending the festivals were similar with both the small and large events. The one major difference was that 80% of smaller festivals said the main reason for attending was because the participants were resident in the area, where only 59% of larger festivals claimed that the participants were resident in the area.

## 8.5 Duration of Visit

The most commonly given response, by over 55% of festivals, was that visitors spent between two to five hours at their festival. The next most common response was that one to two hours was the average time spent at events by visitors.

Larger festivals also reported that the most common amount of time spent at the events was 2-5 hours. This was slightly higher than the overall response (55%) at 62%. There were more people spending just 1-2 hours but less spending more than 5 hours at the large festivals.

## 8.6 Community Impact

Respondents were asked to assess of the impact of a range of possible effects/issues on the local community and those attending their festival. The responses are summarised in the following table.

	Small Festivals	Large Festivals	All Festivals
Raised Awareness of an issue	46%	81%	51%
Improved the quality of life	56%	68%	58%
Improved the environment	25%	25%	25%
Strengthened links within the community	94%	98%	95%
Increased local pride	88%	91%	88%
Increased understanding of local history	53%	71%	56%
Increased local business	28%	46%	36%
Encouraged an interest in education	40%	66%	44%
Encouraged an interest in recreation	57%	63%	58%
Encourage an interest in physical exercise	28%	25%	28%
Provided entertainment	95%	94%	95%
Other impact	5%	10%	6%

The small and large festivals gave similar results with the large awards achieving slightly higher percentages. There were a few cases where responses gave significant differences. A higher percentage (81%) of large festivals had raised awareness of an issue compared to 46% of smaller festivals. 66% of larger festivals thought that an interest in education had been generated and 68% responding that there had been an improvement in the quality of life.

It is clear that the festivals were generally considered as contributing highly positive and beneficial impacts on both the local communities involved and other visitors attending the Festivals.

46% of the large festivals reported an impact on local businesses. A total of 36% of the smaller festivals reported impacts on local businesses.

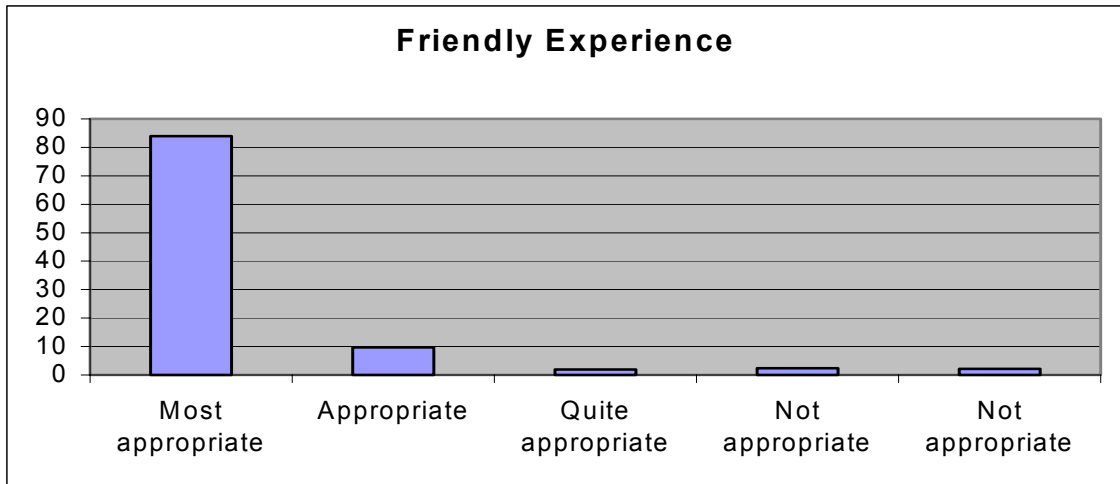
### 8.7 The Festival Experience

Generally the festivals seemed to have something positive and worthwhile to offer those attending including:

	Small Awards		Large Awards		All Awards	
	Most Appropriate	Appropriate	Most Appropriate	Appropriate	Most Appropriate	Appropriate
Spiritual	10%	16%	6%	14%	10%	16%
Emotional	22%	23%	11%	28%	20%	24%
Achievement	60%	21%	56%	20%	60%	21%
Disappointment	0%	2%	2%	2%	1%	0%
Boredom	1%	1%	0%	3%	1%	1%
Exciting	53%	25%	45%	36%	52%	27%
Relaxing	37%	24%	16%	22%	33%	24%
Educational	31%	20%	37%	26%	32%	21%
Friendly	86%	8%	72%	17%	84%	10%

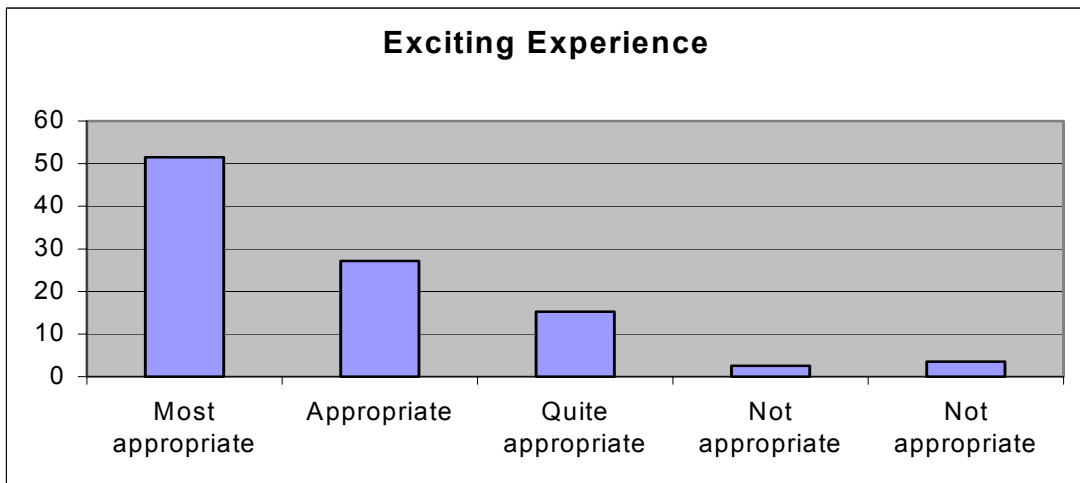
The main difference between the small and large festivals was that a higher percentage of small festivals reported their festivals to be a friendly experience.

Over 84% thought that those attending their festival would have had a friendly experience.

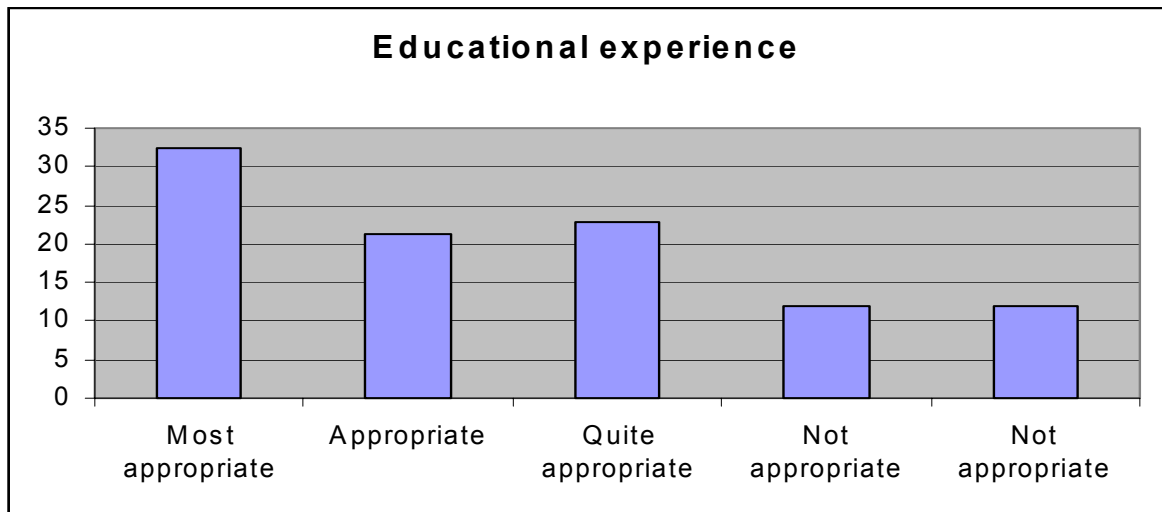


Over 60% thought that those attending that their festival would have experienced some kind of "achievement".

Over half thought exciting would be the most appropriate way to describe their festival experience.



Around one third thought that their visitors would have had an educational experience above anything else.



Perhaps not surprisingly, very few thought that visitors to their festival would have had a boring or disappointing experience.

By far the most appropriate experience for those attending the festivals both, large and small, was perceived to be a friendly one, experiences of achievement and also exciting experiences followed this.

Not surprisingly the least applicable experiences at the festivals were disappointment and boredom.

## **9.0 IMPACT ASSESSMENT- INCOME AND EXPENDITURE**

### **9.1 Introduction**

This section examines the income and expenditure associated with the festivals and the associated issues and impacts.

### **9.2 Initial Cost Estimates**

A wide variety of initial estimated costs were provided by festival organisers ranging from £500 to £675,000. This provides an indication of the variation in terms of scale of festivals undertaken. The total estimated initial cost of the festivals that responded to the questionnaire was just over £9.6 million.

The range of the initial costs of the large festivals ranged from £6,000 to £675,000. Slightly more than 51% of the festivals thought that their festival would cost £61,500 or less. A quarter of the festivals thought that their festival would cost over £100,000 with 11% predicted to cost £290,000 or over.

The initial estimated cost of the small festivals ranged between £226 and £134,000. However 90% of festivals were predicted to cost under £10,000. Over 65% of the small festivals were predicted to cost less than £5,000.

### **9.3 Actual Cost**

Festival organisers provided details of actual costs incurred and these were between £500 and £619,000. These responses are generally consistent with the initial estimates given above. In summary:

- Nearly 60% of the smaller festivals actually cost up to £5,000.
- Over 90% of smaller festivals less than £10,000.
- Just under 36% of large festivals cost less than £50,000
- Nearly 27% of larger festivals cost over £100,000

The range of actual costs for the larger festivals was from £11,000 to £619,000. Again the initial costs are fairly consistent with the estimated cost.

The actual costs were close to the expected costs for the small festivals. There were 66% of the small events that cost under £5,500 with 90% costing less than £10,000.

The total actual cost of the 440 festivals that responded to the questionnaire was £9,571,157.

### **9.4 Main costs**

The following table summarises the responses identifying the main areas of cost incurred by the Festivals.

Costs	Small Festivals	Large Festivals	All Festivals
Staff	6%	54%	13%
Development	1%	4%	2%
Freelancers	27%	31%	28%
Marketing	36%	31%	41%
Entertainment	31%	31%	27%
Equipment	32%	7%	31%
Hire of site or facilities	34%	28%	33%
Travel	9%	22%	9%
Insurance	19%	6%	17%
Administration	10%	37%	14%
Production	6%	62%	14%
Programme	1%	15%	3%

The main costs that were specified most frequently were:

- Marketing costs (41%), with 83% mentioning marketing spending up to £5,000.
- Hire costs (33%), with 79% of festivals mentioning hire costs spending up to £2000
- Equipment costs (31%), with two thirds mentioning equipment spending up to £2,000.
- Other main costs included staff, production, administration, freelancers, entertainment and insurance.

There are however major differences between the costs associated with large and small festivals. The large festivals had staffing as a major cost, as were production and administration. The major costs for smaller festivals were marketing, hire of site or facilities and equipment. There were large differences in the large and small events for costs associated with staff, equipment, production, administration and travel.

## 9.5 Millennium Commission Grant

Festival organisers indicated that Millennium Commission grants of between £500 and £330,000 were awarded. The key findings from the respondents were:

- The most commonly cited amount for small festivals was £5,000, with almost 11% indicating that this was the amount awarded.
- The most common award for large festivals was £30,000 in 18% of cases.
- 7% of large festivals received over £100,000.

The total amount awarded to the 440 festivals that responded to the questionnaire by the Millennium Commission was £4,476,311. This provided some 47% of the total cost of the festivals.

The larger awards respondents receive Millennium Commission grants of between £7,600 and £330,000. The small awards reported that they received grants of between £500 and £5,000

## 9.6 Local Authority Funding

A high number of respondents (60%) indicated that they received no local authority funding. Of those festivals that did receive local authority funding, amounts of between £41 and £356,600 were provided. The key findings were:

- The most commonly cited individual amount was £500, awarded to over 4% of festivals.
- 21% of festivals received funding of up to £1,000 from local authorities.
- Over 32% of festivals received funding of up to £5,000 from local authorities.
- Less than 2% of festivals received local authority funding of more than £100,000.

Only 28% of the larger awards reported that they received no Local Authority funding. 48% of festivals received funding of up to £5,000 however, nearly a quarter of festivals received awards of over £27,000. Nearly 10% of the larger awards received Local Authority funding of over £106,000.

Over 65% of smaller festivals reported that they had received no Local Authority funding, the largest amount being £10,000. Of those who received local Authority funding only 32% received more than £1,000.

## 9.7 European Union Funding

Very few respondents (approximately 4%) had received European funding. Of those that did the amounts varied between £250 and £90,000 but this involved only sixteen festivals.

10% of the Larger Awards received European funding, with amounts varying from £2,500 to just over £57,000. However, fewer than 3% of smaller festivals received any European funding although one did receive £90,000 the largest amount received by any respondent.

## 9.8 Other Funding

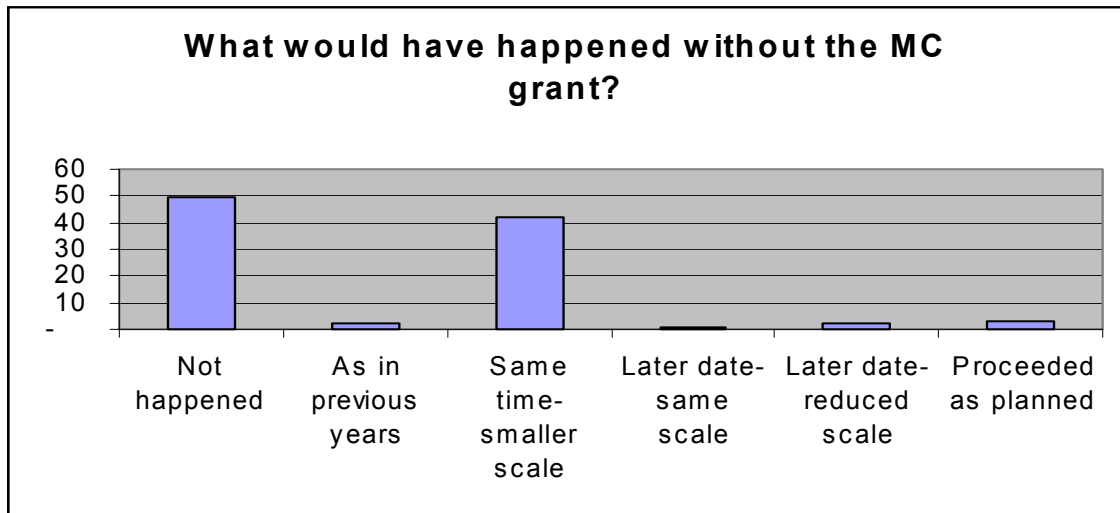
The Millennium Festival projects had many different funding structures and funders. In addition to the funders acknowledged above the following finds were provided:

- Less than one half of festivals benefited from any kind of sponsorship, with amounts of up to £1000 being most commonly mentioned.
- Around one in four festivals benefited from donations from local businesses with amounts being most commonly cited as between £100 and £200
- Nearly 14% benefited from charitable donations, with the majority of awards being less than £500.
- Donations from national businesses and media partners were relatively uncommon however around 12% of larger awards did receive some funding from national businesses compared to only 2% of smaller festivals
- Over half of festivals benefited from funding from another source with the amount being most commonly between £200 and £300.
- 16% festivals received no cash funding apart from the Millennium Commission grant.
- Over one quarter of small festivals received £1,000 or less as a cash contribution in addition to Millennium Commission grants.
- A small minority of large festivals received a total of more than £100,000 in cash contributions.
- Help in kind was valuable to around half of festivals but over three-quarters estimated it was worth up to £5,000. Large festivals received in-kind help in around 70% of cases however fewer but still around 40% of smaller events received in-kind help.

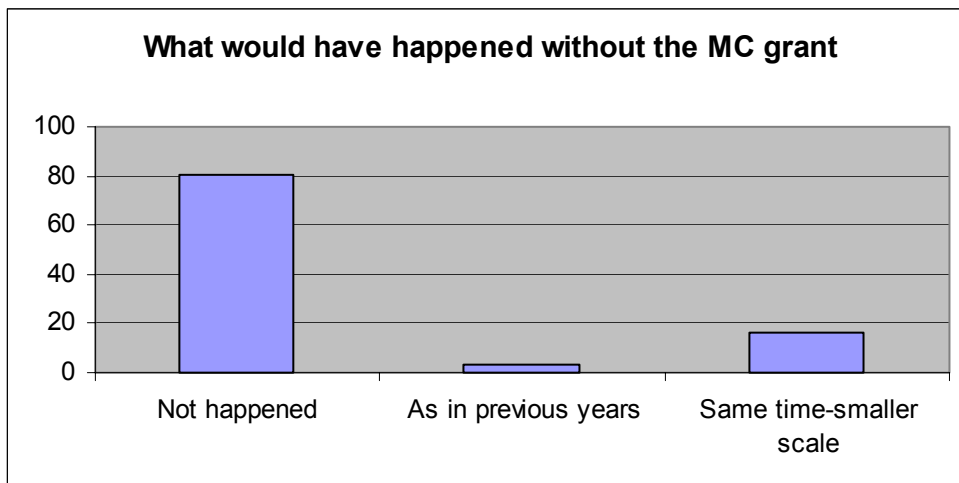
The survey found that 42% of festivals would still have taken place, albeit on a smaller scale. A further 3% of festivals reported that they would have been able to proceed as planned without Millennium Commission assistance however these were all small festivals which thought they may be able to attract alternative funding from other sources. There were no large festivals that would have been able to proceed as planned without the Millennium Commission grant. Half of the projects achieved complete additionality and a further 42% were larger as a result of the Millennium Commission funding.

The probable outcome without any Millennium Commission funding for the large and small awards is quite different and the results are illustrated below.

### Small Festivals



### Large Festivals



These charts show that many of the large festivals would not have proceeded at all without the Millennium Commissions award. This is in contrast to the smaller awards that may have used other money to fund the festival on a smaller scale. This funding may have been raised through other methods such as local sponsorship.

### 9.9 Value of volunteer labour

Volunteers supplied almost 339,000 hours of labour. The small awards received 223,500 hours of assistance compared to 115,500 for the large awards. There is no information available about the type of volunteer work carried out. The value of volunteer labour depends on the nature of the work undertaken and whether it is professional work, skilled or unskilled work. For example the Heritage Lottery Fund has the following values for volunteer labour:

- Professional services: £350 per day
- Skilled labour or technical services: £150 per day
- Unskilled labour: £50 per day

For the purposes of this study we assumed an average of £75 per day for the volunteer labour provided to the festivals. We further assumed that the average day is 8 hours. This means that the 338,945 volunteer hours given is equivalent to 42,368 days. The volunteer labour for the respondents has an estimated value of around £3.2 million.

### 9.10 Admission Income

Admission income did not feature as a significant source. Approximately 83% of festivals were free, and of those charged few festivals charged more than £5.

### 9.11 Visitor Expenditure

Over half (51%) of all festivals were able to provide an approximation of average visitor expenditure. Of these, nearly 19% considered that the average visitor expenditure was nil, with over two thirds of visitors spending up to £5 (including those that spend nothing). Under 10% were estimated to have spent £10 or more but the most commonly estimated spend was £5 (almost 18%).

The larger awards reflected the responses of the overall sample with over half unable to provide a response and a third reporting no visitor expenditure. The most common visitor expenditures at festivals were £5 and £10. The average reported spend per head was £5.42. This would make a total visitor expenditure across our sample alone of around £14.5m.

Respondents also asked to provide more detail information on actual visitor expenditure, if it was known. Few festivals were able to provide this information typically between 12% and 27% depending on the category. However, the key findings from those who responded were as follows

- The most commonly cited spend on admission was up to £5, and over half (52%) of festivals indicated that their visitors would have spent £5 or less on admission.
- 38% of festivals indicated that the event was free.
- The most commonly cited visitor spend on gifts/souvenirs was £1 (at almost 20% of festivals), although it was estimated that over half (52%) of the festivals visitors spent nothing in this category, perhaps because there was no opportunity to do so.
- The average visitor spend on food and drink was estimated to be under £5 by 96% of festivals and this included 20% which indicated there was no visitor spend generated in this category, perhaps again because there was no opportunity.
- Visitors at around just under one third of festivals were estimated to have spent up to £5 on travel.
- Visitor expenditure in the “other” category was estimated as nil at over 56% of festivals but visitors at over 42% of festivals were estimated to have spent up to £5.

There was little difference in the responses from the large and small festivals for this question. The respondents reported that 40% of the festivals were free of charge with a quarter charging £5.00 for admission or entry. Nearly a quarter of festivals thought that visitors would have spent £1 on gifts and £3 on food and drink. Two thirds of festivals also believe that there had been no expenditure for visitors on travel perhaps as audiences were predominately local.

### **9.12 What would have happened without Millennium Commission grant?**

Respondents were asked to indicate what may have happened to their festival if there had been no Millennium Commission grant available. The main finding was that nearly half (49%) of festivals would not have happened at all without this assistance. This gives a very positive indication of how the Millennium Commission grant was able to facilitate and encourage more festivals to take place than would otherwise have been the case.

### **9.13 Costs and funding at a typical festival**

It is difficult to produce the specification for an 'average' festival from the responses to the questionnaire. However, it would probably have received a grant from its Local Authority, and secured donations and sponsorship. The most frequently mentioned costs were marketing, hire costs, equipment costs and freelances.

The Ceredigion Art of Garden Millennium Project is a good example of a typical small Millennium Festival. It received a Millennium Commission Grant of £5,000, Local Authority funding of £1,000 and sponsorship of £600. The objectives of the festival were:

- To sell paintings produced
- To organise ancillary fund
- To create interest in the premier gardens of Ceredigion
- To raise money for the beneficiaries of the National Gardens Scheme
- Promotion of profile of UCW Lampeter

Over a third of the paintings were sold and the attendance at the event was good. There was an entrance fee of £2 to a Gala day but there was no entry fee to the exhibition.

Their main expenditure was on marketing with administration also being a significant cost. The event held in Wales was deemed to be very popular and a great success but there are no plans to restage the event.

A typical example of a larger festival is more difficult to illustrate as the spread of costs and incomes are very wide. The major costs for many large festivals were staff, production, marketing, entertainment and administration. Typically partnership funding came from the Local Authorities, in many cases sponsorship played a significant financial role, but few large festivals received European funding.

The London Road community festival comes close to fitting some of the average financial details. The objectives of the festival were to as follows:

- to bring the community together
- to highlight the area
- include themes of art, culture and heritage
- to celebrate 2000 years of the Fosse way

The total cost of the festival was £60,000 with a Millennium Commission grant of £35,000, sponsorship of £20,000 and Local Authority funding of £5,000. There was no charge for the event and most people who visited came from within 30 minutes travelling distance. Programmes were produced for the festival and marketing was undertaken through a mixture of leaflets, local press and media and eye-catching posters. The response to the festival was very positive within the local community and there have been requests to hold a similar event again. Major costs for the festival were staff and freelancers.

## **10.0 IMPACT ASSESSMENT- LEGACY AND SUMMARY**

### **10.1 Introduction**

This section examines the legacy remaining after the completion of the Millennium Festival Programme.

## 10.2 Record of the Festivals

A number of the festivals were either specifically about making a record of some sort or elected to record their event in some manner. This has created a body of tangible reference material that will in time become more valuable to social historians. The following table summarises the records created.

	Research Report	Other written report	Photographic report	Artwork, tapes or CD	Film or Video	Website	Other
Small Awards	7%	36%	50%	14%	30%	8%	13%
Large Awards	16%	60%	59%	43%	52%	34%	18%
All Awards	9%	40%	51%	19%	33%	12%	14%

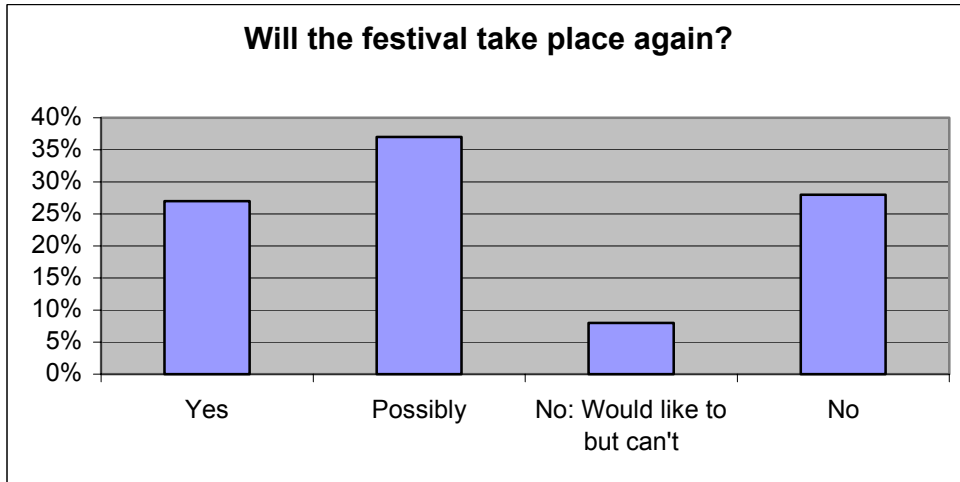
With over 51% of individual festivals producing a photographic report, this was the most common type of record produced. Slightly under 40% produced a written report, one third produced a video/film record of their festival and almost 19% produced artwork and/or musical records. However, less than 9% of festivals produced a research report. A research report would include post completion studies and any other research carried out, for example visitor surveys.

The percentage of larger awards keeping records of their festivals is higher than the average across all festivals. The most common type of record kept was a written record (60%). However 59% kept a photographic record and nearly 52% recorded the festival with a film or video. High numbers, 43%, also had some kind of artwork, CD or tape recording. 34% of the larger awards had a website, however there was again only a small percentage of festivals (11%) that recorded their festival with a research report. 18% of festivals recorded their event in some other way. The other types of record varied widely but included books, wall hangings and collections of press cuttings.

## 10.3 The Future

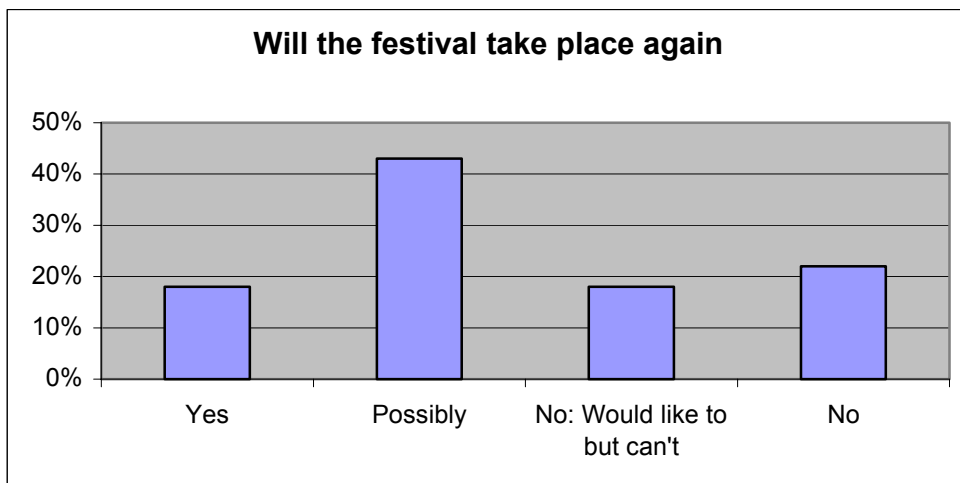
Respondents were asked to indicate the likely future of their event. The following charts summarise the responses.

**All Festivals**



The chart above demonstrates that there was a generally positive response to this question with 27% indicating their festival would take place again and almost 37% indicating that it would possibly take place again. Nearly 28% indicated that their festival would not take place again. Over 8% indicated that they would like to repeat their festival but would be unable to do so.

**Larger Awards**



Fewer large festivals are likely to take place again although more responded that although they are not going ahead that they would have liked to re-stage the events. This is perhaps, as they have no other methods of funding available where the smaller awards can approach Awards for All.

In addition to asking whether an event was likely to take place again respondents were asked of the event should become a regular event. Nearly 58% of respondents thought that their festival should be held regularly, although over 29% indicated that theirs should not and 13% were uncertain.

<b>SHOULD YOUR FESTIVAL BE HELD REGULARLY?</b>		
	Frequency	Percent
Yes	249	58
No	125	29
Don't Know	56	13
Total	430	100

The responses from the larger awards were similar to the overall results. There was a small difference with 36% responding that the large events should be held less than once a year and 55% responding it should be held once a year.

Finally, respondents were asked if held again should the event format be the same. More than two thirds of festivals responded to this question and of these the split was in favour of keeping the same multi-disciplinary format (70%) and fewer than one third (30%) wished to make changes. This is a relatively positive finding with the majority of festival organisers considering that they have “got it right” but a healthy minority seeking to make changes.

<b>SHOULD THE FORMAT OF THE FESTIVAL BE THE SAME?</b>		
	Frequency	Percent
Yes	206	70
No	88	30
Total	294	100

The larger awards have once again given similar responses to the overall sample with just under two thirds stating the festival should be held with the same format.

#### **10.4 Summary**

It is clear that the provision of Millennium Commission grant both encouraged more festivals to be held and augmented those that might have gone ahead

anyway but on a smaller scale. In the longer term, it may also prove instrumental in encouraging groups to arrange festivals in the future.

- Half of festivals would not have gone ahead without Millennium Commission assistance.
- Fewer than 3% of small festivals would have gone ahead as planned in the absence of any Millennium Commission assistance.
- None of the large festivals would have been able to go ahead as planned in the absence of Millennium Commission assistance.
- More than 42% of festivals/events would have gone ahead but the Millennium Commission assistance meant that a larger scale event and also a more inclusive event could to be staged, as there were more free events.
- Overwhelmingly festival organisers considered that their project objectives had been met.
- Over 70% would like their festivals to take place again, generally on an annual basis.
- Over a quarter will be staging their festivals again.
- If their festival were to be held again over two thirds would have the same format, fewer than 30% would make any changes.

## **11.0 WIDER CONTEXT**

### **11.1 Introduction**

This section provides a brief review of large events and their impacts as compared to the Millennium Festival events.

### **11.2 Sporting Events**

There are many huge events including world exhibitions, fairs and cultural festivals. However many of the mega events are sports based and the largest of all is the Olympics.

Although the scale of the Millennium Festival investment has been large on a national scale it was always the plan that the impacts should be felt more at local level. If this has been the case and this large investment has been felt almost exclusively at a local level what can be learned from this at a national level? The UK has ambitions to hold major events in particular the Olympic games of 2012. However it already has in place two large events within the next four years. Next year Manchester is to hold the 2002 Commonwealth Games and London hosts the World Athletics championship in 2005. The success these events achieve is vital if the UK is to be considered for the largest events, which sports wise it has recently missed out on. Indeed the current opinion of some is that the UK is not able to host a major sporting event.

The Commonwealth Games Federation has stated

“If the United Kingdom wishes to be a serious contender for hosting major sporting events, there has to be a change of attitude in the country. At present, the image promoted in the press of any major event in the United Kingdom is of a squabble over how much it costs”.

Indeed, Chris Smith recently voiced his reservations about the likelihood of the UK holding the Olympic Games. It appears that any bid would have to be held in London after comments by the International Olympic Committee. Bringing the infrastructure up to the necessary standards could alone cost billions of pounds. In addition, improvements of other public services, facilities and accommodation would be necessary.

The successes of the Sydney Olympics can only further the pressure of the UK to hold successful events. Also the previous World Athletics championships are being held in France who already has the Stade de France and the experience of holding a major event (World Cup 1998). The Sydney Olympic Games' main successes were reported as being the regenerative, social impacts, increased morale and national standing that a large event can create.

### **8.311.3 Benefits and Impacts of Large Events**

All large scale events whether the Olympics, an Expo, a large festival scheme or national celebration must typically demonstrate that they can create wider benefits than those applicable to the subject of the event (e.g. sport). Indeed large national events must be made relevant to the general public and benefit them. As with the Millennium Festival the investment of public money must have wider public benefits at a community level. This is particularly important for national events where the public may not feel they are benefiting from the expenditure of public money as the benefits are often longer term and difficult to demonstrate and communicate in the short-term.

The obvious benefit of holding a national event is to propel any local area into the shop window around the world for a short period. For example it was suggested that 3.5 billion people may have watched the opening ceremonies at the 1996 Atlanta games. The local identity can be enhanced and provide huge opportunities for raising the profile of the private sector.

There are also opportunities for regeneration which has taken place in both Barcelona (Olympics) and Seville (Expo) in Spain. The regeneration of the port in Barcelona and the success of the new transport system in Seville both demonstrate the prospects for any city successful in a bid for a major event. Benefits of festivals and celebrations can be felt more quickly at local community level with higher levels of community cohesiveness and better community relations.

Benefits also include an increase in visitors and visitor spending which can filter out around the wider economies and not be restricted to the immediate area that the event is held in. The opportunity to create new quality facilities and excellent infrastructure exists as part of provision for large events. Further to this there is a chance to improve national prestige and create a legacy for the future.

There do appear to be some negative social impacts associated with these mega-events. Many of the recent Olympic games have resulted in many low-income groups being re-housed as part of the urban regeneration. In addition there are likely to be negative environmental impacts such as increased noise, congestion and pollution for the residents of the cities.

One of the lessons that appear to be worthy of note is the lack of community consultation especially at the Atlanta Olympic Games. It appears that an important part of the planning process should not only be carried out by the private developers but co-ordinated by the Government officials with the interest for both public and private benefits. These considerations may give the best opportunities for targeted economic and social development.

However festivals and celebrations are not often associated with these negative impacts. This may be due to the fact that they often have the backing of local communities and indeed members of the communities are often involved with the organisation and running of these events. The social, cultural and economic benefits of festivals are also more transparent and obvious to the communities involved.

#### **11.4 The Role of Festivals**

Festivals in the UK in 1998 / 1999 organised by 95 British arts festivals were attended by 4.2m people. Mori found that 21% of the adult population had attended or participated in a festival or carnival in the previous 12 months. Many of these festivals were integral to the cultural make-up of the geographic areas and communities they are in. These festivals were also reported to have given the opportunity for participation and promotion of local amateur talent. Importantly these festivals were reported to be a major player in the cultural life of the UK.

The range of arts festivals in the UK is also very broad. The “Festivals Means Business” report for BAFA reported that although performing and literary arts are most prominent there are growing numbers of festivals featuring visual and media arts, which include exhibitions, screenings, open studio schemes and on-line presentations.

Nearly 2.7m people attended or participated in the 440 Millennium Festival events within our sample and in total participation/attendance across the UK may have been over 20 million. Obviously with over 2,200 festivals funded by

the Commission, the total number of people attending or participating in the events was far higher.

This alone demonstrates Millennium Festival was the largest single year-long celebration seen in the UK.

The Edinburgh and Cheltenham festivals and the 1990 Glasgow City of Culture could all be considered international festivals. The Edinburgh festivals held throughout the year were estimated to have created over 2,500 Full-time equivalent jobs and visitor expenditure of over £120 million. It is difficult to fully assess the economic and social impact of festivals like these. It is clear however that increase in visitors and visitor spending has created an economic impact in these areas.

The Glasgow City of Culture event attempted to act as a tool for both economic development and to improve morale of local people. Over £50m was spent over the year of Culture at over 3000 events. The event was an important symbol at a time when Glasgow was undergoing a significant change industrially. The event was also recognised across Europe.

A study by Bristol City Council showed that there is a strong link between local residents being visited by friends and relations and the city's festivals taking place. There are around 440,000 day visits a year to Bristol and during two large events, the Balloon Fiesta and the harbour regatta, approximately 18% and 9% visited the area.

A study in Bradford showed that one large festival in particular has a significant impact on the city. The Bradford Mela attracted 175,000 people in 1997 and was estimated to have a positive impact of around £4 million. The economic impacts were mostly seen in local businesses. It is important studies such as these prove that festivals have significant economic impacts. Further to this the festival takes place for local people and the local communities benefit and for their celebration.

These studies proving economic success may help attract more significant private funding and sponsorship that appears to be lacking at the moment. The prospect of economic development should not take away the positive social impacts. Valuable social impacts such as community spirit, race and cultural relations and social cohesion are benefits that can be achieved through a successful festival.

## 12.0 CONCLUSIONS AND LESSONS

### 12.1 Introduction

In commissioning this research the Millennium Commission is seeking to provide information that promotes a better understanding of the social and economic value of festivals and events (in both qualitative and quantitative terms). In this way it hopes that potential funders will view the contribution from this sector more holistically. The main conclusions based on the above findings and concentrating on providing evidence of social and economic impacts are summarised below.

### 12.2 Conclusions

#### ~~9.2~~12.2.1 Social Impacts

The social impacts are perhaps more clearly evident and positive than other impacts and include:

- Communities were mobilised and involved.
- There were high levels of community integration.
- Organisers and volunteers benefited from significant personal development opportunities.
- High numbers of volunteers were involved, giving significant amounts of their time.
- Creation of educational and recreational opportunities.
- Attracted a cross-section of the community to come and participate.
- Vast majority reported a strengthening of links in the local community and an increased sense of local pride.
- Provided entertainment in a friendly atmosphere.
- More likely that festivals will continue in some form in the future.

#### 12.2.2 Economic Impacts

It is clear that the vast majority of festivals were staged “by communities for communities”. Although this fulfilled the Millennium Commission objectives of encouraging “celebrations in communities” it means that there is perhaps less scope for economic impacts. However economic impacts were not the main objective of the events. It should also be noted that since only a minority of festivals had actually produced a research report it is likely that the extent of any economic impact has not been appreciated at a local and national level.

- Most events in the sample were relatively small scale to medium scale with nearly 85% attracting less than 5,000 visitors.
- Attracted a largely local audience, who travelled only short distances.
- Less than a third made an admission charge.
- For those that did spend, £5 overall was the most common estimate of visitor spend.
- At nearly half of the festivals staff were employed whereas before hardly any festivals had any type of staff resource.
- Nearly one in four provided full time permanent employment for at least one person.
- The respondents reported that 3,115 of all types of jobs were created, incurring wage and salary costs of £4,475,000.
- The use of freelancers increased significantly and over one half of festivals used them.
- The extensive use of volunteers meant that the true costs involved in organising the festivals were significantly underestimated.
- Over one third considered that their festival had contributed to increased local business activity.
- It can be assumed that all of the festivals contributed to the local economy in some way since they all incurred costs and as just under one quarter of the festivals cost more than £10,000 this may have been a significant impact locally.
- The Millennium Commission grants may have been a factor in leveraging funding from other sources such as local authorities or donations from local businesses, which lead to an enhanced festival.
- A legacy to develop festivals further was created making them more economically significant in the future.

### **12.3 Recommendations**

The Millennium Festival has been a success at community levels. However it is important with all large-scale investments on any scheme that lessons are learned.

So what can be learnt for potential future large-scale national events in the near future in the UK? Perhaps the most valuable lesson to be learned from this scheme is their value for the community. The most successful festivals have not only been relevant and enjoyable for the local community, they have been much more than this. The success of festivals has hinged on the local community becoming actively engaged by the festival. The successful festivals do not just take place around a community but include opportunities for real participation and various levels of involvement. Without doubt community backing and involvement is vital in the success of festivals. A

festival that does not engage the local residents and community or make them feel that it is their festival will struggle to succeed.

In the future other large-scale events include the Golden Jubilee and the possibility of London holding the Olympics. It is at this level that it may be difficult to come to any conclusions to prescribe any methods of best practice of lessons that can be learned from the Millennium Commission's Festival scheme. The reason for this is that these large-scale events are not similar to the Millennium Festival in many ways. Granted they may see high levels of public and private investment and involve many celebrations over a period of time. However the concept of the Millennium Festival was to be a one-off unique event and it has succeeded in achieving this objective.

The legacy of the Millennium Festival will continue to be felt in communities around the UK.

The following section outlines some of the main points that have arisen from the study. Many of the points raised are lessons that can be learned and noted for future practice.

#### **Funding of One-off Events**

- Current Lottery application procedures should be reviewed as they appear to be less suited for one-off events than for larger capital projects or revenue programmes that take place over time.
- Large revenue-based events have a difficulty fulfilling all objectives needed for multiple funding which may suggest the need for a one-stop shop funding body for large scale events. This is especially relevant to larger organisations who cannot apply for small grants funding which is generally more wide ranging in the scope of activity that can be considered.
- Smaller organisations require start-up financial assistance to ensure the project gets off the ground and achieves the necessary momentum to succeed.
- Funding bodies need to consider the time required for different types of organisation and event and should operate more flexible payment systems and inform organisations of the exact requirements of the grant from the outset.

#### **Support for Events**

- The events industry plays a significant role in the UK society. A government minister for events would improve the standing of the events industry and also give accountability and consistency to large national event organisation.

- The relationship between event organisers and the media needs to be explored in order to create more positive partnerships and benefits for all parties in the future.
- There appears to be a need to improve cross agency working and improve communications of event organisations internally as well as externally. Networking appears to play a key part in successful event management and national networks could be established to improve standards and ensure that organisations can communicate the value of one-off events to a wider audience though, for example, publications, websites, events and conferences. The added benefit of networking would be the enabling of organisations to share good practice which could lead to improvements in and professionalisation of the events industry.

### **Skill Gaps and Skills development**

- A difficulty exists for event organisers in attracting major sponsorship and financial assistance from business both national and local, and in communicating and assessing the value of events to the private sector. This indicates a skills gap and a need for establishing and improving communication networks with the sector.
- Many participants and organisers enjoyed a feeling of achievement, and events clearly played an important role in community integration, which should be recognised by relevant bodies.
- There has been an improvement in the skills of festival and event organisers which should be noted by organisations involved in trade, industry, education and employment in particular.

### **Evaluation**

- There has been little accurate post-event evaluation by organisers of any festivals which suggests that organisers need to agree common methods of evaluating successes and be encouraged to learn good monitoring techniques.
- A festival/events common monitoring framework could be produced.
- There is perhaps a need for a common method of calculating in-kind contributions and volunteer support to be agreed by all funding bodies involved in the sector.

**Appendix A**

**Methodology**

## **METHODOLOGY**

### **Survey Administration and Questionnaire Response**

#### **1.1 Introduction**

This Appendix discusses the method used during the first stage of questionnaire administration including questionnaire design and distribution. Also included is a discussion of the issues that arose during these processes and issues arising in the later stages of questionnaire response. Finally any other correspondence and also the methods used for organising the focus groups will be described.

To prepare the respondents for the study the Millennium Commission sent out a letter of introduction to the selected sample on March 6.

#### **1.2 Questionnaire Design**

The design and style of the questionnaire was an important first step on the way to undertaking the Impact Assessment and began on March 9. The main issues that arose during the initial stages of the design are listed below.

- What information was required from projects
- To design a questionnaire which as far as possible would be applicable to many different types of Millennium Festival projects
- Different ways to distribute the questionnaire
- Methods for improving the return rate

It was felt that the questionnaire should be made as user friendly as possible. It was also felt that for a quicker and higher response rate the questionnaire itself should be made as quick to complete as possible.

The information required from the questionnaire was a mix of measurable financial information and less measurable social information. The social information lent itself to a tick box format and this would aid the ease and speed of the questionnaire completion for the respondents. The tick box format would also give the opportunity to analyse the data more quickly and effectively.

The team was aware that many different types of “festivals” took place with support from the Millennium Festival. The design of the questionnaire was such that in most cases the questions could be easily answered and made applicable to a wide variety of Festivals, events and other projects. This was

important so people could fully explain their festival whether it was a performance, a fete or a re-enactment.

### **1.3 Questionnaire Distribution**

The questionnaire development was completed by Wednesday April 20. The decision of which method of questionnaire distribution to use was an important part of the process. The database supplied by the Millennium Commission was very complete and included postal addresses, telephone numbers and for many contacts e-mail addresses. It was decided that a postal questionnaire would be the most effective means of collecting the information.

Once the printing of the questionnaire had been completed the distribution of the 1164 questionnaires took place. Enclosed with each questionnaire was a return envelope with paid postage and a pen with which to complete the questionnaire.

The questionnaires were distributed by post on March 23 and March 26.

### **1.4 Queries**

For all queries a help-line was provided together with an e-mail address. There were surprisingly few queries from the questionnaire. The main query was simply that some groups did not call their Millennium Festival a “festival”. In these cases a short discussion on how the questionnaire applied to their event usually cleared up any ambiguity.

### **1.5 Summary**

The questionnaire development was very successful. At each stage of the drafting process the Millennium Commission gave valuable input with their knowledge of the likely issues or problems. Once printed and distributed the whole process went remarkably smoothly. The number and speed of returns suggests that respondents were very keen to help with evaluation of the Millennium Festival.

**Appendix B**

**Focus Group Notes and Information**

## **1.0 Focus Groups**

### **1.1 Sample Selection**

From the full list of award holders provided by the Millennium Commission, a random sample of potential participants were initially chosen. This first selection was then filtered so as to remove people living too far away to be able to participate easily. Some were taken out of the sample because they lived in areas subject to Foot and Mouth travel restrictions. Also events or festivals where there was duplication (e.g. two doing photographic records of their town) were removed. Finally participants that were possibly out of character with the rest of the potential group (e.g. an event focused on one age group rather than all age groups).

A reserve list, based on the same selection criteria, was also created. A letter of invitation was sent out to all the identified participants, main list and reserves.

### **1.2 Running of the Groups**

As the participants were chosen at random, it was not possible to know in advance their particular individual characters, opinions or levels of experience. In the event, all proved to be confident individuals, able to express themselves and willing to talk within the group environment. In the Large Awards, some of the participants already knew each other and met quite frequently in other meetings or had even worked on projects together. In the Small Awards groups no one knew anyone else. The rules of participation and the objectives of the focus group were explained at the start of the discussion. All of the sessions were recorded, both by tape and by written notes. Tea, coffee and biscuits were available throughout the meeting. Travel expenses were paid but otherwise no money or other reward was offered for participation.

### **1.3 General comments on the group**

The focus groups were to have no more than nine participants and no fewer than five as this is the group size recognised to be most successful in this research context.

Numbers of participants in each group were:

Leicester Large Awards; 6

Leicester Small Awards; 8

Scotland Large Awards; 8

Scotland Small Awards; 7

As a generalisation, the small award holders were voluntary groups, based within small communities. These ranged from an inner-city housing estate to a hamlet of only a few households. Some groups were well established and even had experience of managing grants, others had no previous experience and came together only for the Millennium. The large award holders, by contrast, tended to be departments within Local Authorities, professional event organisers, tourist boards i.e. all people with previous professional experience of obtaining grant funding, handling public money and running events. Nonetheless, the categorisation of 'large' and 'small' was based on an arbitrary cut-off of £5,000. The groups had participants who did not fit the general pattern, such as a Youth Leader, working for the council included as a small award holder. In addition a voluntary community group included as a large award holder simply because they asked for and obtained a larger sum than other such groups. This provided a useful counterbalance within group discussion.